GML HERITAGE

ENDORSED
CONSERVATION MANAGEMENT PLAN
Heritage Council
of New South Wales

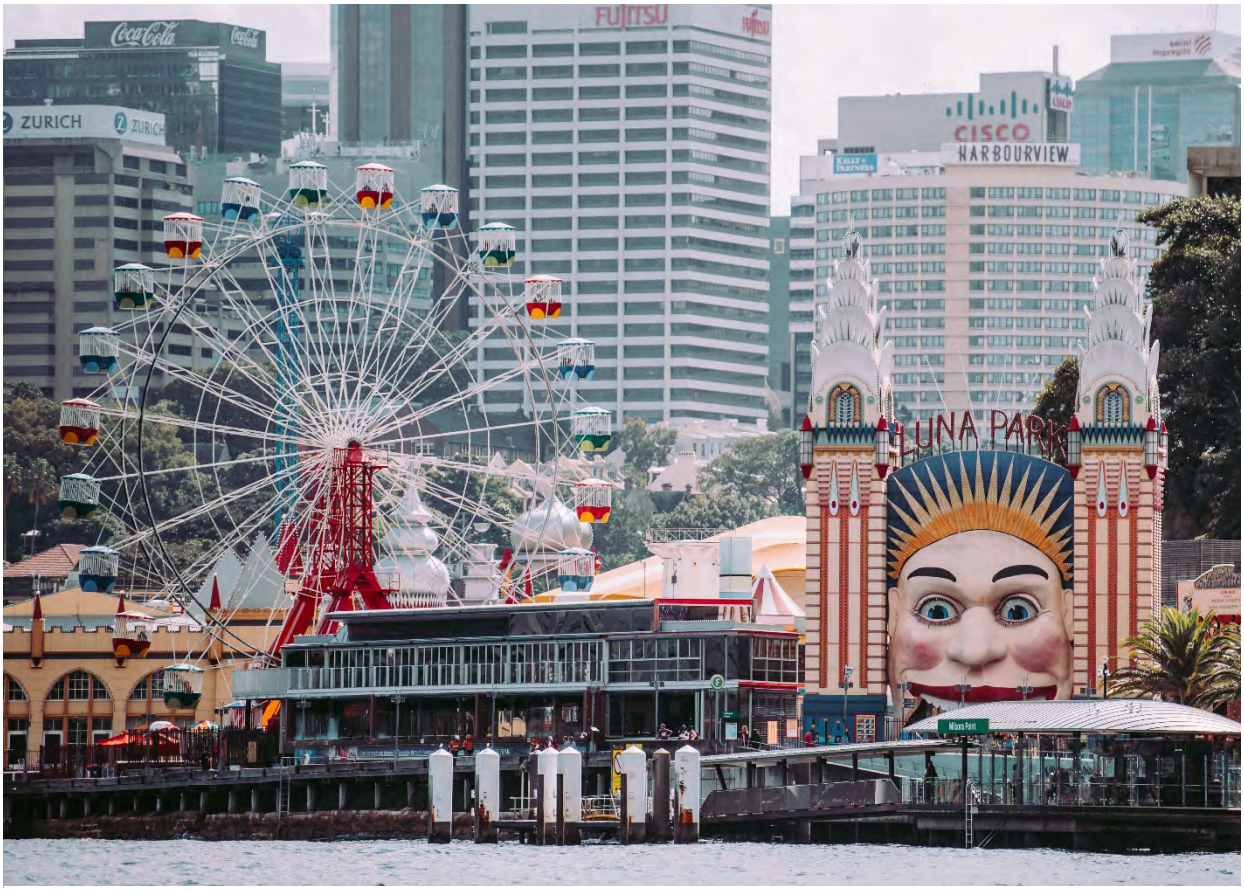
Date endorsed **29/01/2020**
OEH/HC File **DOC19/1060046**

Luna Park, Sydney

Conservation Management Plan

Report prepared for Luna Park Sydney Pty Limited

December 2019



Sydney Office Level 6 372 Elizabeth Street Surry Hills NSW Australia 2010 T +61 2 9319 4811
Canberra Office 2A Mugga Way Red Hill ACT Australia 2603 T +61 2 6273 7540
GML Heritage Pty Ltd ABN 60 001 179 362
www.gml.com.au

Report Register

The following report register documents the development and issue of the report entitled Luna Park, Sydney—Conservation Management Plan, undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
17-0317	7	Final Report for Property Management NSW review and adoption	15 April 2019
17-0317	8	Final Report for NSW Heritage Council Endorsement	22 May 2019
17-0317	9	Revised Final Report for NSW Heritage Council Endorsement	5 June 2019
17-0317	10	Revised Final Report for NSW Heritage Council Endorsement	4 December 2019

Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008. The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

Copyright

Historical sources and reference material used in the preparation of this report are acknowledged and referenced at the end of each section and/or in figure captions. Reasonable effort has been made to identify, contact, acknowledge and obtain permission to use material from the relevant copyright owners.

Unless otherwise specified or agreed, copyright in this report vests in GML Heritage Pty Ltd ('GML') and in the owners of any pre-existing historic source or reference material.

Moral Rights

GML asserts its Moral Rights in this work, unless otherwise acknowledged, in accordance with the (Commonwealth) Copyright (Moral Rights) Amendment Act 2000. GML's moral rights include the attribution of authorship, the right not to have the work falsely attributed and the right to integrity of authorship.

Right to Use

GML grants to the client for this project (and the client's successors in title) an irrevocable royalty-free right to reproduce or use the material from this report, except where such use infringes the copyright and/or Moral Rights of GML or third parties.

Our ref: DOC19/1060046

Mr Peter Hearne
Managing Director
Luna Park Sydney Pty Limited
Suite 302, 6a Glen Street
MILSONS POINT NSW 2061

email: PHearne@lunaparksydney.com

Dear Mr Hearne

Re: LUNA PARK, MILSONS POINT (SHR NO 00917) CONSERVATION MANAGEMENT PLAN ENDORSEMENT OF CONSERVATION MANAGEMENT PLAN

Thank you for the submission of the revised and Final Conservation Management Plan (CMP) for *Luna Park Sydney,* dated December 2019 (Issue No. 10), prepared by GML Heritage. The CMP was received on 4 December 2019.

As delegate of the Heritage Council of NSW, I consider that the CMP meets the requirements for endorsement. Therefore, the CMP titled below is now **endorsed** under Section 38A of the *Heritage Act 1977*:

- '*LUNA PARK, SYDNEY Conservation Management Plan*' prepared by GML Heritage, dated December 2019.

If you have any questions regarding the endorsement of the Luna Park CMP please contact Mr James Quoyle, Senior Heritage Assessment Officer, at Heritage NSW, Department of Premier and Cabinet, on 9873 8612 or via email at james.quoyle@environment.nsw.gov.au.

Yours sincerely

Katrina Stankowski
A/Regional Manager, North,
Heritage NSW
Department of Premier and Cabinet
As Delegate of the Heritage Council of NSW
29/01/2020

Acknowledgement of Country

Luna Park Sydney acknowledges the Traditional Custodians of the land on which Luna Park is located, the Cammerragal people, and recognises their continuing connection to land, waters and culture.

Sydney, including North Sydney, has a rich, continuous Aboriginal history.
The areas of Sydney covered by North Sydney, Lane Cove, Willoughby, Manly, Northern Beaches and Strathfield Councils contain over 1000 sites of Aboriginal culture and heritage.[1]
These sites all contribute to the history of Australia and provide insights to the lives of past generations. Aboriginal culture and history in North Sydney and wider Australia is extensive and continues to be extremely important to Aboriginal people.

Luna Park Sydney wishes to pay respect to Aboriginal Elders past, present and emerging.

[1] https://www.aboriginalheritage.org

Contents Page

1.0 Introduction 1
1.1 Background 1
1.2 Site Identification 1
1.3 Land Ownership 4
1.4 Management Arrangements 4
1.5 Stakeholders 5
1.6 Existing Heritage Listings 5
1.6.1 NSW State Heritage Register 5
1.6.2 North Sydney Local Environmental Plan 2013 5
1.6.3 Section 170 Heritage and Conservation Register 5
1.6.4 Non-Statutory Heritage Listings 6
1.7 Methodology and Terminology 6
1.8 Author Identification 7
1.9 Acknowledgement 7

2.0 Historical Analysis 11
2.1 Pre-Contact Aboriginal History 11
2.2 Early European Settlement 11
2.3 Transport Interchange and Harbour Crossings 12
2.4 Sydney Harbour Bridge Construction 13
2.5 Fun Comes to Sydney Harbour 16
2.5.1 Fun Park—1935–1969 16
2.5.2 Fun Park—1969–1979 18
2.5.3 Fun Park—1980s—Uncertain Future 20
2.5.4 Fun Park—1990s—New Legislation and Renewed Appreciation 22
2.5.5 Fun Park—2000 to the Present 24
2.6 Thematic History of Amusement Parks 27
2.6.1 Fun Fair Origins—Eighteenth Century Pleasure Gardens 1840–1890 27
2.6.2 Wonderland City, White City and the Lunas—Spectacles by the Sea 1906–1935 28
2.6.3 The 1980s and 1990s—Mega-Parks Emerge 29
2.6.4 Conclusion 30
2.7 Endnotes 30

3.0 Luna Park Sydney: The Place 32
3.1 Setting 32
3.2 Landmark Qualities 32
3.3 Topography and Boundaries 32
3.4 Sense of Arrival 33
3.5 From Day to Night 33
3.6 Art Deco Fantasy Architecture 33
3.7 Views Analysis 34
3.7.1 Primary Views 34
3.7.2 Secondary Views 35
3.7.3 General Views into Luna Park 36
3.8 Endnotes 39

4.0 Luna Park Sydney: The Fabric ... 40
4.1 Introduction ... 40
4.1.1 Summary Statement on the Fabric at Luna Park ... 40
4.2 Character Analysis ... 41

5.0 Archaeological Assessment ... 62
5.1 Introduction ... 62
5.2 Previous Studies ... 62
5.3 Potential Archaeological Remains ... 63
5.4 Summary of Previous Archaeological Findings ... 64
5.5 Archaeological Significance ... 65
5.5.1 NSW Heritage Assessment Criteria ... 65
5.5.2 Bickford and Sullivan's Questions ... 67
5.6 Endnotes ... 67

6.0 Assessment of Heritage Significance ... 68
6.1 New South Wales Heritage Assessment Guidelines ... 68
6.1.1 Introduction ... 68
6.2 SHR Heritage Assessment ... 68
6.2.1 Criterion A: Historical Significance ... 68
6.2.2 Criterion B: Historical Associations ... 69
6.2.3 Criterion C: Aesthetic Significance ... 69
6.2.4 Criterion D: Social Significance ... 69
6.2.5 Criterion E: Technical/Research Potential ... 69
6.2.6 Criterion F: Rarity ... 70
6.2.7 Criterion G: Representativeness ... 70
6.3 Contextual Comparative Analysis ... 70
6.4 Intangible Heritage Values ... 71
6.5 Statement of Significance ... 72
6.6 Attributes of Heritage Value ... 74
6.7 Endnotes ... 74

7.0 Statutory Context and Approvals ... 75
7.1 *Luna Park Site Act 1990* (NSW) ... 75
7.2 *Place Management NSW Act 1998* ... 75
7.3 *Heritage Act 1977* (NSW) ... 76
7.3.1 Exemptions ... 76
7.4 State Environmental Planning Policy (State Significant Precincts) 2005 ... 81
7.5 State Environmental Planning Policy (State and Regional Development) 2011 ... 81
7.6 North Sydney Local Environmental Plan 2013 ... 81
7.7 North Sydney Development Control Plan 2013 ... 81
7.8 *Environment Protection and Biodiversity Conservation Act 1999* (Cth) ... 81
7.8.1 Sydney Opera House World Heritage Buffer Zone ... 82
7.9 Endnotes ... 82

8.0 Opportunities and Constraints ... 83
8.1 Continuing Use and Evolution ... 83
8.2 Ride and Amusements: Removal or Replacement ... 84

8.3 Built Form 84
8.4 Restoration and Reconstruction 84
8.5 Original and Traditional Artwork 85
8.6 Archaeology 85
8.7 Dorman Long Wharf 86
8.8 Alfred Street Archway 86
8.9 Telling the Story 87
8.10 Endnotes 87

9.0 Conservation Management Policies 88

9.1 General Policy 88
9.2 Conservation Management Policies 89
9.2.1 Adoption of the Conservation Management Plan 89
9.2.2 Endorsement of the Conservation Management Plan 89
9.2.3 Public Accessibility of the CMP 89
9.2.4 Review of the Conservation Management Plan 89
9.2.5 Plan of Management 90
9.2.6 Protection and Impact Minimisation 90
9.2.7 Heritage and Planning Approvals 90
9.2.8 Use 91
9.2.9 Landscape and Urban Design 91
9.2.10 Historical Archaeology 91
9.2.11 Aboriginal Archaeology 91
9.2.12 Rides and Amusements 92
9.2.13 Restoration and Reconstruction 92
9.2.14 Maintenance 92
9.2.15 New Work and Future Development 93
9.2.16 Moveable Heritage 93
9.2.17 Interpretation 93
9.2.18 Archival Records 94
9.2.19 Resources 94
9.2.20 Training and Inductions 94
9.3 Endnotes 94

10.0 Implementation 95

10.1 Minimum Standards of Maintenance and Repair 95
10.2 Standard and Site-Specific Exemptions 97
10.2.1 Exemptions 97
10.3 On-going Maintenance Schedule 98
10.4 Individual Asset Management Sheets 100

11.0 Appendices 101

Appendix A
Individual Asset Management Sheets
Appendix B
Listing Citations for Luna Park, Sydney
Appendix C
Standard Exemptions

Appendix D

Existing Site Specific Exemptions

Appendix E

Archaeological Research Design for Luna Park, Sydney

Appendix F

Schedule of Original Artwork

Appendix G

Measured Drawings

1.0 Introduction

1.1 Background

GML Heritage Pty Ltd (GML) has been engaged by Luna Park Sydney Pty Ltd to prepare a Conservation Management Plan (CMP) for Luna Park, Sydney, located at 1 Olympic Drive, Milsons Point. This new CMP has been prepared to provide a framework for the ongoing care and management of Luna Park, Sydney, including decisions about its conservation, continued use and development, and to provide a reference for future applications for works.

A previous Luna Park Conservation Plan was prepared by Godden Mackay Pty Ltd (now GML) in June 1992. Since the 1992 Conservation Plan was prepared, there has been an amendment to the *Luna Park Site Act 1990 (Luna Park Site Amendment Act 1997)* (NSW) (Luna Park Site Act), the Luna Park Reserve Trust manager has changed (now Property NSW), and Luna Park has also been listed as a heritage item on the NSW State Heritage Register (SHR).

The previous Conservation Plan has served as an important foundation document for decision-making as part of the park's redevelopment and reopening in the 1990s and its operations since. The Conservation Plan provided specific policies and recommendations for the recording, conservation, restoration and reconstruction of significant features. These were implemented progressively and successfully. While the overarching heritage principles are retained in this new CMP, the previous policies have formed the basis for the development of new strategies, policies and actions. These are needed to facilitate the continued cultural heritage management of tangible and intangible heritage values at this iconic harbourside site.

1.2 Site Identification

Luna Park, Sydney, is located at 1 Olympic Drive at Milsons Point, on the northern shore of Sydney Harbour, to the west of the northwest pylon of the Sydney Harbour Bridge.

The subject site for this CMP (Figure 1.5) is identified as the land on which Luna Park Sydney Pty Ltd has control (ie the Luna Park site itself including an area above the excavated cliff face, which joins Glen and Northcliff Streets, as well as the overbridge to Glen Street and all foreshore areas adjacent to Sydney Harbour on which Luna Park operated). This curtilage also includes the SHR curtilage (Figure 1.5).

This CMP also considers the 'Alfred Street (entrance to Luna Park)', which is not part of the Luna Park site (ie not controlled by Luna Park Sydney Pty Ltd), but has a direct connection to Luna Park, as the (reinstated) sign above the former entry to the site.

Luna Park, Sydney, is also located within the World Heritage listed Sydney Opera House (SOH) buffer zone. The SOH buffer zone centres on the nearby waters of Sydney Harbour (Figure 1.6) and includes places around Sydney Harbour within a radius of 2.5km that have been identified as offering views to and from

Figure 1.1 1995 photograph of Luna Park from the Sydney Harbour Bridge. (Source: Luna Park, Sydney)

Figure 1.2 Alfred Street entrance to Luna Park. (Source: GML, August 2018)

the SOH that contribute to its World Heritage significance. The buffer zone includes Luna Park, Sydney, in its entirety.

Figure 1.3 Aerial photograph showing the location of Luna Park, Sydney (circled in red) in the context of Sydney Harbour. (Source: Google Earth with GML additions)

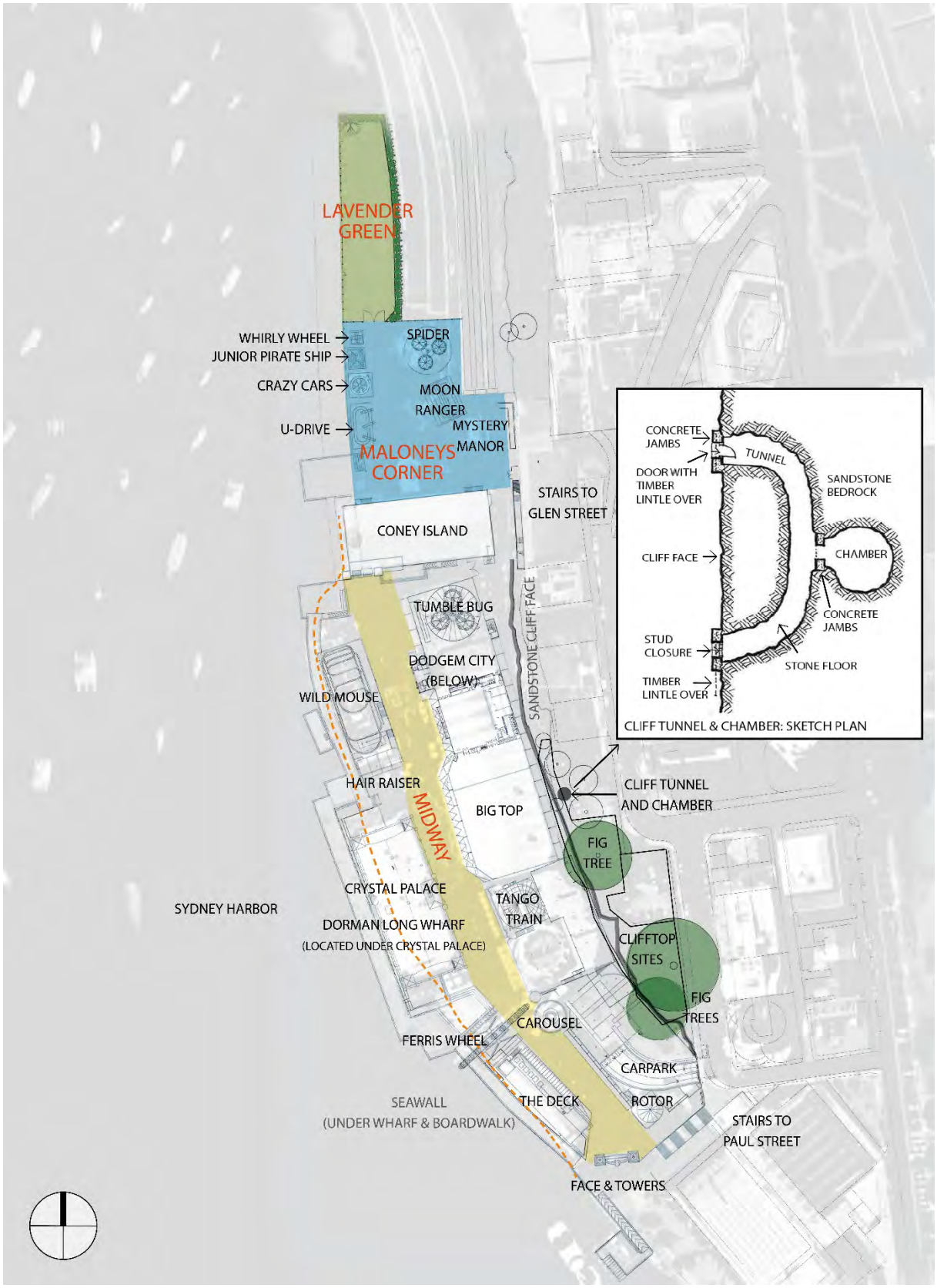


Figure 1.4 Site plan showing the amusement park with key rides and features noted. (Source: Luna Park Sydney Pty Ltd, overlay by GML)

1.3 Land Ownership

The Lot and DPs for Luna Park are outlined below and shown in Figure 1.7.

Lot	DP	Leasing Arrangement
1247	48514	LPS Head Lease
1250	48514	LPS Head Lease
1258	48514	LPS Head Lease
2	1066900	Carpark Lease
3	1066900	LPS Head Lease
4	1066900	LPS Head Lease
1251	48514	Waterways Sub Lease to LPS
1252	48514	Waterways Sub Lease to LPS
1253	48514	Waterways Sub Lease to LPS
1254	48514	Waterways Sub Lease to LPS
1255	48514	Waterways Sub Lease to LPS
1256	48514	Waterways Sub Lease to LPS
1257	48514	Waterways Sub Lease to LPS
1261	48514	Waterways Sub Lease to LPS
1264	48514	Waterways Sub Lease to LPS
12	1113743	-

1.4 Management Arrangements

The trust system of management has been widely used throughout NSW to care for a diverse range of public reserves. The *Crown Lands Act 1989* (NSW) (Crown Lands Act) provides for establishment of reserve trusts charged with the 'care, control and management' of reserves. The affairs of a reserve trust may be managed by a trust board of appointed members, a corporation appointed for the purpose, or an administrator.

The Luna Park Reserve Trust was established in October 1990 under the provisions of the Crown Lands Act upon commencement of the *Luna Park Site Act.* Currently the trustee is Property NSW in the Housing and Property Group within the Department of Planning, Industry and Environment (which incorporates the former Sydney Harbour Foreshore Authority) and it is responsible for preserving Luna Park's sense of place, and ensuring the area's commercial viability and ongoing public access.

In addition to the Luna Park Reserve Trust, a leasehold was granted to an appropriate operator, Luna Park Sydney Pty Ltd, which operates the amusement park in accordance with the 1998 Plan of Management adopted by the Minister. Luna Park Sydney Pty Ltd is owned by a consortium, Brookfield Australia (through its subsidiary Brookfield Metro Edgley Pty Ltd), with a 54 per cent shareholder majority.

1.5 Stakeholders

Over a period since 2016, the then Heritage Division, NSW Office of Environment and Heritage (OEH), the former Sydney Harbour Foreshore Authority and Place Management NSW (PMNSW) have been consulted about the preparation of this CMP. This consultation has included site inspections, meetings and interactive review of draft documents. The Luna Park Reserve Trust has also been progressively consulted during the process of preparing, revising and finalising this CMP.

1.6 Existing Heritage Listings

Luna Park, Sydney is of State heritage significance and is included on the State and local heritage registers, as well as many non-statutory heritage registers. The citations for the statutory heritage listings discussed below are included in Appendix B.

1.6.1 NSW State Heritage Register

The 'Luna Park Precinct' (#01811) was placed on the SHR in March 2010. The main statute that governs the management of places listed on the SHR is the *Heritage Act 1977* (NSW) (Heritage Act).

1.6.2 North Sydney Local Environmental Plan 2013

'Luna Park' (I0536) is listed on Schedule 5 of the *North Sydney Local Environmental Plan 2013* (LEP). The 'Alfred Street (entrance to Luna Park)' (I0529) is also listed on Schedule 5 of the LEP.

The State Heritage Inventory (SHI) has multiple listing sheets for individual elements of Luna Park, which are all identified in the LEP as part of I0536. These include: the Chamber in Sandstone Cliff, Coney Island, Crazy Crooners, Crystal Palace, Dodgem Car Floor Steel Original, Entrance Face and Towers, Fig and Other Trees, Former Dorman Long Wharf, Laughing Clowns, Mirror Maze (Mirrors Only), Photograph/Painting/Plan Collection, Rotor Sign, Sandstone Cliff, Sea Wall, Shooting Gallery, Site of Ghost Train, Skee Ball, Sydney Harbour Queen, Two Roller Coaster Cars, and Lookout 71.

1.6.3 Section 170 Heritage and Conservation Register

The 'Luna Park Precinct' is identified on the PMNSW S170 Register.

The PMNSW's S170 Register has individual listings for the following Luna Park elements:

- Entrance Face and Towers (#2180276);
- Crystal Palace (#2180278);
- Dorman Long Wharf (Former) (no listing number);
- Coney Island (#2180283);
- Cliff Face (#2180298); and
- Fig Trees (#2180271).

No listing for Luna Park or any elements were found on the following Government agencies' S170 registers: Sydney Water, NSW Maritime Authority, Sydney Ports Authority, State Water, Roads and Maritime Services, or Sydney Catchment Authority.

1.6.4 Non-Statutory Heritage Listings

Various components of Luna Park Sydney are registered on the Register of the National Estate (RNE) (#105827). The RNE is now an archive (since closing in 2007) of information about more than 13,000 places throughout Australia, including many places of local or state significance.

The various Luna Park Sydney components listed on the RNE are:

- Luna Park Precinct (#17944);
- Entrance Face and Tower (#17945);
- Alfred Street Entrance (#100260);
- Coney Island (#17946);
- Mirror Maze (#17949);
- Wild Cat (sic) (#100895) (Note, this ride is the current Wild Mouse. It is referred to as the 'Wild Cat' in the RNE entry as that was the name of the ride when it was constructed in 1970);
- Crystal Palace (#17947); and
- Fig and Coral Trees (#17950).

The place is registered on the National Trust of Australia Register (#8805).

'Luna Park Gates' are identified on the Australian Institute of Architects Register of Significant Architecture in NSW (#4700794) and the Art Deco Society of NSW Register (no listing ID was found for Luna Park, but it is mentioned on the S170 register listings table).

1.7 Methodology and Terminology

This updated CMP has been prepared with regard to the methodology outlined in the *NSW Heritage Manual* guidelines for the preparation of CMPs (NSW Department of Urban Affairs and Planning and the Heritage Council of NSW, November 1996, as amended July 2002). It also follows the approach set out in *The Conservation Plan*, by James Semple Kerr (National Trust of Australia [NSW], fifth edition, 2000) and the guidelines of *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 2013* (the Burra Charter).

Conservation terminology used in this report is consistent with the *NSW Heritage Manual*, prepared by the NSW Heritage Office, and the Burra Charter.

The terminology for the key site features, building names and rides corresponds with the site plan for the amusement park (see Figure 1.4).

Specific for this CMP, the following terminology applies:

- '*Significant Fabric'* means fabric of Exceptional or High significance;
- '*Obstruct'* means to wholly block or wholly conceal by an obstacle or structure;
- '*Temporary Installations or Structures'* means decorations or light projections, that do not involve intervention into Significant Fabric and do not require excavation.

1.8 Author Identification

This report has been prepared by Julian Siu, Associate, Emma McGirr, Senior Consultant, Nadia Iacono, Senior Associate and Kate Long, Consultant. Input and review has been provided by Claire Nunez, Senior Associate of GML Heritage Pty Ltd.

The historical outline for Luna Park in Section 2.0 was prepared by Luna Park Sydney's resident historian, Ms Anne Doughty. Section 5.0 and Appendix E on Luna Park's archaeology draws on previous Godden Mackay Logan reports which were authored by Anne Mackay, Sue Rosen, Fred Yarad and Prof Richard Mackay, AM.

Strategic input and policy development has been provided by Peter Hearne, Managing Director of Luna Park Sydney and Prof Richard Mackay, AM, from Mackay Strategic Pty Ltd.

1.9 Acknowledgement

The project team acknowledges the assistance and/or contribution of Place Management NSW and the following people in the preparation of this CMP:

- Brad Loxley, Senior Amusement Park Manager of Luna Park, Sydney;
- Anne Doughty, Historian of Luna Park, Sydney;
- Warwick Doughty, Director of Luna Park, Sydney;
- Peter Briggs, Partner of Herbert Smith Freehills; and
- Darren Bick, formerly Senior Associate at Herbert Smith Freehills (now Director at Bick & Steele).

The 1992 Luna Park Conservation Plan was prepared by Robert Irving, Christopher Pratten, Miriam Stacey, Don Godden, Owen Munn, Jill Shepherd and Richard Mackay.

Figure 1.5 Plan showing the subject site (dashed red line) and the SHR curtilage for the Luna Park Precinct (blue line). (Source: Office of Environment and Heritage, overlay by GML Heritage)

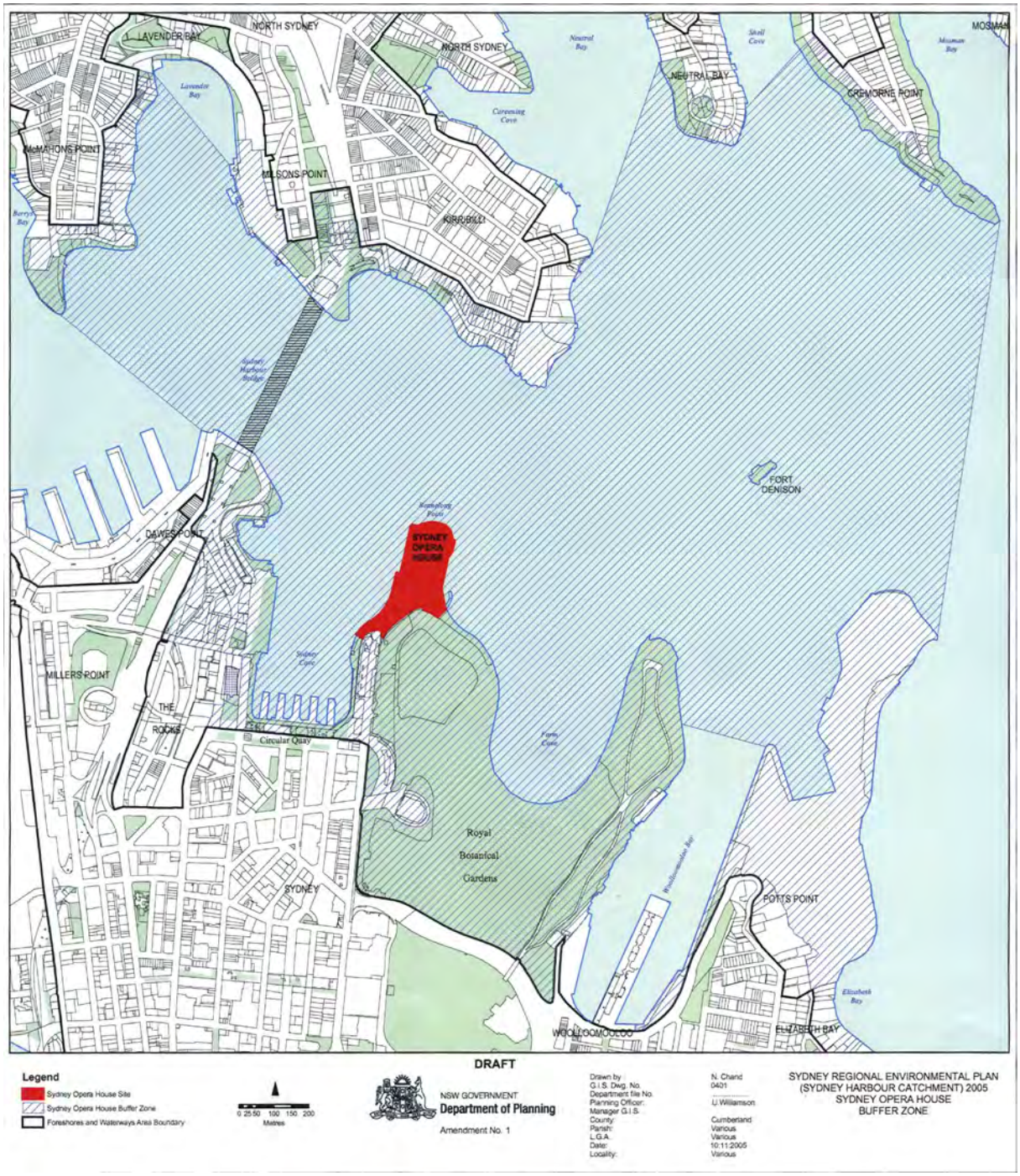


Figure 1.6 Plan showing the buffer zone for the World Heritage Listing of the Sydney Opera House. (Source: World Heritage List nomination document)

Figure 1.7 Subject site with various Lot and DP overlaid. (Source: SIX Maps with GML overlay)

2.0 Historical Analysis

This historical outline for Luna Park incorporates a site history prepared by Luna Park Sydney's resident historian, librarian, archivist and history tour guide, Ms Anne Doughty. Ms Doughty is a qualified librarian who has been working at Luna Park since 1999 to manage information relevant to Luna Park's history and to catalogue its digital image library.

2.1 Pre-Contact Aboriginal History

Prior to European settlement of Australia and well into the nineteenth century, the site of Luna Park was occupied by the Cammerragal (also spelt Cammeraygal) Clan, part of the larger Kuringgai Tribe.[1] They lived along foreshores and in the bushland, cliffs and rock shelters prior to the arrival of Europeans. Governor Phillip reported that the Cammerragal were known as a powerful people 'either from their numbers or from the abilities of their chief' and Cammerragal men presided over the initiation of young males from other Sydney area groups.[2] Physical evidence of this era of Aboriginal occupation of the North Shore remains today in the form of firecharred caves, stencilled hands on stone, engravings of animals and weapons on rocks and middens of whitened seashells from ancient meals that have been found throughout the area.[3]

Figure 2.1 Watercolour by William Bradley, 'First Interview with the Native Women at Port Jackson', c1802. (Source: Mitchell Library, State Library of NSW [SLNSW])

Figure 2.2 Lithograph by Rodius Charles of Billy Blue, 1834. (Source: Dictionary of Sydney)

2.2 Early European Settlement

In 1805, Robert Campbell purchased from Robert Ryan (original grantee) a parcel of waterfront land between Lavender Bay and Careening Bay extending about 600 yards inland, which comprised what is now known as Milsons Point—the future site of Luna Park. James Milson, an experienced farmer, arrived in Sydney in August 1806 and is reputed to have built the first house on the North Shore on the land owned by Campbell close to today's northeast bridge pylon.[4] Milson quarried sandstone in the area for building and ballast for ships. He grazed cows and grew fruit and vegetables and was soon supplying ships with fresh water and produce.[5] In 1826 his house was destroyed in a bushfire.

In 1830, Jamaican ex-convict Billy Blue (Figure 2.2) began the first ferry service across the harbour from McMahons Point using row boats.[6] Seven years later, the area on which the railway siding and Luna Park were later constructed was subdivided. Three watermen operated a wharf and waterman's service to Dawes Point.[7] In 1842, Milsons Point was declared a public landing place in preparation for declaring a public road from Milsons Point to St Leonards and by 1860 a regular vehicular ferry service was operating between Milsons Point and Fort Macquarie (Bennelong Point).[8]

Figure 2.3 Lavender Bay looking east towards Milsons Point, c1870. (Source: Luna Park Archives, digitally coloured historic photograph, 2015 from original by Holtermann, Mitchell Library, SLNSW)

2.3 Transport Interchange and Harbour Crossings

In 1886, a cable tram service commenced operation between Milsons Point wharf and Ridge Street, North Sydney.[9] An attractive high arched roof over an arcade of shops was built connecting the trams with the ferry. Milsons Point soon became the most popular point on the north side for crossing the harbour.[10]

In 1890, the North Shore railway line was opened between Hornsby and St Leonards. The site was then quarried to prepare for the construction of the railway line extension from St Leonards to Milsons Point, which followed the eastern shoreline of Lavender Bay.[11] In its natural state the site was very rugged, so the rocky slopes were cut back extensively to create a flat platform for the train tracks. A train station was built adjacent to the existing wharf and tram terminus at the tip of Milsons Point. The station opened on 1 May 1893 and increased congestion at Milsons Point.[12]

In 1915, in preparation for building a bridge across the harbour, a new temporary station and ferry wharf (Figure 2.4) was completed farther back on the line in Lavender Bay.[13] The move was too early and was very unpopular so after only seven weeks' operation, the original station was re-opened.[14]

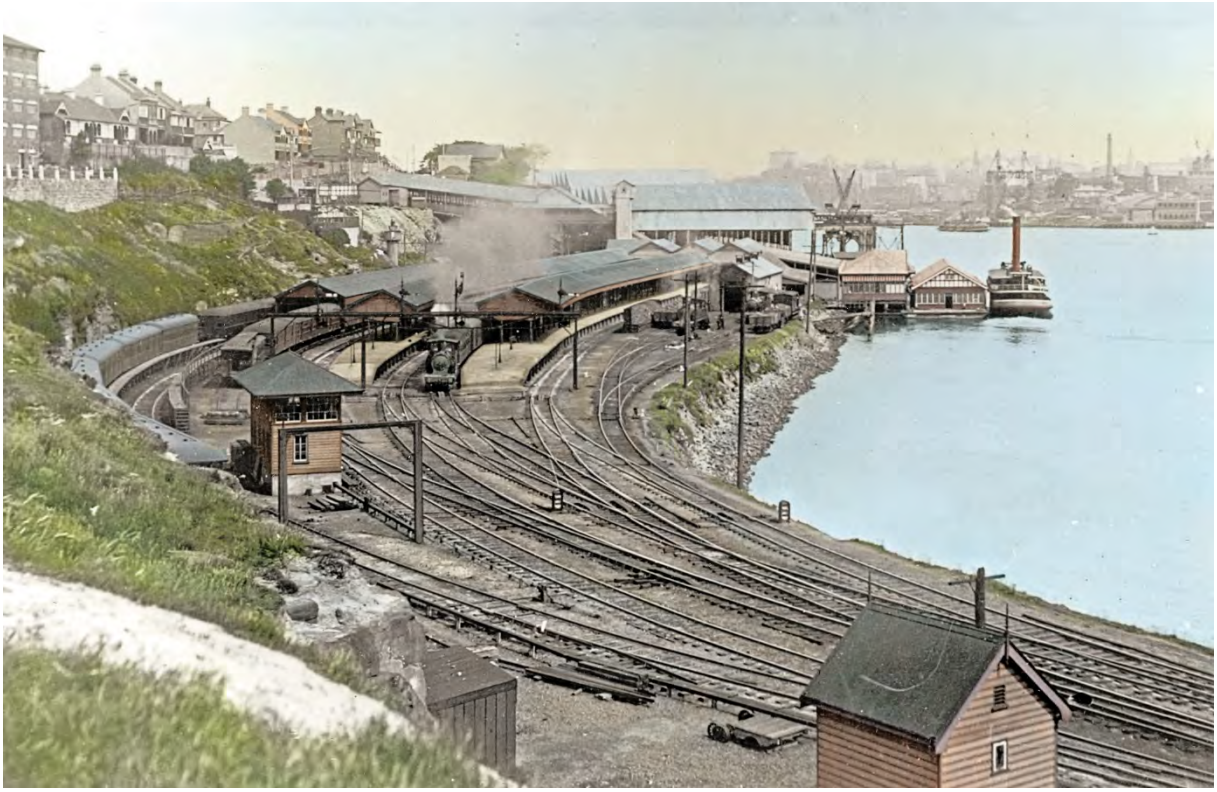


Figure 2.4 Relocated railway station, Lavender Bay, 23 October 1926. (Source: Luna Park Sydney Archives, digitally coloured historic photograph, 2015, from original held by State Records NSW)

2.4 Sydney Harbour Bridge Construction

In 1924, the tender for the construction of the Harbour Bridge was awarded to English engineering firm Dorman Long and Co. From 1924 to 1932 the company occupied the Luna Park site plus all the waterfront land adjacent to the bridge (Figures 2.5–2.6). The busy transport interchange at Milsons Point closed on 27 April 1924. On the same day, the modified temporary station that had been built in 1915 was reopened.[15]

Figure 2.5 Dorman Long Workshops site preparation, 18 March 1925. The construction of the Dorman Long Wharf can be seen on the right (circled in red). (Source: Luna Park Sydney Archives, 2015, from original held by State Records NSW, with GML overlay)

Figure 2.6 Harbour Bridge under construction with Dorman Long Workshops visible to the west, 1 April 1930. (Source: Luna Park Sydney Archives, digitally coloured historic photograph, 2015, from original held by Mitchell Library, SLNSW)

Dorman Long then demolished the old rail station, ferry arcade, rail line and structures that ran through the site back to the temporary station. In order to accommodate the huge workshops, the cliff was further excavated and the sandstone used to widen and straighten the shoreline. A timber wharf was built with cranes suitable for overseas ships to dock and unload materials. Two enormous workshop buildings were then constructed, which were reputed to be the largest in the southern hemisphere.[16]

After the bridge was completed the site was cleared and the only fixed structure to remain was the wharf. The NSW Government and North Sydney Council agreed that the area should be developed as a recreational area, as North Sydney lacked such facilities. Tenders were called for its use for public amusements, and the tender was won by Herman Phillips of Melbourne who formed Luna Park (NSW) Pty Ltd for a 20-year lease.

Figure 2.7 Luna Park, 1935. (Source: Luna Park Sydney Archives, digitally coloured historic photograph, 2015)

2.5 Fun Comes to Sydney Harbour

2.5.1 Fun Park—1935–1969

Herman Phillips—who was also managing director of Luna Park Glenelg, Adelaide—used the opportunity to end his lease at Glenelg and relocate rides and amusements from the Glenelg Park to Sydney. Engineer Ted Hopkins supervised the dismantling of rides from Glenelg and shipment to Sydney. In late June 1935 the rides were unloaded onto the Dorman Long wharf.[17]

Over 1000 workers were employed to complete construction work, which took just over three months. Herman Phillips designed the layout, his manager David Atkins oversaw the installation, and Ted Hopkins looked after the rides as well as electrical and mechanical works. Stuart Brothers were contracted to build the main structures, including Coney Island, Dodgem Palace and Entrance Towers.

On 4 October 1935, the park opened (Figure 2.7) with rides including the Big Dipper, River Caves, Noahs Ark, Goofy House and slot machines relocated from Luna Park Glenelg. A 20-year lease commenced from 11 September 1935.[18] The park opened to immediate success and continued to be popular during World War II despite lighting restrictions. After the war was over and restrictions were lifted, faulty neon caused a fire in the spire of the harbourside tower of the Entrance Face on 12 April 1947.[19] The neon lighting was replaced by less spectacular incandescent lights and the Face received a facelift.

The park also provided an array of colourful entertainment along the Midway from contortionists to displays of tropical fish. Brass band concerts were held between the Hey Dey and Dodgem Building every Saturday until 1956.[20] Between 1936 and 1942, the bandstand provided the stage for bathing beauty competitions with up to 300 ‘sun tanned red heads, brunettes and blondes’ drawing big crowds (figure 2.10).[21] On the corner of the Midway was a photographic studio where visitors could get their photo taken with their heads through two dimensional scenes such as Batman and Robin or a jail scene.[22] Other special events such as the week-long Mardi Gras carnivals and New Year’s Eve parades played out in the heavily decorated Midway (Figure 2.8).

The park closed every winter up until 1972, providing an opportunity to overhaul rides and for the managers to travel overseas in search of new rides and attractions. It was important for patrons to have the impression that things had changed.[23] As only a few rides were installed until the end of the Second World War, changes were primarily made to the bridges of the rides.

The artist that set the original tone for the park was Rupert Browne. Browne, a scenic artist associated with Melbourne’s Luna Park, was brought in temporarily to create the artistic bridges (façades) to the rides and structures.[24] Browne had extensive experience in scenic painting including experience with mechanical scenic artist Bruce Smith at Theatre Royal, London, and Palais Pictures, St Kilda (next door to Luna Park). In the Palais Pictures, Browne worked on a massive scale on distorted perspectives that would assist him later in designing the fantasy for Luna Park. In 1930, Luna Park Glenelg was designed by Browne. The contents of Toyland in the River Caves were from a set at the Palais Theatre by Rupert Browne. This was later moved to Sydney as one of the scenes in the River Caves.[25]

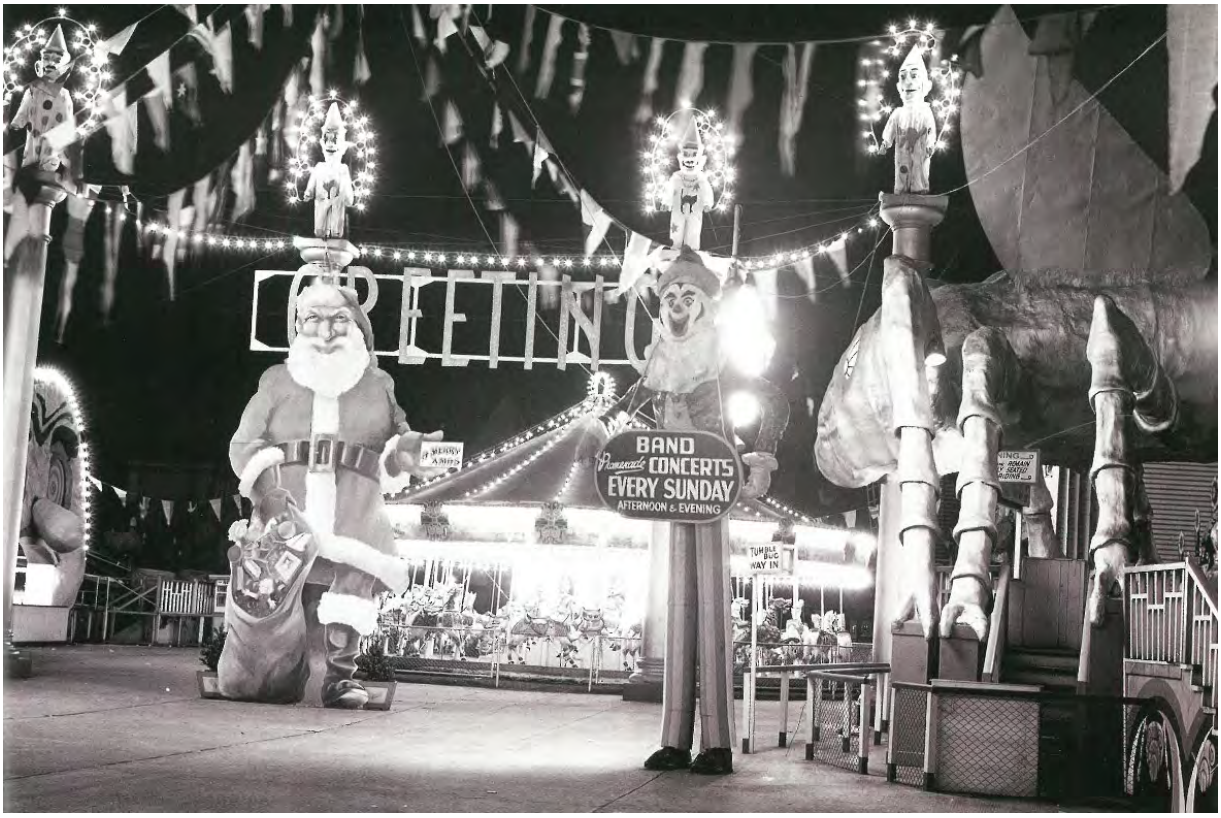


Figure 2.8 Christmas decorations on the Midway, undated. (Source: Marshall, S 2005, *Luna Park: Just for Fun*)

Figure 2.9 Caricature of Ted Hopkins (right) and David Atkins (left) in Coney Island Mural by Arthur Barton, undated. (Source: Marshall, S 2005, *Luna Park: Just for Fun*)

Figure 2.10 Bathing Beauty contest. (Source: Marshall, S 2005, *Luna Park: Just for Fun*)

In the case of Luna Park in Milsons Point, Browne was brought up to Sydney for three months in 1935 to create and install artistic decoration for some of the buildings and rides. Rupert designed Sydney's Face and Towers based on the St Kilda Luna Park entrance. For Sydney, Rupert was influenced greatly by the Art Deco styling of the 1930s, with a large face supported by towers featuring scalloped pinnacles reminiscent of the New York Chrysler building.

The most spectacular of his scenes included the Entrance Face, Coney Island external decoration, and bridges to the Ghost Train, Tumblebug, Whirler and Hey Dey. In 1938, Rupert provided a sketch for a remodelling of the entrance face expression. A photo of the Face dated 1938 closely resembles this sketch but it is possible that Arthur Barton did the alteration using the sketch as a model.

While Rupert Browne set the original tone for art in Sydney's Luna Park, it was Arthur Barton who was responsible for the ongoing visual concept of the park up to 1969. Arthur Barton was one of 35 artists employed under the direction of Rupert Browne to decorate the park in the hectic few months before the Milsons Point park opened in October 1935. When Browne returned to his hometown of Melbourne, Arthur became lead artist and artist in residence.

His art creations were often more than two-dimensional such as his creation of the diorama of the 'Early Bird Catches the Worm', which originally had moving parts activated by the shuffle boards in Coney Island. This artwork is still on display above the Turkey Trot in Coney Island but sadly the moving parts no longer work.

Most of the murals and panels inside Coney Island and the games arcades were created by Arthur. In addition, he designed exteriors and interiors for other Luna Park attractions such as the Spider, the Rotor, the Flying Saucer and many others. Barton's cartooning style gave the park, with its American and exotic influences, an Australian flavour. His style of observational humour was part of a tradition of Australian cartooning that stretched back to the 1880s. He also liked to draw on themes from saucy seaside postcards. They were typical of an era before 'political correctness', when it was considered fun to laugh at ugly or fat women, puny men, henpecked husbands, and mothers-in-law.

He was an astute observer of people who worked at Luna Park and often included caricatures of them in his works, providing a lifetime record of many of the personalities who worked there (Figure 2.9).

Barton had an eye for what children loved and was famous for his Christmas displays. In 1960 he transformed the entrance face from its early scary expressions to that of the much-cherished face based on Old King Cole. This was to become the model for the current expression installed in 1995. He stayed at Luna Park for 35 years until he grudgingly agreed to retire in 1970 aged 81 when he conceded that his eyesight was beginning to fade.[26] In 1950, David Atkins engineered a transfer of the park lease to a consortium of himself, Ted Hopkins, Dr HG Harding and J McLauchlan.[27] In the early 1950s new rides were purchased, including the UDrive, the Rotor, the Flying Saucer (Moon Rocket) and Water Skooters.[28] The park was run smoothly under the management of showman David Atkins until his sudden death in 1957, and engineer Ted Hopkins until his retirement in 1969. Ted Hopkins continued to look for new rides and in the early 1960s installed the Cha Cha (Scrambler), Calypso and Wild Mouse. By this time the park was over 30 years old and beginning to show its age.[29]

2.5.2 Fun Park—1969–1979

In April 1969, the remaining six years of the park lease and the park's contents were sold to a consortium of businessmen who unsuccessfully applied to redevelop the site as a multistorey trade centre.[30] Leon Fink and Nathan Spatt bought out the principal shareholder and continued to run the park.[31] For a year Ted Hopkins stayed on as caretaker manager to pass on his knowledge. In 1970—under Hopkins' supervision—the Wild Cat was built by Girvan Bros to replace the Wild Mouse because of its greater passenger capacity (Figure 2.11).[32] After retirement, Ted acted as a consultant on the installation of rides in the 1970s and 1980s.

Figure 2.11 The Wild Mouse rollercoaster, c1965. (Source: Luna Park Archives)

Figure 2.12 Luna Park, 1973, showing the Wild Cat rollercoaster in the background. (Source: Luna Park Archives)

In 1972, the park discontinued the customary three-month winter closure when rides were thoroughly overhauled. Between 1972 and 1973, the Flying Saucer, Tumblebug, UDrive and Calypso were removed and replaced with portable rides including the Paratrooper, Hurricane, Zipper and Astrospin. However, the rides lacked the artistic bridges which had been a feature of the park. In 1979, a group of artists, including Martin Sharp, Peter Kingston, Richard Liney and others, undertook repainting works in the Pop Art Style which included a new expression on the Entrance Face.[33]

Sharp's involvement with the restoration of Luna Park in the 1970s proved a bittersweet experience. He was engaged as designer and artist to oversee the restoration of Luna Park, including a commission to renovate the enormous laughing face at the entrance. The Face was repainted with the assistance of Tim Lewis, Michael Ramsden and Richard Liney. As noted by Sam Marshal, "They applied a zigzag motif, topped by geometric clown heads and an acrylic mirror to the towers. At a cost of $28,000, it was completed in June 1973 to coincide with the opening of the Opera House. The words 'HAHA' were painted on the tower bases as a comment on the fact that Utzon was not invited to the opening of the Opera House. On the back of the Face, Sharp painted a mandala with a giant psychedelic eye to keep a watchful eye on the park".[34] Sharp's design was later painted over; however, the 'HAHA' has since been reinstated. Sharp also devised the light blue and pink gelato colour scheme for the Dodgem Building (Crystal Palace) and along with Peter Kingston, Richard Liney and Gary Shead painted the mural, backdrops and signs for the Rogues Galley and Pirate Pete's Sea Battle game (the old Bazooka game).[35]By 1975, the lease had expired and the park was operating on a week-to-week basis with plans to develop the Lavender Bay foreshores as a 'Tivoli Gardens'.[36] There was limited investment in infrastructure and potted palms were installed to distract visitors from the shabby park.[37] In 1976, the Zumur (chair-o-plane) replaced the Spider and a tent structure holding Cinema 180 was installed in May 1979.[38]

A month later, on 9 June, a fatal fire in the Ghost Train resulted in the park's sudden closure. The fire had broken out and quickly spread throughout the timber building with its bitumen roof and no sprinklers. The bodies of six children and one adult were found within the charred rubble. The park was closed from that night. The coroner's report concluded that the fire was most likely caused by an electrical fault and the park owners had failed to uphold their duty of care in their reluctance to implement safety measures.[39]

Despite three rounds of tenders the NSW Government was unable to find a suitable operator.[40]

2.5.3 Fun Park—1980s—Uncertain Future

While the park remained closed, 'Friends of Luna Park'—headed by artists who had worked at Luna Park—staged public rallies and prepared a report on Luna Park for the NSW Department of Public Works to ensure its survival. The group reinvigorated support for the park based on nostalgia and shared experiences.

Martin Sharp was instrumental in forming the Friends of Luna Park in an endeavour to lobby the State Government and remind Sydneysiders of what they stood to lose if the park was lost. If it had not been for the efforts of Sharp and his friends and supporters, Sydney might have lost an important part of its character.

On 28 June 1980, while tenders were being considered for the new use of the site, Friends of Luna Park staged a 'Save Luna Park Day'. Endorsement for the park was demonstrated by a protest march from the Opera House over the Bridge to the Face where a concert was held.[41]

On 23 September 1980, the NSW Government granted a 30-year lease to a group later known as Harbourside Amusements.[42] The directors included Sir Arthur George and Harold and Colman Goldstein but there was a dispute with the previous leaseholders over the value of fittings left at the park. The NSW Parliament passed the *Luna Park Site Act 1981*, which required the old lessees to vacate the site before 3 June. However, on 29 May and 1 June an auction was held where many of the detachable amusements and artworks were sold. Transportable rides were removed to Magic Kingdom at Lansvale.[43] Friends of Luna Park bought the Barrels of Fun, Turkey Trot and the Joy Wheel to keep them in the park.

Two days later Harbourside Amusements began demolition of the remains of the Big Dipper, River Caves, Davy Jones Locker and Windmill.[44] The only structures that remained on the site were the Crystal Palace, Coney Island, the dilapidated Entrance Face, the Rotor and Cinema 180.

On 29 April 1982, the park reopened with most of the old rides replaced with a mix of new and reconditioned rides including a new Ferris Wheel called Sky Lab. A new rollercoaster slab was installed to house a second hand rollercoaster called Geronimo. Other rides included the Pirate Ship, Waveswinger, Superloops, Love Express, Octopus, Carousel and Columbia (Enterprise).[45]

In 1987, the lease was transferred to Prome Investments and in April 1988 the park closed for renovations. Prome Investments changed its name to Luna Park Investments and an attempt to redevelop the park as an adult entertainment centre with high rise towers was made public.[46] At a meeting organised at North Sydney Council on 30 March 1989, Friends of Luna Park gained the backing of further supporters and a rally was attended by 2000 people.

Figure 2.13 Martin Sharp's face design, 1979. (Source: Luna Park, Sydney)

Figure 2.14 Martin Sharp's mandala design to the rear of the Face, 1979. (Source: Luna Park, Sydney)

Figure 2.15 Save Luna Park Day poster by Martin Sharp, 1980. (Source: National Gallery of Australia)

2.5.4 Fun Park—1990s—New Legislation and Renewed Appreciation

After years of lobbying by the dedicated Friends of Luna Park, the *Luna Park Site Act 1990* (NSW) was passed, which terminated the lease after the leaseholder failed to meet a deadline to reopen the amusement park. The Act required establishment of a Luna Park Reserve Trust (Trust). Trust members were appointed in the same year and a Plan of Management was adopted.[47]

Sometime between 1990 and 1993, the railway sidings that ran right up to the northwestern wall of Coney Island and a spur line that ran behind the Coney Island building were removed. Following the completion of the Luna Park/Lavender Bay Heritage Study by Godden Mackay Pty Ltd in February 1991 and a Luna Park Conservation Revised Report in 1992, the Trust commenced major reconstruction and refurbishment of the heritage buildings during 1993–1994. Major considerations during this phase of works included the requirement to remove all materials containing asbestos from the site, address termite infestation and ensure structural stability, while maintaining identified cultural significance often embodied in the contaminated and deteriorated fabric. It was determined for health and safety reasons, the most prudent way forward was to remediate the site fully, then utilise the measured drawings and photographic records to reconstruct significant buildings and elements. This has led to the current physical state of the site where very little original fabric remains, but reconstructed and new elements are constructed in the idiom of the fun fair style.

Peter Kingston (assisted by Ashley Taylor and others) was engaged with art restoration. A new public boardwalk was created on the perimeter facing the harbour. The Ferris Wheel was rotated 90 degrees and the original Wild Mouse reinstated above a new one storey building housing the dodgems next to the harbour (Figure 2.12).

Figure 2.16 Luna Park aerial, c1982–1983. (Source: Luna Park Sydney Archives)

Figure 2.17 Luna Park from the Sydney Harbour Bridge, 1995. (Source: Luna Park, Sydney)

Maloney's Corner, located in Lavender Bay behind Coney Island, was purchased from the New South Wales Government and State Rail Authority during the 1993 redevelopment so that supports for the Big Dipper could be built. Maloney's Corner was named after a long-time employee of Luna Park, Tony Maloney, and his wife Wendy, who originally worked as secretary to park manager Ted Hopkins in the 1960s. As a teenager Tony undertook various roles as a weekend casual. In 1969, he commenced work at Luna Park as a mechanical fitter and worked closely with Ted Hopkins as a manager. After the park closed in June 1979, Tony was called upon for mechanical advice on a regular basis during the 1980s and 1990s. He became maintenance manager at Luna Park in 1995 when the park re-opened and caretaker of the park after it closed a year later. In July 1999, when the current management took over, Tony became Operations Manager. Today, he remains as Special Projects Manager, particularly in regard to rides and maintenance. Wendy returned to Luna Park between 1995 to 2014 in various roles as cashier and receptionist.[48]

The open grassy area to the north of Maloney's Corner, known as Lavender Green and named after the bay on which it is located, was also incorporated into the Luna Park site during the 1993 redevelopment. Images taken in 1995 show the area first being used for temporary and seasonal rides and amusements, organised outdoor events, and passive recreation..[49] The park reopened on 21 January 1995 with a new steel Big Dipper installed next to the cliff with part of the track looping around behind Coney Island. Most of the other rides were supplied by the Wittingslow Group who managed the day to day operations in a joint venture with the Luna Park Reserve Trust. The rides included the Ranger, The Spider (Breakdance), the Tumblebug (Troika), UFO, Tango and small children's rides.[50] However, the park immediately encountered operational difficulties and financial losses were incurred from the outset. Further to this, local residents began litigation against the noise generated by the Big Dipper. Judgment in this case curbed the hours of operation of the Big Dipper to Friday evenings and Saturday all day. In May 1995 an administrator was appointed to take operational control and the Wittingslow Group ceased its involvement with the park. The site continued to remain open until mid-February 1996 while the Trust administrator called for expressions of interest to operate the site, but without success.[51]

Figure 2.18 View towards Lavender Green and Maloney's Corner showing part of the Big Dipper, 1995. (Source: Luna Park, Sydney)

Figure 2.19 View towards Lavender Green with marquee, 1995. (Source: Luna Park, Sydney)

In April 1997, the Department of Land & Water Conservation (DLWC) engaged Urban Design Advisory Service (UDAS) to investigate land use options.[52] After extensive public consultation the NSW Parliament passed the *Luna Park Site Amendment Bill 1997* to allow for a wider range of uses (such as restaurants, function rooms and theatres etc). In July 1999 the Government accepted Metro Edgley's redevelopment proposal after a rigorous 15-month public tender process and a 40-year operating lease (to commence on completion of the redevelopment) was granted.[53] A masterplan was prepared by Hassell.

2.5.5 Fun Park—2000 to the Present

In 2001, the Big Dipper rollercoaster was sold and moved to Dreamworld, Queensland. A new company called Luna Park Sydney Pty Ltd assumed the 40-year lease. In 2003 construction and total refurbishment of buildings and rides began after approvals were completed On 4 April 2004, Luna Park reopened. The site's unique identity and heritage features were restored while providing a new 2000-seat Big Top auditorium, onsite underground carpark and refurbished function facilities in the Crystal Palace. The area behind Coney Island now known as Maloney's Corner was paved over with bitumen and the rides known as the Ranger and the Spider were relocated there from the Midway to provide room for other developments. This area also included space for temporary rides and attractions to vary the visitor experience.

A year after opening in April 2005, local residents and a property developer brought further litigation against Luna Park Sydney initially for noise generated by the park. This action was changed to one under the *Trade Practices Act 1974* (Cwlth) after the NSW Parliament passed legislation protecting the park. Final judgment in this matter was granted in favour of the park operator in February 2009.

In September 2006, Lavender Green was levelled with a raised garden bed to the railway sidings with high fencing and low fencing to the water's edge. It is advertised by Luna Park Venues as 'a large 780sqm outdoor lawn area right on Sydney Harbour and overlooking picturesque Lavender Bay'.

In 2007, a bar and a la carte brasserie (The Deck) opened on the harbour front and in 2012 a new function space was fitted out above the restaurant. During 2012–13, external repairs and repainting of the heritage Face and Towers, Coney Island building and Crystal Palace were undertaken. This work included the total removal of lighting and replacement with LED lights creating a brighter and more

energy efficient glow. In the ongoing refreshment of the amusement experience, new rides such as the Carousel, U-Drive, Hair Raiser and Tango Train have been installed.[54]

In 2016, the former entry sign on Alfred Street was reconstructed by North Sydney Council (Figure 1.2).

Figure 2.20 Aerial photo of Luna Park, 21 March 2014. (Source: Luna Park Archives)

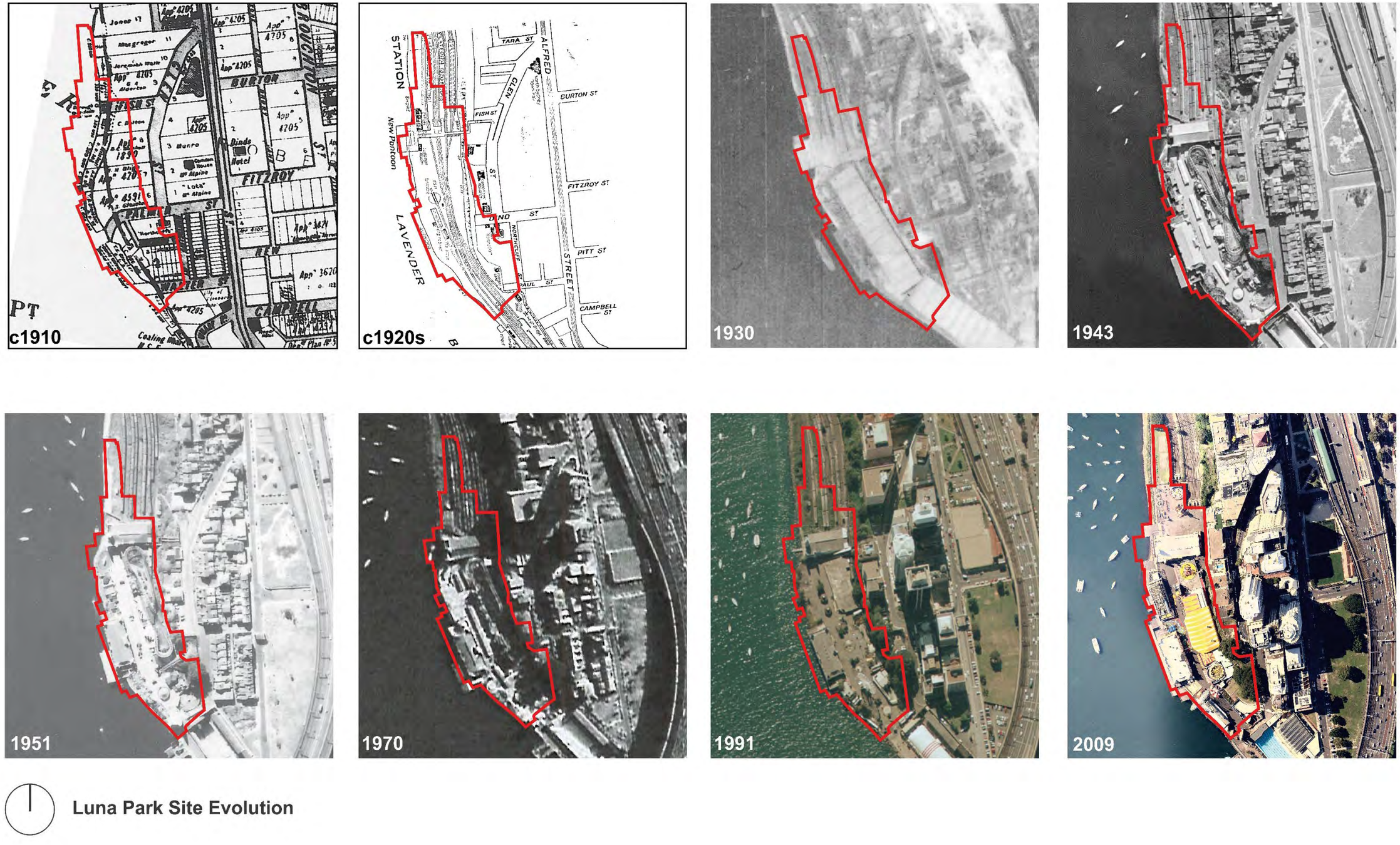


Figure 2.21 Site evolution of Luna Park. (Source: GML)

2.6 Thematic History of Amusement Parks

In order to better understand Luna Park's status as a rare example of a long running and historically significant amusement park, the following section situates Luna Park within the context of the development, burgeoning popularity and commercial cycle of amusement parks and fun fairs throughout the east coast of Australia. The result is an illustration of shared themes of leisure, pleasure, frivolity, escapism and fun which are still expressed and retained within the fabric and experience of Luna Park Sydney. Tracking the evolution of amusement parks internationally is also helpful in demonstrating broader evolutions in amusement park attendance patterns in the areas of entertainment, leisure activities, modern approaches to escapism and the collective experience of fun.

2.6.1 Fun Fair Origins—Eighteenth Century Pleasure Gardens 1840–1890

Fun fairs have their origins in the phenomena of pleasure grounds/gardens that gained widespread popularity throughout the eighteenth century in England, culminating in London's famous Vauxhall Gardens which operated from 1660–1859. Pleasure gardens afforded urban populations an escape into an exotic gardenesque realm complete with al fresco dining, music, masquerade, art, 'people watching' and carnival-style intrigue.[55]

Around 1840, NSW received its own version of an English pleasure garden, adjacent to the Sir Joseph Banks Hotel near the shores of Botany Bay. The Sir Joseph Banks Pleasure Grounds featured sporting fields, roving performers and a menagerie, and operated until 1890. Contemporaneous newspaper articles indicate that the site was ever-popular and well patronised with visitors enjoying the 'extensive views to be obtained from the beach' as well as 'inhaling the salt sea breeze'.[56] Australians, like their British counterparts, had begun to take advantage of the revitalising effect of leisure activities conducted by the seaside (Figure 2.22–2.23). Leisure was also used in the fledgling colonies as a method of instating privilege and emphasising class through conspicuous consumption.[57]

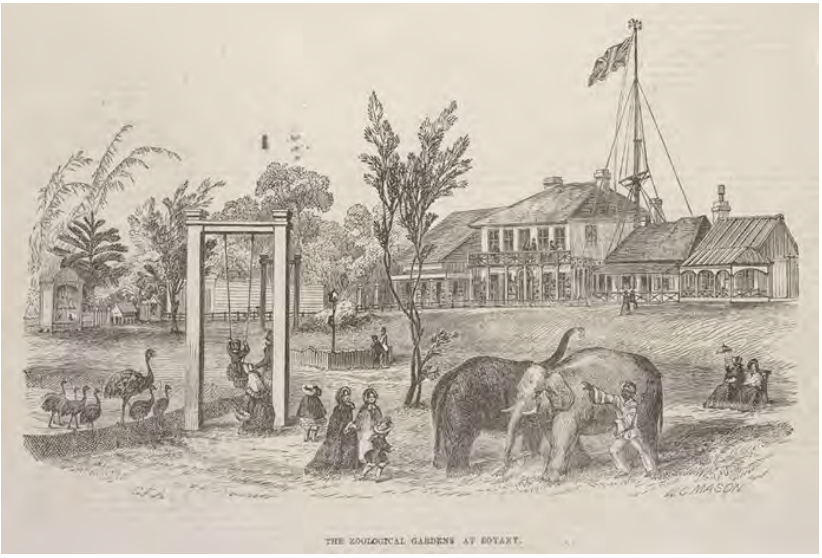


Figure 2.22. Sir Joseph Banks Pleasure Grounds, Botany. (Source: *The Illustrated Sydney News*, 1883, SLNSW)

Figure 2.23 Sir Joseph Banks Pleasure Grounds, Botany. (Source: *The Illustrated Sydney News*, 1883, SLNSW)

The itinerate performers and roaming circus troupes popular during colonial times gradually evolved into commercially attractive enclosed fun fair sites, that appealed to a wider audience in a progression towards organised leisure.[58] These parks were built with the assistance of new technologies such as

rail transport and electricity and owed much to the entrepreneurial vision of their proprietors. The success of the American Coney Island model and English pleasure piers, such as Blackpool, became the international models for emerging genres of Australian amusement parks.[59]

2.6.2 Wonderland City, White City and the Lunas—Spectacles by the Sea 1906–1935

In 1906, Wonderland City opened on Tamarama Beach near Bondi in Sydney's east. The site had functioned as a 'pleasure site' since 1887, incorporating grounds and an aquarium overlooking the ocean. This site, along with the Centennial Coogee Palace Aquarium further south, encouraged the preference of Sydneysiders to partake in leisure and fun by the seaside (Figure 2.24). Wonderland City literally opened up the waterfront to the people by acquiring a lease of the beachfront and building a connecting inroad from the cliffs down into the park (Figure 2.25). The park was directly modelled on New York's Coney Island and contained, amongst other spectacles, a roller-skating rink, merry-go-round, Haunted House, a switchback railway, a maze, fun factory, wax works, Hall of Laughter, a boxing tent, seal pond, circus ring, movie house and various exotic animals.[60] Wonderland City ceased operations in 1911 after experiencing a drop in patronage owing to a shift in recreational attitudes and an emerging preference for beach swimming.

Figure 2.24 Wonderland City, Tamarama. (Source: Powerhouse Museum)

Figure 2.25 View looking east over Tamarama c1891. (Source: Powerhouse Museum)

Meanwhile in Victoria, Luna Park Melbourne opened to the public in 1912 and rapidly became a much-loved fixture of the St Kilda promenade. Luna Park Melbourne was the first of five Luna Park enterprises rolled out in Australia by American showman J D Williams and theme park proprietors the Phillips brothers. The park featured attractions such as the Scenic Railway, Palais des Folies (later termed the Giggle Palace), River Caves of the World, Penny Arcade, the Whitney Bros 'while-u-wait' photo booth and the American Bowl Slide.[61] Luna Park Melbourne brought decidedly American amusement tastes and sensibilities into mainstream Australian culture and leisure time, and the park managed to outlast the various restrictions brought by the wartime and interwar years (Figure 2.27).[62]

Concurrently in Sydney, a seaside amusement park, the short-lived White City, opened in Rushcutters Bay in 1913 on a site previously occupied by Chinese market gardeners. The 'White City' name referenced the parks white plaster buildings designed and built in theatrical style by T.H Eslick. Eslick was a renowned amusement park architect who also lent his expertise to the design of Luna Park Melbourne.[63] The attractions at White City included a scenic railway, Palais des Folies, Crystal Tangle (Figure 2.26), a giant imported carousel and various seasonal forms of entertainment such as bands, tightrope walkers and roller skaters. The White City Carousel, built by the Philadelphia Toboggan Company, is considered a rare piece of fun fair craftsmanship and was later purchased by Luna Park

Melbourne where it still remains today. A destructive fire led to White City going into liquidation in 1918.[64]

Figure 2.26 The Crystal Tangle, postcard from the White City amusement park. (Source: Woollahra Library)

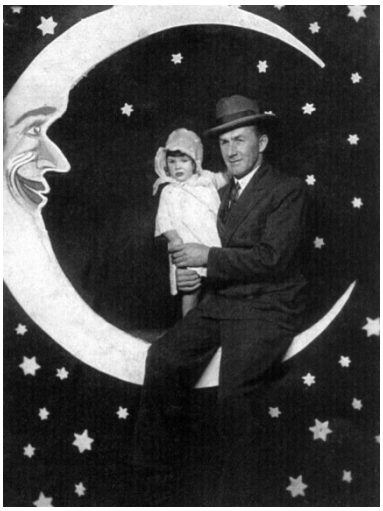


Figure 2.27 Sitting on the moon, Luna Park Melbourne. (Source: Luna Park Melbourne website)

Luna Park Sydney commenced operations in 1935 at a time when Australia's sense of nationhood was fast solidifying and Sydney Harbour was developing as the 'chief amphitheatre of Australian life'.[65] The post-war long boom brought prosperity and increased leisure time to the masses. By 1970, per capita consumption in Australia was double what it had been in 1940 and Australians were taking full advantage of the 'democratisation of leisure'.[66] The consumption of leisure and entertainment activities became an area of interest for sociologists and an increased understanding developed around the cultural/social significance of leisure spaces.

2.6.3 The 1980s and 1990s—Mega-Parks Emerge

Australia in the 1980s and 1990s saw the emergence of amusement parks built on a supersized scale. These parks represented a departure from the quaint fun fair style amusement parks towards corporatised theme parks, sponsored by unprecedented commercial backing. The parks were separated both literally and symbolically from urban environments and their success was facilitated by the sprawl of suburbia and the proliferation of car ownership. Dreamworld on the Gold Coast opened in 1981, Warner Bros Movie World in 1989 and Australia's Wonderland opened at Eastern Creek in Western Sydney in 1985 (Figure 2.28). These parks drew upon the family-oriented Disneyland model in order to create a nostalgic and heavily branded aesthetic of playfulness, which appealed to both wondrous children and the inner child of their parents.[67]

Figure 2.28 Guide to Australia's Wonderland. (Source: <wonderlandhistory.net>)

Figure 2.29 The Cyclone, Dreamworld on the Gold Coast. (Source: Dreamworld website, 2015)

2.6.4 Conclusion

Varying types of amusement parks have emerged, operated, moved, changed hands and closed over the last 100 years as evidenced by this brief study. The amusement park paradigm is a historically charged leisure type in Australia and internationally, and compared to distinctly modern entertainment types such as the movies, the nightclub and the shopping centre, the experiences sought by patrons that are drawn to amusement parks have remained consistent over time. Patrons attending amusement parks participate in a shared and lived experience that incorporates fun, escapism, nostalgia, coming of age, pleasure and frivolity, which is has been evident since the first examples of Pleasure Gardens in Europe. The mediums and methods used by amusement park owners and managers to facilitate the escapist 'thrill seeker' experience has naturally evolved over time in order to respond to pop culture trends and constantly changing consumer demands.

2.7 Endnotes

1 Hoskins, I 2007, *Aboriginal North Sydney: an outline of indigenous history*, North Sydney Council.
2 North Sydney Council Heritage Leaflet ,*North Sydney's Aboriginal Past.*
3 North Sydney Council Heritage Leaflet, *North Sydney's Aboriginal Past.*
4 Martin Regan cited in LG Thorne, *A History of North Shore Sydney from 1788 to Today*, second revised edition, Angus & Robertson, p 14.
5 North Shore Historical Society, 1984, *North Sydney - Events in its Growth*, Waverton, 1984.
6 LG Thorne, *A History of North Shore Sydney from 1788 to Today,* second revised edition, Angus & Robertson, p 2.
7 North Shore Historical Society, 1984, *North Sydney - Events in its Growth*, Waverton, pp 1–2.
8 *Bridges & Vehicular Ferries across Sydney Harbour, The Story of their Development,* Main Roads, December 1954, p 36.
9 Clark, LA 1976, *North of the Harbour*, Newey and Beath, Broadmeadow, p 9.
10 Clark, LA 1976, *North of the Harbour*, Newey and Beath, Broadmeadow, p 154.
11 Clark, LA 1976, *North of the Harbour*, Newey and Beath, Broadmeadow, p 118.
12 Jones, M 1988, *North Sydney 1788–1988*, Allen & Unwin, Sydney, p 145.
13 *Sydney Harbour Trust. Annual Report for year ended June 1915*, State Records NSW, Kingswood 18/1677, p 17.
14 Clark, LA 1976, *North of the Harbour*, Newey and Beath, Broadmeadow, p 142.
15 Clark, LA 1976, *North of the Harbour*, Newey and Beath, Broadmeadow, p 154.
16 Spearitt, P 1982, *Sydney Harbour Bridge; a Life*, George Allen & Unwin, pp 39–40; Godden Mackay, Luna Park Lavender Bay Heritage Study, February 1991, Vol 1, p 33.
17 Hopkins, EA, 'A Few Brief Facts About the History of Luna Park from its Inception until 1970', unpublished, Luna Park Sydney.
18 Newscutting held by Stanton Library, dated 10 May 1937.
19 *Truth Newspaper* (Sydney) image and report 13 April 1947, p 1 (can be seen at NLA newspapers online).
20 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 65.
21 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 75.
22 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 66.

23 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 68.
24 Hopkins, EA, 'A Few Brief Facts About the History of Luna Park from its Inception until 1970', unpublished, Luna Park Sydney.
25 Information supplied by Anne Doughty, librarian and historian employed by Luna Park Sydney since 1999.
26 Information supplied by Anne Doughty, librarian and historian employed by Luna Park Sydney since 1999. GML has made minor edits for clarity/style.
27 Hopkins, EA, 'A Few Brief Facts About the History of Luna Park from its Inception until 1970', unpublished, Luna Park Sydney.
28 Hopkins, EA, 'A Few Brief Facts About the History of Luna Park from its Inception until 1970', unpublished, Luna Park Sydney.
29 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, 100.
30 Hopkins, EA, 'A Few Brief Facts About the History of Luna Park from its Inception until 1970', unpublished, Luna Park Sydney.
31 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, 105.
32 Hopkins, EA, 'A Few Brief Facts About the History of Luna Park from its Inception until 1970', unpublished, Luna Park Sydney.
33 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, 106.
34 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 112.
35 Information supplied by Anne Doughty, librarian and historian employed by Luna Park Sydney since 1999.
36 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, 110.
37 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, 110.
38 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 112.
39 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, pp 112–116.
40 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, pp 116–119.
41 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 112.
42 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 120.
43 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, pp 124–125.
44 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 125.
45 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 130.
46 *Sun Herald,* 25 February 1990, p 29.
47 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, pp 121–122.
48 Information supplied by Anne Doughty, librarian and historian employed by Luna Park Sydney since 1999.
49 Information supplied by Anne Doughty, librarian and historian employed by Luna Park Sydney since 1999.
50 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 128.
51 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 131.
52 UDAS and Department of Land & Water Conservation. Luna Park Plan of Management, site history, p 11.
53 Marshall, S 2005, *Luna Park: Just for Fun,* second edition, Luna Park Reserve Trust, Sydney, p 143.
54 Information supplied by Anne Doughty, librarian and historian employed by Luna Park Sydney since 1999.
55 Conlin, J (ed) 2013, *The Pleasure Garden, from Vauxhall to Coney Island*, University of Pennsylvania Press, pp 12–23.
56 *Sydney Morning Herald*, 27 January 1892, 'Botany Pleasure Grounds', accessed via Trove 2015.
57 Lynch, R and Veal, AJ (ed) 1998, *Australian Leisure,* fourth edition, Pearson, Australia.
58 Lynch, R and Veal, AJ (ed) 1998, *Australian Leisure,* fourth edition, Pearson, Australia.
59 Historic England 2015, *Historic Amusement Parks and Fairground Rides*–Introduction to Heritage Asset Series.
60 Powerhouse Museum, Sydney, August 2013 <http://www.powerhousemuseum.com/insidethecollection/2013/08/where-is-wonderland tamaramas-secret-past>.
61 Luna Park Melbourne website, viewed October 2015 <http://lunapark.com.au/park-info/history>.
62 Luna Park Melbourne website, viewed October 2015 <http://lunapark.com.au/park-info/history>.
63 Woollahra Council, Draft Heritage Inventory Sheet, *White City Centre and Grounds*, 2013.
64 Woollahra Council, Draft Heritage Inventory Sheet, *White City Centre and Grounds*, 2013.
65 Kwan, E 2007, *Celebrating Australia: A History of Australia Day*, viewed 28 October 2015 <http://www.australiaday.org.au/australia-day/history>.
66 Hogben, P and O'Callaghan, J 2013, 'Leisure Capital: Sydney and the Post-war Leisure Boom', paper presented to the 30th Annual Conference of the Society of Architectural Historians, Australia and New Zealand, Queensland, 2–5 July 2013.
67 Cross, G 2006, 'Crowds and Leisure: Thinking Comparatively Across the 20th Century', *Journal of Social History*, 39:3.

3.0 Luna Park Sydney: The Place

3.1 Setting

Luna Park occupies one of the most prominent pieces of waterfront land on the northern side of Sydney Harbour. The foreshores of both Lavender Bay and Milson's Point were the earliest areas in North Sydney to be developed and linked to the rest of Sydney. Luna Park continues to contribute to the visual connectedness across Sydney Harbour by providing a location to experience landmark panoramic views of Sydney's foreshores and harbourside icons.

Sydney Harbour functions as an amphitheatre for Australian civic and public life and Luna Park forms a key landmark within what has become a unique backdrop for large scale public displays and celebrations.[1] Vistas to and from the World Heritage listed Sydney Opera House create strong linkages between the two sites; however different they may be in form and cultural function.

The shared histories of Luna Park and the Sydney Harbour Bridge combine to create a public realm that resonates with Australian ideas of identity, culture, community and nationhood. Both comprised definitively new and ambitious 'marvels' at the time of their inception and the site of the Sydney Harbour Bridge was integral to the creation of the space that is now occupied by Luna Park. Both Luna Park and the Sydney Harbour Bridge are seen to reflect the nation's progress, coming of age and emergence from the wartime years. This theme of civic pride is further highlighted by Luna Park's proximity to North Sydney Olympic Pool, which is significant for its contribution to the nation's perception of itself as a world class sporting nation and a people that wholeheartedly embrace outdoor leisure activities.

At times of celebration, such as the 1988 Bicentenary, New Year's Eve, Olympic Games closing/opening ceremonies and more recently the Vivid lights festival, glimpses of Luna Park sparkling on the water are reflective of colour and light happening elsewhere in the harbour setting. However, unlike these events, Luna Park is a constant built element representative of fun and frivolity and the sole landmark in Sydney Harbour precinct that unashamedly extolls humour. On a day to day basis all year round, Luna Park is an injection of colour, urban frivolity, light and movement onto the backdrop of high rise development on the North Shore.

3.2 Landmark Qualities

Luna Park is one of Sydney's most recognisable and popular icons. The Luna Park Face and Towers constitute an instantly-recognisable symbol of Sydney Harbour. The scale and design of the Face and Towers visually dominate the western foreshore of Milsons Point, especially when lit at night.

Luna Park in its harbourside location, in combination with the northern approaches and pylons of the Sydney Harbour Bridge and the North Sydney Olympic Pool, characterise the western foreshore of Milsons Point. Luna Park is seen as one of a suite of iconic structures visible on the harbour and from foreshore areas around Sydney (including Circular Quay, Dawes Point and Walsh Bay).

3.3 Topography and Boundaries

Luna Park is built on the foreshore of Milsons Point. Successive modifications to the original topography of the landscape have resulted in a man-made sheer sandstone cliff face, which the Park's back of house facilities are built directly adjacent to. The site itself has been largely levelled and at Coney Island steps down to the northern precinct towards Lavender Green. Lavender Bay curves

around to the west of the site with distinct landscape features and a small functioning pier that meets the harbour. The area behind Luna Park is characterised by a variety of medium to high density built form types that respond to the sloping topography leading down to the harbour.

The boundaries of Luna Park are demarcated by the key natural and built features of the site and result in a semi enclosed space, differentiated from the urban environment but nevertheless defined by its picturesque setting. The main amusement park itself is surrounded by the cliff face to the east, which forms a natural dark backdrop at night, Lavender Green to the north, the boardwalk to the west and the face to the south. Together these elements form a contained curtilage that is identifiable to park patrons and visitors to the area.

3.4 Sense of Arrival

Local and international visitors to Sydney are drawn to Circular Quay as the symbolic entry point to Sydney. Luna Park sits within Sydney Harbour's 'triangulation' of iconic attractions, namely the Sydney Opera House, the Harbour Bridge and Harbour itself. Luna Park is a recognisable urban amusement park typology (like Coney Island in New York), which makes an important contribution to the sense of arrival experienced by people visiting or revisiting Sydney Harbour. The Luna Park Face in particular, described as 'mass culture's grinning foil to the elitist Opera House'[2] acts as a visual and philosophical counter piece to the high profile cultural institutions that surround it. Luna Park's visual presence is reminiscent of the Australian larrikin streak and due to its frivolity is seen as a welcoming or equalising presence in the cityscape. Luna Park's particular brand of 'larrikinism' is expressed through the Park's irreverent iconography, which was adapted from American motifs to suit the Australian context, and the showmanship of its fantasy architecture.

The Luna Park site has a long association with Sydney's key transportation modes; ferry, train and tram. People experiencing Sydney Harbour via ferry or boat, whether for transport, business or purely recreational purposes view Luna Park as part of the gateway experience of crossing under the Sydney Harbour Bridge from either direction. Arrival by train across the bridge has a similar effect, and visitors traversing the northern foreshore of Sydney Harbour by foot tend to stop, photograph and mill around Luna Park's entrance once they arrive at the Face.

3.5 From Day to Night

Luna Park changes in character, ambience and visual appearance from day to night and from season to season. On bright, sunny days the fairground colour scheme of The Face, the Crystal Palace, Coney Island and the Ferris Wheel pop and reflect the deep blues of the harbour and distinctive yellow of the ferries passing by. As day turns to night, the colours of the buildings and rides fade and Luna Park becomes outlined in light. The lights scheme lends Luna Park its after dark sense of theatre, dynamism and otherworldliness and it is at this time that the parks water setting comes to the fore. The ink coloured harbour acts as a mirror for the lights, movement and activity of Luna Park and works to amplify the fantastical experience both from within the park and from across the water.

3.6 Art Deco Fantasy Architecture

The Art Deco Fantasy architectural style employed at Luna Park is a rare example of its kind in Australia.[3] It is architecture of showmanship and exaggeration, which like other fantastical built forms such as stage sets and circus pavilions are intended to create trompe l'oeil façades that encourage the suspension of disbelief in their patrons. Luna Park is a pastiche of styles and follies, which when combined have a timeless and nostalgic appeal.

For detailed descriptions of the individual elements of the park and their key stylistic features, see the Individual Asset Management Sheets in Appendix A.

3.7 Views Analysis

3.7.1 Primary Views

Luna Park features a number of important internal and external views. The primary views at Luna Park focus on individual elements whose location, design and fabric are significant and contribute substantially to the aesthetic values and atmosphere of the amusement park. The overall view from the Sydney Opera House towards Luna Park at Milsons Point is also a primary view.

1 – Iconic views of entry Face and Tower

2 – Iconic views of entry Face and Tower

3 - Axial view of Crystal Palace from the southwest

4 - Axial view of Crystal Palace from the northwest

5 – Axial view of Coney Island from the southwest from boardwalk

6 – Overall view from Sydney Opera House to entry Face and Towers, Crystal Palace and ferris wheel

3.7.2 Secondary Views

Secondary views at Luna Park are other characteristic views from within Luna Park, which demonstrate the ensemble of elements and the association between elements and contribute to the overall aesthetic values and atmosphere of the amusement park.

A – View of rear of entry Face and Tower

B – View of carousel, ferris wheel and Crystal Palace

C – Characteristic view towards Coney Island from the Midway

D – Characteristic view looking south from the Midway

E – Axial view of Crystal Palace from the southeast

F - Axial view of Crystal Palace from the northeast

G – Main view of Coney Island from the Midway

3.7.3 General Views into Luna Park

There are also views from outside of Luna Park towards a variety of elements of Luna Park which characterise the amusement park and its general form.

a - Progressive views on approach to entry Face and Tower (from the south)

b - Overall view of Crystal Palace from the west along the boardwalk

c - Overall view of Crystal Palace from the north along the boardwalk

d - Axial view of Coney Island from the northwest along the boardwalk

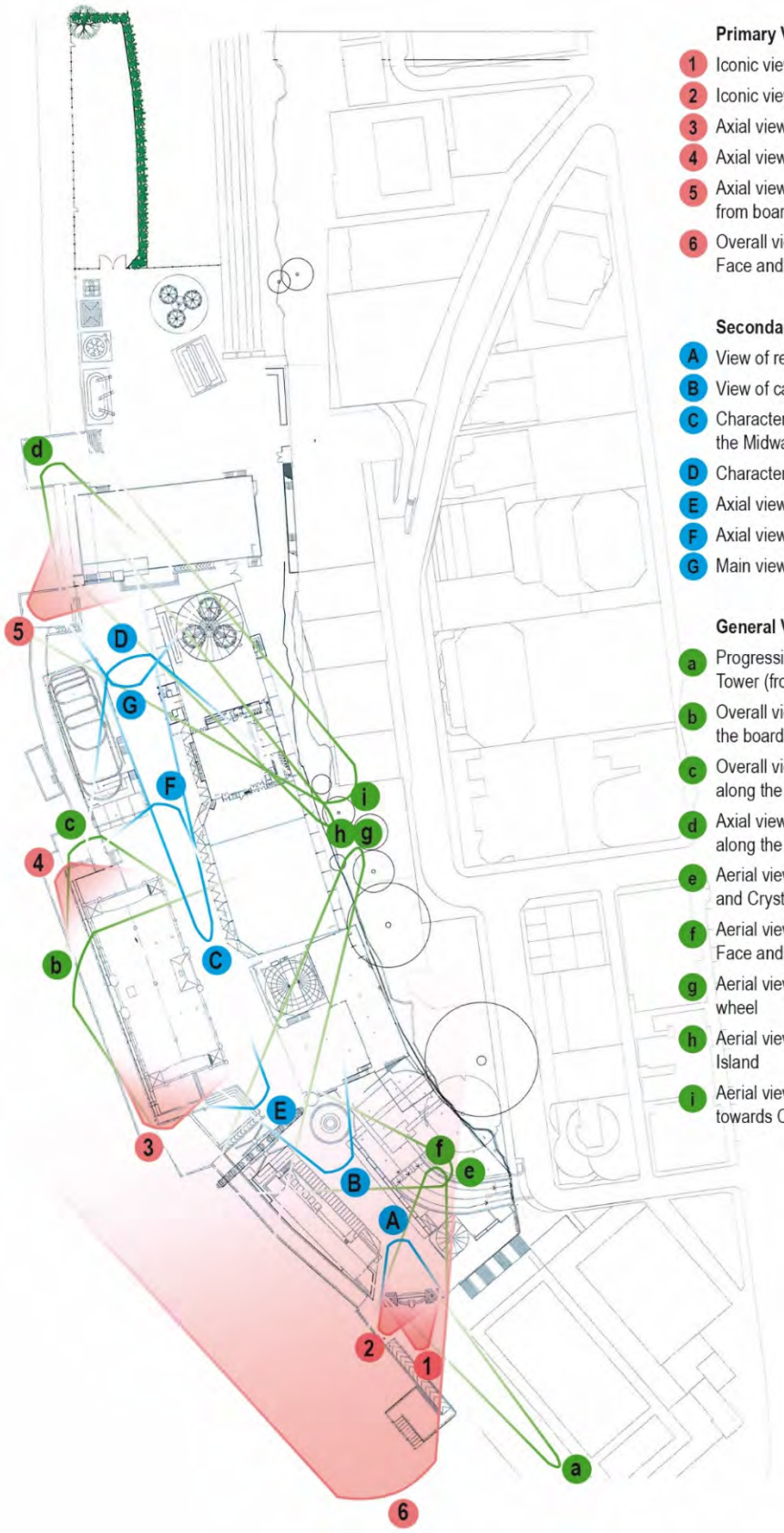
e - Aerial view from cliff top area towards ferris wheel and Crystal Palace

f - Aerial view from cliff top area towards rear of entry Face and Towers

g - Aerial view from 'Harry's Park' towards ferris wheel

h - Aerial view from 'Harry's Park' towards Coney Island

i - Aerial view from 'Harry's Park', through carpark towards Coney Island



Primary Views

1. Iconic views of entry Face and Tower
2. Iconic views of entry Face and Tower
3. Axial view of Crystal Palace from the southwest
4. Axial view of Crystal Palace from the northwest
5. Axial view of Coney Island from the southwest from boardwalk
6. Overall view from Sydney Opera House to entry Face and Tower, Crystal Palace and Ferris Wheel

Secondary Views

- A View of rear of entry Face and Tower
- B View of carousel, ferris wheel and Crystal Palace
- C Characteristic view towards Coney Island from the Midway
- D Characteristic view looking south from the Midway
- E Axial view of Crystal Palace from the southeast
- F Axial view of Crystal Palace from the northeast
- G Main view of Coney Island from the Midway

General Views Into Luna Park

- a Progressive views on approach to entry Face and Tower (from the south)
- b Overall view of Crystal Palace from the west along the boardwalk
- c Overall view of Crystal Palace from the north along the boardwalk
- d Axial view of Coney Island from the northwest along the boardwalk
- e Aerial view from cliff top area towards ferris wheel and Crystal Palace
- f Aerial view from cliff top area towards rear of entry Face and Towers
- g Aerial view from 'Harry's Park' towards ferris wheel
- h Aerial view from 'Harry's Park' towards Coney Island
- i Aerial view from 'Harry's Park', through carpark towards Coney Island

3.8 Endnotes

[1] Godden Mackay Logan Pty Ltd, 2013 Sydney Harbour Bridge Conservation Management Plan, prepared for Roads and Maritime Services, NSW Government, Sydney.

[2] Godden Mackay Logan Pty Ltd, 1993, Luna Park/Lavender Bay Heritage Study, prepared for NSW Department of Planning, Sydney.

[3] Ibid.

4.0 Luna Park Sydney: The Fabric

4.1 Introduction

This section provides an overview of the extant fabric at Luna Park Sydney, including details such as approximate age, material, form, design, construction and colour, arranged by major heritage element. This is provided in tabular format and the tables follow the order of the Heritage Asset Management Sheets (HAMS). More detailed information, history, heritage significance and management recommendations, is provided in the HAMS at Appendix A.

Multiple inspections of the site were undertaken during the preparation of this CMP. However, it was not possible or appropriate to open up all areas of the site. Where elements of the site were not able to be inspected, the information provided is based on historic documentation and references.

The following tables include descriptions, dates of construction or reconstruction, ranks the significance of elements and provides a brief condition description. The following abbreviations have been used:

Date of Fabric	Significance Ranking	Condition
NB: Where an exact date/year is known that date is provided, otherwise these periods are provided. • O—Original/early Fabric c1930s; • M 20th—Mid Twentieth Century Fabric; • L 20th—Late Twentieth Century Fabric; • E 21st—Early Twenty-First Century Fabric	NB: Significance rankings of individual elements should be understood relative to the • E—Exceptional Significance; • H—High Significance; • M—Moderate Significance; • L—Little Significance; and • I—Intrusive.	• E—Excellent • F—Fair • G—Good • P—Poor or deteriorating, attention required

NB: Where "Form–E / Fabric–L" has been used it indicates that new or replacement fabric replicates the original form/design i.e the fabric is inconsequential however the form itself retains the essential significance of the original design or layout.

4.1.1 Summary Statement on the Fabric at Luna Park

Luna Park Sydney, as it currently stands, retains very little original or early fabric. Following the closure of the park in 1979, Luna Park underwent major reconstruction during the mid-1990s, and has since been subject to regular maintenance, replacement and change. These works have been necessary to support the primary function of the site as an amusement precinct and fun park open to the general public and to meet current safety and building standards. Careful consideration of siting, style, colour and design, and understanding of each new element's contributions to the atmosphere and experience of Luna Park, has been integral to the development of Luna Park. Also, the use of skilled professionals and tradespersons to advise on and implement design, construction and decoration of new elements has been central to Luna Park's management and operations.

Items such as the Wild Mouse and The Face and Towers retain some of their original design and layout, however, are now made up of entirely new or replacement materials. In the case of The Face/Towers, even the design and appearance depart substantially from the 1930s Face/Towers. The transient fabric which makes up the place is central to its function, aesthetic and significance. Fun and amusement parks are performative and illusory in nature, and more focused on experiential outcomes than on preserving objects or fabric.

Historic, original and early fabric dating from the 1930s and mid-20th century is limited to:

- Parts of the 1935 wooden amusements within the Coney Island building including the Joy Wheel, Wonky Walk, Barrels of Fun, Devils Drop and Slippery Dips (although the mechanisms have undergone routine maintenance and overhaul since 1935);
- The restored Arthur Barton murals present throughout Coney Island (which have been progressively 'touched-up' as required);
- Some internal super structure of the Coney Island building; and
- Some internal support structure of the Crystal Palace.

Figure 4.3 provides gradings of significance to the elements of the Park. Overarching significance of the precinct remains exceptional/high. Figure 4.4 and Figure 4.5 provide gradings of significance to the elements within Coney Island.

For other 'Exceptional' site elements, including the Wild Mouse, Crystal Palace, Rotor, Face and Towers, there are no significant internal elements or original fabric. The exception to this statement is the Dorman Long Wharf, which retains original fabric.

Appendix G contains a selection of measured drawing of buildings and site elements.

4.2 Character Analysis

The character of Luna Park is embodied in its architecture, designs, murals, colours, patterns and silhouettes which showcase the art-deco idiom and fantastical amusement park aesthetic of the 1930s. The original design of Luna Park demonstrates an aesthetic originally inherited from America and reinterpreted in an Australian context.

The art-deco style is exemplified by geometric designs, smooth lines, patterns and vibrant colours. Common patterns include triangular shapes, zigzags, ziggurats, stepped forms, sweeping curves, sunburst motives and stylized, floral patterns–most of which are evident soon as patrons arrive at the park through the Face and Towers. The scalloped spires of the Towers are also clearly inspired by the Chrysler Building In New York, a well-known American art-deco masterpiece.

Other major buildings and bridges to rides have been designed in a theatrical style and display fantastical or 'exotic' influences. The silhouette of the Crystal Palace mimics that of a French Chateau with its castle like arched openings, corner towers, pinnacles and indented parapet. Whilst Coney Island and the Big Dipper display pseudo Moorish or Islamic characteristics such as 'onion' domes, minarets and multifoil arches.

Scale and perspective also play an important role in the character of the park, particularly the use of the bridges and cartoon caricatures which can be found throughout the park. Historically, several facades and bridges played with scale by either drastically enlarging or reducing animals, objects and scenes. Previous supersized structures included the silver insect standing over the Tumble Bug ride, a pelican above the U-Drive and a head with a large boater hat as entrance to the Goofy House. Other rides such as the Ghost Train reduced whole mountain scenes and distorted perspectives to give the illusion of depth. Presently the distortion of scale is most evident in the Face.

As outlined in Section 2 of this CMP, Luna Park has gone through several artistic and stylistic phases including color schemes. The current colour scheme is borrowed from the original colour scheme. The primary colours used in the building facades include a sandy yellow, orange, red, royal blue, gold, silver

and white. Secondary colours including pinks, greens, purple and pale blues are used to accentuate patterns or details such as those in the Towers.

Murals, cartoons and signage also contribute greatly to the character of Luna Park. Cartoons and murals are generally hand painted in a 'vintage' style, colourful and heavily stylized with tongue-in-cheek scenes featuring clowns, caricatures of people (including notable Luna Park staff) or fictional backdrops such as underwater or outer space landscapes. Murals are often designed in association with features of the rides, for example, the characters on the exterior of the Rotor who appear as if they are on the ride themselves. As buildings, rides and signage are updated they retain and replicate the important cartoon iconography and imagery which is characteristic of the park.

The layout of the park and arrangement of rides and amusements to either side of the midway is also characteristic to the traditional layout of the park. Historically, the only bend in the midway has been marked with a tower like structure, first a Dutch windmill and later a light house.

To assist managers of the Luna Park site to retain the unique and recognisable style of the amusement park, a style palette has been prepared that outlines the primary colours, patterns and silhouettes that can be found across the site.

The following style palette should be used to inform those working at the site about the distinctive silhouettes, colours and patterns that unite the collection of rides and amusements and form a cohesive design of the site.

This palette should be considered when making decisions regarding new amenities or fit outs in order to retain the sense of place and cohesive design across the site.

Figure 4.1 Luna Park Style Palette showing characteristic colours, signage, patterns and shapes. (Source: GML)

Figure 4.2 Luna Park Style Palette showing characteristic silhouettes, building elevations and cartoons. (Source: GML)

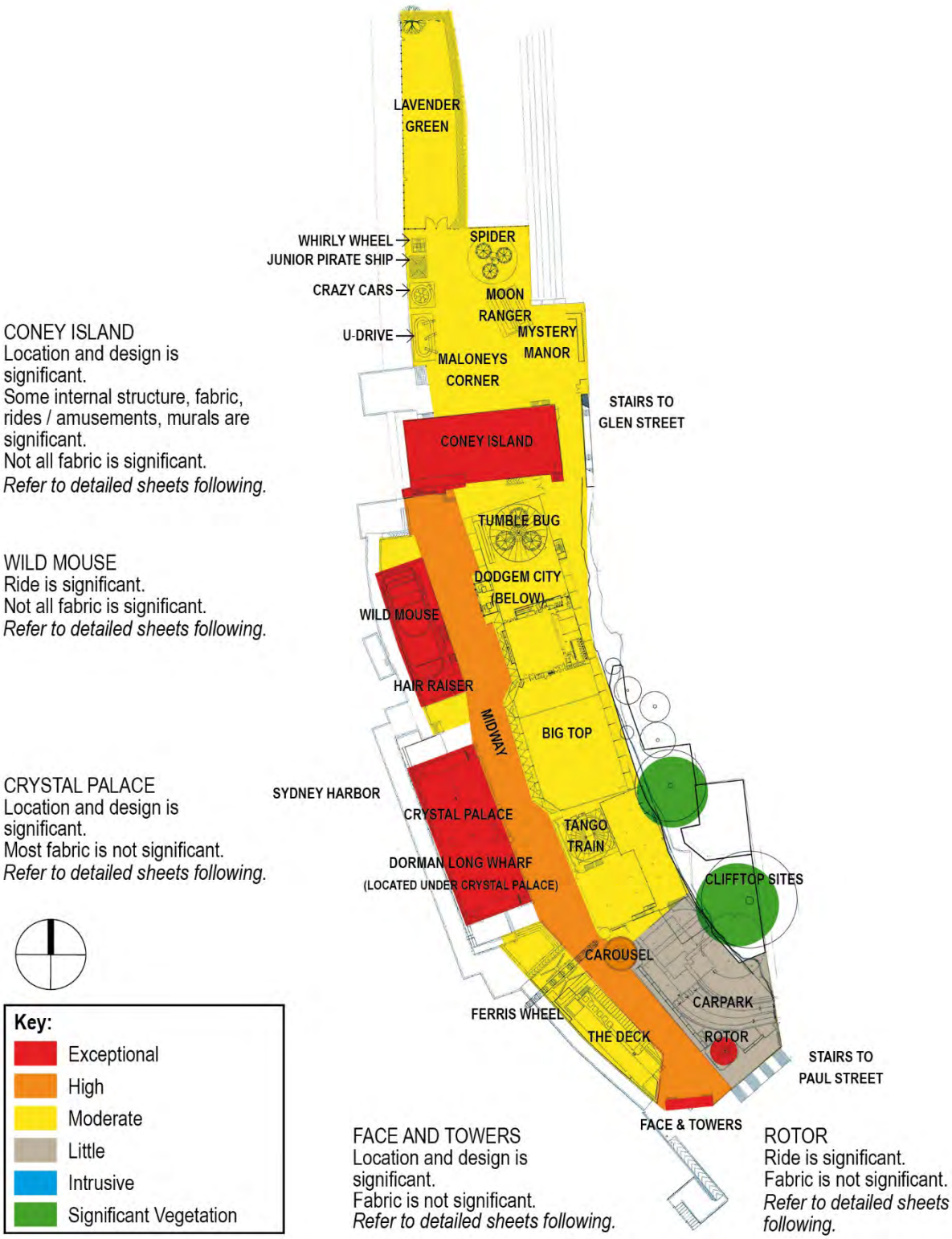


Figure 4.3 Overall gradings of significance at Luna Park Sydney. (Source: GML)

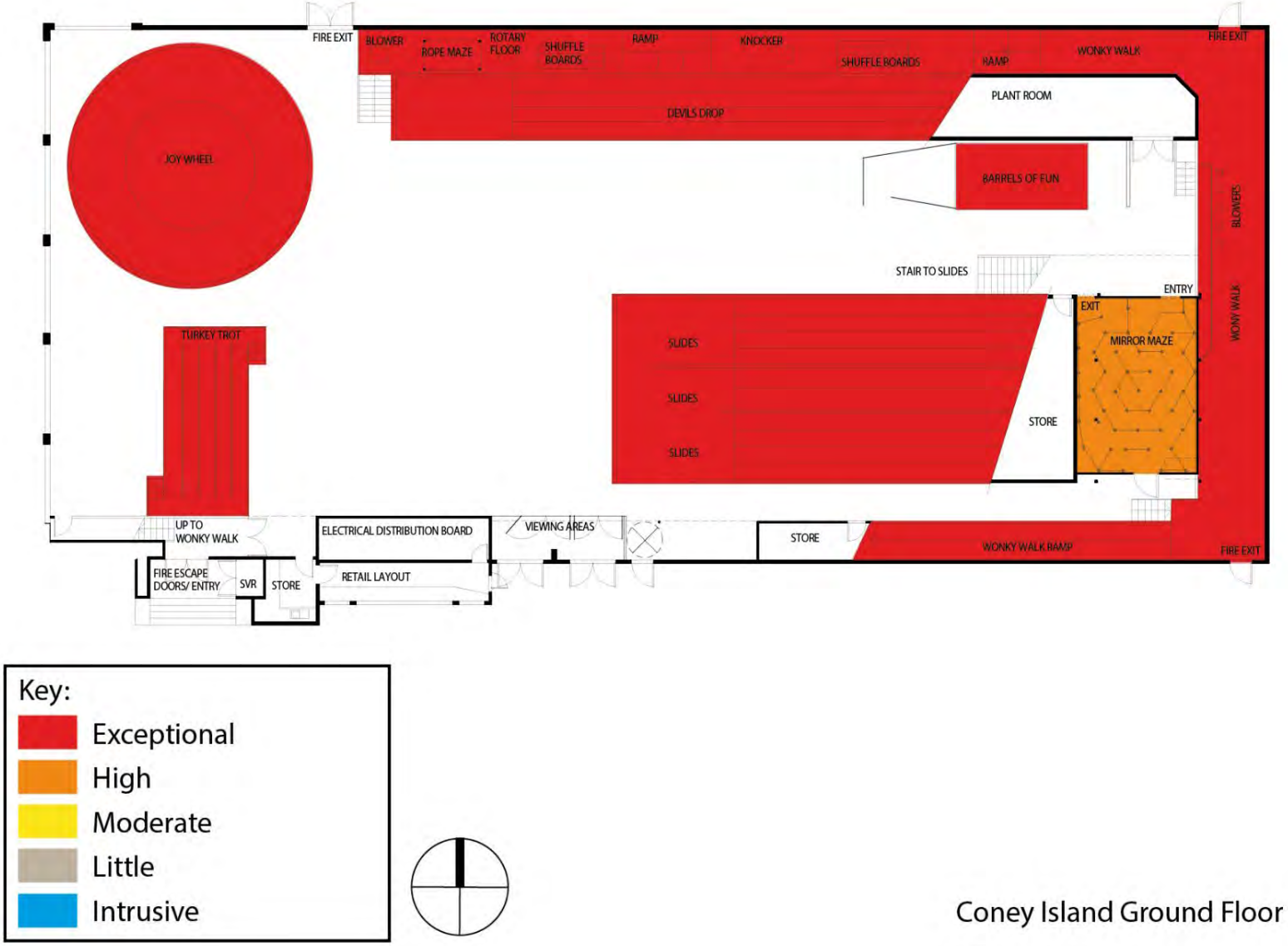


Figure 4.4 Gradings of significance relating to the presence and form of rides and amusements within Coney Island. (Source: GML)

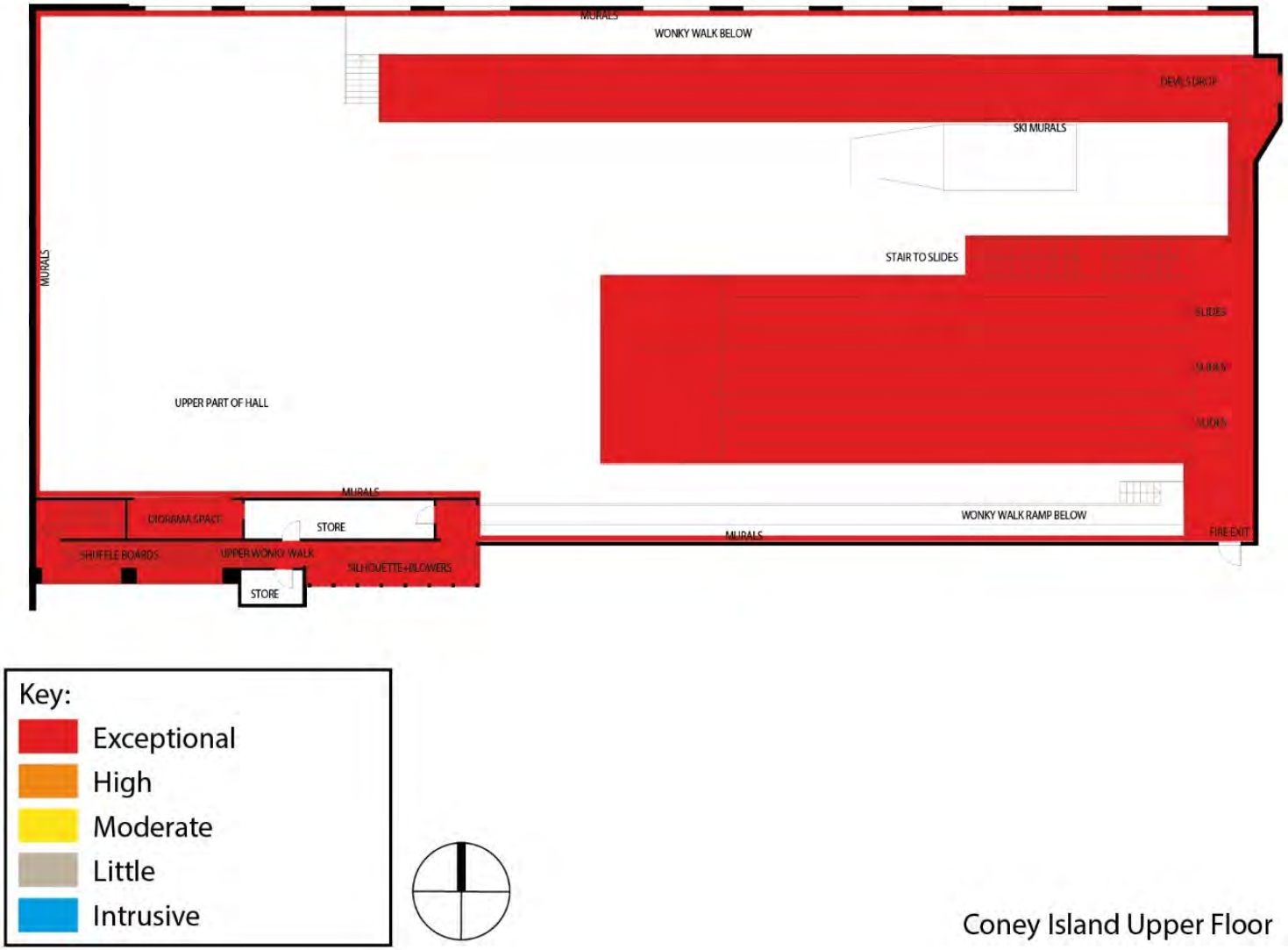
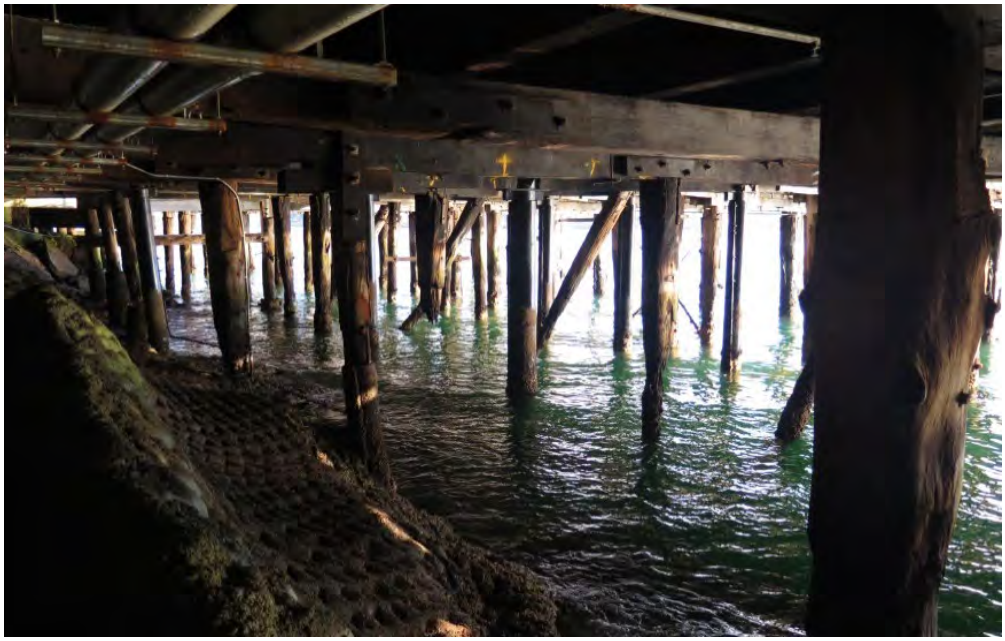


Figure 4.5 Gradings of significance relating to the presence and form of rides and amusements within Coney Island. (Source: GML)

ITEM NAME:	FACE AND TOWERS			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Entrance towers	Steel framed structure, clad in fibre cement sheets, with brick bases. Signage on front and rear of entrance towers brick bases is contemporary. The towers replicate the 1935 design and have undergone cyclical maintenance since being reconstructed.	1995	Form—E Fabric—M	Good
Face (front)	Fibreglass and foam, painted and modelled on Arthur Barton's 1960s face.	1995	Form—E Fabric—M	Good
Face (rear signage)	Contemporary signage attached to the rear of the face, changes periodically	1995	Form—L Fabric—M	Good
Lights and 'Luna Park' lettering	Lighting is LED globes, lettering is painted steel	Lighting – 2012 Lettering – 2017	Form—E Fabric—M	Good

ITEM NAME:	CRYSTAL PALACE			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Main structure	Internal– steel framed structure, two storeys in height, including columns and bolted steel trusses. Some concrete structure exists as well, supports upper storeys. End bays are framed with heavy timber Oregon members	1935	Form—E Fabric—E	Good
Roof	Hip roof behind extended walls with corrugated steel roof sheeting with some thin pressed metal shingling to tourelle roofs.	1993-4	Form—E Fabric—M	Good
Cladding (external walls)	FC Sheeting (replaced 1930s asbestos cement sheeting) with sheet metal in some places	1993-4	Form—E Fabric—M	Good
Floor	Ground floors– suspended concrete floors above Dorman Long Wharf Upper floors–reinforced concrete with coverings internally	1993-4	Form—L Fabric—L	Good
Windows	Variety of steel framed glass paned window shapes with mullions and enframing emphasised by pressed steel strips with fibreglass imitating decorative pressed metal motifs	1993-4	Form—E Fabric—M	Good
Lights	LED globes adorn façade and roof	2012	Form—E Fabric—M	Good
Parapet	Crenulated with cladding of FC sheeting	1993-4	Form—E Fabric—M	Good

ITEM NAME:	DORMAN LONG WHARF			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Timber piles	Turpentine timber piles with single member headstocks arranged in 27 rows at 2.44m centres	c1925	Form—E Fabric—E	Progressively deteriorating
Girders	Hardwood, approximately 300mm x 300mm	c1925	Form—E Fabric—E	As above
Diagonal decking planking	Hardwood – oriented east to west , 150mm x 200mm x 50mm to 60mm thick.	c1925	Form—E Fabric—E	As above
Suspended concrete floor above	Added as part of 93/94 Crystal Palace renovations	1993-1994	Form—L Fabric—L	Good

ITEM NAME:	WILD MOUSE ROLLERCOASTER			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Timber structure	Oregon timber trusses, uprights, girders fasteners	L 20th	Form—E Fabric—M	Good
Roller coaster tracks	Steel rail on laminated oregon timber	L 20th	Form—E Fabric—M	Good
Chain lift	Steel	L 20th	Form—E Fabric—M	Good
Wild mouse cars	Steel, fibreglass, plastic to fit 2 passengers	L 20th	Form—E Fabric—M	Good
Foundation slab ground level	Concrete, with retail/food and beverage outlet underneath	L 20th	Form—L Fabric—L	Good

ITEM NAME:	CONEY ISLAND (aka Funnyland)			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Structure	Steel framed double storey main structure (double I-section steel columns supporting 11 steel trusses). Timber sub-frame attached to the main steel frame. Additional timber framing support to the main onion dome and towers, pinnacles. Subframe clad with corrugated steel.	1935 - L 20th	Form—E Fabric—H	Good
Cladding	FC sheeting with galvanised sheet steel to onion dome, towers, pinnacles.	1994/2011	Form—E Fabric—M	Good
Murals (external)	Large printed mural on vinyl sheeting facing north to Maloney's Corner	2012	Form—E Fabric—L	Good
Walls (internal)	FC sheeting (painted)	2011	Form—E Fabric—M	Good
Murals (internal) - Original	Internally some Arthur Barton 1930s murals have been conserved and rehung	1930s/40s	Form—E Fabric—E	Good
Murals (internal) - reproductions	Recreated (further detail)	1960s	Form—E Fabric—M	Good
Roof	Corrugated steel	1994/2011	Form—E Fabric—M	Good
Floor	Hardwood boarding on brick piers	1994	Form—E Fabric—M	Good
Lighting	LED globes line the outline of the building	2012	Form—E Fabric—M	Good
Main amusements:	1930s amusements housed within are extrapolated individually below. Coney Island also houses antique and reconditioned slot machines and other minor contemporary decorations.			

ITEM NAME:	THE ROTOR			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Structure	Timber/Steel	1993/1994 2004	Form—E Fabric—M	Good
Cladding	FC sheeting with 1930s style mural to exterior (recreation)	2004	Form—E Fabric—M	Good
Rotor barrel	Steel	2004	Form—E Fabric—M	Good
Internal viewing platform	Steel framed	2004	Form—E Fabric—L	Good
Lighting	LED bulbs framing structure	2012	Form—E Fabric—M	Good
Mechanism	Mechanisms sit beneath structure.	2004	Form—E Fabric—L	Good

ITEM NAME:	JOY WHEEL (within Coney Island)			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Structure	Convex steel and timber lens, beneath which sits an electric motor wired through a level controller	1994	Form—E Fabric—E	Good
Cladding/exterior structure	Polished Masonite (replaced original)	1994	Form—E Fabric—M	Good
Balustrade	Painted steel with padding	1994	Form—E Fabric—M	Good
Mechanism	Mechanisms sit beneath structure.	1994	Form—E Fabric—L	Good

ITEM NAME:	WONKY WALK (within Coney Island)			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Timber walkway	Short horizontal narrow walkway (shuffle boards) of timber planks, surrounded by painted steel rails on both sides.	Mainly 1935/ refurbished in 1994	Form—E Fabric—H	Good
Murals	Decorated with stylised murals	Mainly 1935/ refurbished in 1994	Form—E Fabric—M	Good
Mechanism	Mechanisms sit beneath structure.	1994	Form—E Fabric—L	Good

ITEM NAME:	TURKEY TROT (within Coney Island)			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Walkway	Raised timber platforms with painted/steel railings.	Mainly 1935/ refurbished in 1994	Form—E Fabric—H	Good
Mechanism	Mechanisms beneath.	Mainly 1935/ refurbished in 1994	Form—E Fabric—L	Good

ITEM NAME:	MIRROR MAZE (within Coney Island)			
Images				
Overall Significance	High			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Mirror Maze	The current mirror maze could be described as a contemporary 'homage' to the original 1930s amusement. It is a geometrical arrangement of rectangular planar perspex panels, some reflective and some transparent framed with timber and lit with LED strip lighting.	2008	Form—H Fabric—M	Good

ITEM NAME:	DEVILS DROP (within Coney Island)			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Structure	Devils Drop was restored and overhauled for reopening in 1995. Its structure has a steel and timber frame, with the slides of hardwood covered with highly polished Masonite sheeting, divided into two tracks by a small kerb.	1938/ Partly reconstructed 1994	Form—E Fabric—H	Good

ITEM NAME:	BARRELS OF FUN (within Coney Island)			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Structure	2 x horizontal cylinders approx 2.5m long lined with timber and motorised to rotate in opposite directions.	1930s/ Restored 1995	Form—E Fabric—H	Good
Decorations	Signage and decorations on the barrels are recreation.	Recreated 1995	Form—E Fabric—M	Good

ITEM NAME:	SLIPPERY DIPS (within Coney Island)			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Structure	The structure of the slides has a steel and timber frame covered with hardwood boards and highly polished masonite sheeting.	1930s/ Restored 1995	Form—E Fabric—H	Good
Decorations	Signage and decorations on the slides are recreation.	Recreated 1995	Form—E Fabric—M	Good

ITEM NAME:	CONEY ISLAND MURALS (within Coney Island)			
Images				
Overall Significance	Exceptional			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Murals	Some of the murals painted by Arthur Barton for the park opening in 1935 remain in Coney Island and were restored for the 1995 reopening. They are acrylic on Masonite board / FC board / cut outs and have been subsequently subject to touch ups by in-house artist Ashley Taylor. Refer to Appendix F – Schedule of Original Artwork	1935/1995	Form—E Fabric—E	Fair

ITEM NAME:	THE MIDWAY			
Images				
Overall Significance	High			
Element	Description (Material, Form, Type, Construction)	Date	Significance of Form & Fabric	Condition
Ground surface	Asphalt, dating from park's reopening	1995	Form—H Fabric—L	Good

5.0 Archaeological Assessment

5.1 Introduction

Luna Park is a site of identified archaeological sensitivity. This section provides an overview of past findings regarding the archaeology of Luna Park, incorporating and where relevant adding to the data available in the detailed Archaeological Assessment and Research Design (AARD) completed for Luna Park in 2002.[1] This section should be read in conjunction with Appendix E: 'Research Design' which is adapted from the AARD 2002 and updated to reflect more recent changes to heritage legislation, recognised heritage significance of the Luna Park Precinct and the findings of subsequent archaeological investigations at the site for which an updated summary of results is provided below.

No new research into archaeology has been undertaken to inform this CMP as the site's archaeological significance and archaeological potential are considered to be well understood. The site is considered to retain areas of archaeological sensitivity despite the phases of considerable physical disturbance that have occurred to the ground over time. Background history, including historic images and drawings may be found in the 2002 Archaeological Assessment and Research Design.

Appendix E: Research Design provides the following additional information to guide ongoing management of the potential archaeological resource.

- Figure 1: Proposed Luna Park Management Process Chart
- Figure 2: Plan of archaeological management areas
- Figure 3: Location of previous archaeological investigations;
- Figure 4: Areas of known potential archaeological significance within and outside the Luna Park Precinct SHR boundary;
- Figure 5: Location of features and elements based on available historic plans; and
- Figure 7: Historic overlay showing recorded shorelines and cliff face recorded between 1838-1896.

5.2 Previous Studies

Luna Park's archaeological potential has been analysed a number of times in the past. Studies which have been previously undertaken to address the archaeology of Luna Park include:

- Godden Mackay Pty Ltd, February 1991, *Luna Park/Lavender Bay Heritage Study*, Report prepared for the NSW Department of Planning, Volumes 1 and 2 (particularly the sections which relate to archaeological management).
- Godden Mackay Pty Ltd, June 1992, *Luna Park Conservation Plan*, report prepared for McLachlan Consultants on behalf of the Luna Park Reserve Trust.
- E Higginbotham Consultant Archaeological Services, December 1993—*Report on the Archaeological Monitoring programme during the Redevelopment of Luna Park, Milsons Point, N.S.W*, prepared for Luna Park Reserve Trust & McLachlan Consultants.

- Godden Mackay Logan Pty Ltd, June 2001, *Statement of Heritage Impact: Stage 1 Masterplan DA – Luna Park Works*, Commercial Building and Carpark, report prepared for Metro Edgley Pty Ltd.
- Godden Mackay Logan Pty Ltd, April 2002, *Luna Park Entertainment Complex, Carpark and Café/Brasserie – Archaeological Assessment and Research Design*, report prepared for Multiplex Constructions Pty Ltd on behalf of Metro Edgley Pty Ltd.'
- Godden Mackay Logan Pty Ltd, July 2004—Luna Park Archaeological Monitoring report prepared for Multiplex Constructions (NSW).
- Godden Mackay Logan Pty Ltd, November 2013, *Luna Park Sydney: Supershot[2] (sic) Ride—Results of Archaeological Monitoring,* report prepared for Office of Environment and Heritage.
- GML Heritage Pty Ltd, June 2016, *Luna Park Archaeological Monitoring, Tango Replacement—Summary of Works,* report prepared for Luna Park Sydney Pty Ltd.
- GML Heritage Pty Ltd, July 2019—Luna Park Cliff Top Park Archaeological Excavation Results.

5.3 Potential Archaeological Remains

Based on analysis of historical records and analysis of physical evidence, the 2002 and updated 2019 Archaeological Research Designs concluded that archaeological remains associated with the following occupation or development of the Luna Park site may be present at the site:

- Evidence along the (buried) foreshore area of Aboriginal occupation and/or the pre-European environment—this evidence may include shell middens, stone tool technology or soil profiles and environmental data associated with the original shoreline. Given the extent of disturbance that has occurred to the shoreline over time, such evidence is unlikely to be present.
- In c1837, the Luna Park site was inhabited by three watermen who operated a wharf and 'watermen's service' to Dawes Point. A dairyman also lived in the area above the wharf. Evidence from this period may include structural remains and archaeological deposits or features associated with the occupation of the area at this time, including evidence of infrastructure associated with the wharf service, or possibly deep features such as rubbish pits. Given the extent of subsequent disturbance, such evidence is unlikely to be present.
- Evidence of the former rail formation and tracks through the Luna Park site may survive. The track configuration of the 1924–1932 station appears to remain largely intact, still arranged around the remnants of the platforms. The easternmost siding appears to represent the line of the original track to Milsons Point. The stations associated with this line were not located within the boundary of the current Luna Park site.
- The construction of the Sydney Harbour Bridge, by Dorman Long and Co, commenced in 1932. Dorman Long and Co's bridge construction factory was erected on the Luna Park site. This involved further land reclamation, the straightening of the North Shore Rail Line, the construction of the wharf on which the Dodgem Building was later erected and the quarrying of the eastern cliff face. The building was reportedly the largest in the southern hemisphere at the time. Remnant evidence of this factory building, and associated infrastructure is known to survive. The Dorman Long wharf survives beneath the Crystal Palace building. This phase of the site's history resulted in considerable modification to the topography and landscape of the site.

Evidence of the extent of these modifications, and their impact on previous deposits, includes excavation of the cliff face and slope, filling and retainment of the shoreline. Such activities (part of the site's taphonomy) are significant in determining the potential survival of earlier archaeological remains.

- Luna Park opened in 1935. The layout of Luna Park has not changed markedly throughout its history, although there is some potential for this area to contain evidence associated with former park structures or features. Evidence of the ground preparation that occurred as part of the construction of Luna Park should also be identifiable.

5.4 Summary of Previous Archaeological Findings

The Appendix E Research Design provides a summary of potential archaeological remains and their significance based on available data in the existing significance assessment and archaeological investigation reports results (Table 1). That report should be referred to for more detailed discussion of the archaeological resource at Luna Park and its proposed management.

The following summary is based on the results of previous archaeological investigations:

- Various investigations at Luna Park have identified that the site possesses intact subsurface archaeological features and deposits. Similar stratigraphic sequences are described in at least three investigations areas at the site, with all evidence being of local or nil significance.

- The Luna Park site may have potential to contain archaeological remains associated with the occupation of the site prior to the development of the railway through this area. Evidence of the original shoreline and the pre-European environment, including Aboriginal occupation of this area, may survive below introduced fill levels, though this is considered unlikely. As the level of disturbance that has occurred across the site is uncertain, this makes it difficult to determine whether or where deposits associated with earlier activities would survive intact. To date, no original shoreline, pre-European evidence or early European occupation remains have been exposed during archaeological investigations.

- The Luna Park site is associated with earlier activities of significance to the development of Sydney, as a major transport interchange during the late nineteenth and early twentieth centuries, and associated with the construction of the Sydney Harbour Bridge, one of Australia's most recognisable landmarks, during the 1920s and early 1930s, prior to the construction of Luna Park in 1935. Archaeological remains associated with these earlier phases of occupation and development survive within the Luna Park site, as demonstrated by locally significant elements of a former wharf exposed within the Crystal Palace in 1981 and recorded in 1993.[3]

- Archaeological monitoring during the replacement of the Tango ride in June 2016 uncovered brick features which were assessed as likely to be the remnants of footings for the Dorman and Long workshops. The monitoring works also uncovered bituminous gravel and sand fill, which are likely to be part of the 1920s site preparation works for the Dorman and Long workshop. These remains are of local significance. This work involved the levelling of the site by filling over the extant train tracks from the previous period when the North Shore railway line operated at the site. [4]

-

- Programs of archaeological monitoring in areas of identified potential (or other very localised disturbance), in conjunction with excavation works, enable the research potential of relevant parts of the site to be realised and mitigate the impact of any future works/disturbance on archaeological resources.

5.5 Archaeological Significance

The heritage significance of the archaeology at Luna Park has been previously assessed and is outlined in Table 5.1 below against the NSW Heritage Assessment Criteria. As is standard practice when assessing archaeological significance, a discussion of these resources in the contact of Bickford and Sullivan's questions[5] is also provided.

5.5.1 NSW Heritage Assessment Criteria

Table 5.1 Assessment of Archaeological Significance–Luna Park Sydney. (Adapted from: Godden Mackay Logan Pty Ltd, April 2002, Luna Park Entertainment Complex, Carpark and Café/Brasserie – Archaeological Assessment and Research Design)

Heritage Assessment Criteria	Discussion
A– An item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area)	The site may contain archaeological remains associated with all historical phases of the development of the site, from the pre-European environment through to the construction of Luna Park itself.
B– An item has strong or special association with the life or works of a person, or group of persons, of importance in the region's cultural or natural history (or the cultural or natural history of the local area).	The site may contain archaeological resources considered to be associated with pre and post settlement groups of people and persons depending on the nature and extent of those remains, however the archaeological resource is not considered to have any strong or special association with the life/works of a particular person at this stage.
C– An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in the region (or the local area).	At this time, when much of the archaeological evidence on site is largely obscured, it is impossible to determine with any certainty whether, and if so how, the features of this site might meet this criterion. It is true that the remains of built structures and other material evidence have some visual qualities as ruins and as such have some aesthetic significance. Remains associated with early industrial pursuits may also demonstrate technical achievement through the technology of the time.
D– An item has a strong or special association with a particular community or cultural group in the region for social, cultural or spiritual reasons.	The potential social significance of all or part of the archaeological resource throughout Sydney's centre is substantial. Sydney provided the first permanent European settlement on this continent and was the social, cultural and administrative centre of the colony for decades after the first settlement. The research potential of the areas affected by the proposed works may be realised through interpretation and recording of any archaeological remains exposed during on-site works. The likely presence of physical evidence enhances the ability of the community to relate to the history of the city in which they live.

Heritage Assessment Criteria	Discussion
E– An item has potential to yield information that will contribute to an understanding of the region's cultural or natural history (or the cultural or natural history of the local area).	The study area has potential to contain archaeological remains associated with all historical phases of the development of the site, including the pre-European environment and Aboriginal occupation, early European occupation of the area, the changing nature of rail and ferry transport throughout this area, infrastructure associated with the construction of the Sydney Harbour Bridge and the development of Luna Park. Archaeological evidence associated with the pre-European environment and/or Aboriginal occupation of the foreshore, though unlikely to have survived in situ, would be of State significant for their considerable research potential. Archaeological evidence associated with the early European occupation of this area would also be of State significance, providing information about a phase of the site that is not well documented and important for the subsequent development of this area as a transport link to other parts of the city. The site is likely to contain evidence associated with the rail network that extended along Milsons Point up to the 1920s. Such remains, however, are unlikely to be remarkable or unusual, or able to contribute substantive information about the rail system that is unavailable from other sources. Archaeological evidence associated with the Dorman Long and Co phase has potential to provide information about an usual element of Australia's industrial history. The factory itself was the largest in the Southern Hemisphere at the time and the infrastructure was developed for a unique construction task. As such, these remains would have local significance. The site may also contain evidence associated with the construction and development of Luna Park itself. While such evidence would not capture the imagination as much as the standing structures of the complex, these archaeological remains may provide information about a less visible aspect of the site's history. On the basis of information available at this time, Luna Park Sydney does not meet the threshold for listing under this criterion.
F– An item possesses uncommon, rare or endangered aspects of the region's cultural or natural history (or the cultural or natural history of the local area).	Any areas with potential for in situ survival of eighteenth and nineteenth-century relics represent a rare and endangered resource. The nature of the site itself, as associated with one of Sydney's major industrial pursuits (the construction of the Sydney Harbour Bridge), emphasises the rarity of this resource. Any evidence relating to the pre-European environment or Aboriginal occupation of this area would be extremely rare and of exceptional State significance. Similarly, evidence relating to the early European occupation of the foreshore area would also be rare and of considerable State or local significance.
G– An item is important in demonstrating the principal characteristics of a class of the region's cultural or natural places or cultural or natural environments (or a class of the local area's cultural or natural places; or cultural or natural environments).	The archaeological remains of the site have the potential to demonstrate the characteristics of a class of similar industrial and transport sites, in Sydney and elsewhere. In particular, the site may provide information relating to industrial technology to form a basis of comparison with other industrial sites. On the basis of information available at this time, Luna Park Sydney does not meet the threshold for listing under this criterion. This area may be comparable to sites in the Darling Harbour area that were also reclaimed during the late nineteenth century. Archaeological investigation of this area could help to clarify the impact of such reclamation on early soil profiles and environmental data. This information would be of State significance.

5.5.2 Bickford and Sullivan's Questions

Can the site contribute knowledge that no other site can?

The potential archaeological resources of the site may provide physical evidence that can be used to supplement and test what is known about the place and its history from other resources such as oral tradition and documents. The site may also provide an insight into aspects of Sydney's industrial and maritime history that are not available at other similar sites.

Can the site contribute knowledge that no other resource can?

The archaeological record provides evidence that is different from and likely to supplement or contradict documentary sources. The research already undertaken at Luna Park has included an evaluation of available documentary evidence. Although much is known about the history of the precinct in which the site exists, and particularly about the specific land use over time, there are aspects of the site history that can be revealed through archaeological evidence.

Is this knowledge relevant to general questions about human history or other substantive questions relating to Australian history, or does it contribute to other major research questions?

This site forms an historic link with the development of transport systems across the city and the development of Sydney's industrial pursuits. There is an opportunity for this site to reveal its past through the material remains that have accumulated through the various activities that have taken place on the site. The development of Sydney's industrial enterprise and maritime trade, as demonstrated at this site, therefore represents a major phase in the history of Australia.

The association of the potential archaeological resource at this site with the construction of the Sydney Harbour Bridge, an icon of Australia and an internationally recognised symbol of Sydney, affords this site a particular relevance to the development of Sydney's and Australia's identity.

5.6 Endnotes

[1] Godden Mackay Logan Pty Ltd, April 2002, Luna Park Entertainment Complex, Carpark and Café/Brasserie – Archaeological Assessment and Research Design, report prepared for Multiplex Constructions Pty Ltd on behalf of Metro Edgley Pty Ltd.

[2] 'Supershot ride' was the former name of the current Hair Raiser ride.

[3] Refer to Appendix E; Archaeological Research Design, Figure 9 showing exposed flooring within the Crystal Palace; as also described in Higginbotham, E, Report on the archaeological monitoring programme during the redevelopment of Luna Park, Milsons Point, N.S.W. undertaken for Luna Park Reserve Trust & McLachlan Consultants, December 1993.

[4] GML Heritage Pty Ltd, June 2016, Luna Park Archaeological Monitoring, Tango Replacement—Summary of Works, report prepared for Luna Park Sydney Pty Ltd.

[5] Bickford, A and Sullivan 1 984, 'Assessing the Research Significance of Historic Sites', in Sullivan S and S Bowdler (eds) Site Surveys and Significance Assessment in Australian Archaeology (Proceeding of the 1981 Springwood Conference on Australian Prehistory), Department of Prehistory, Research School of Pacific Studies, The Australian National University, Canberra.

6.0 Assessment of Heritage Significance

6.1 New South Wales Heritage Assessment Guidelines

6.1.1 Introduction

The *NSW Heritage Manual* guidelines, prepared by the NSW Heritage Office and Department of Urban Affairs and Planning (as amended July 2002), provide the framework for the following heritage assessment and Statement of Significance for Luna Park, Sydney. These guidelines incorporate the five aspects of cultural heritage value identified in the Burra Charter.

In applying the criteria, both the nature and degree of significance for the place need to be identified. Items (attributes) located at a site can vary in the extent to which they embody or reflect the key values of a place and the relative importance of their evidence or associations.

Some of the attributes that make Luna Park significant are not tangible heritage values embodied in the site's fabric, but rather the intangible emotions, memories and 'spirit' that the community, both young and old, have valued over generations.

The following heritage assessment, as identified in the SHR citation, provides the foundation for the values-based management approach in this CMP. This citation incorporates much of the assessment undertaken for the 1992 CMP for Luna Park and additional information has been incorporated from the Archaeological Assessment in Section 5.5.1. The assessment applies to the land outlined by the State Heritage Register curtilage included as Figure 1.5. This boundary and the current curtilage remain appropriate for the management of the state heritage values of Luna Park.

6.2 SHR Heritage Assessment

6.2.1 Criterion A: Historical Significance

<u>An item is important in the course, or pattern, of NSW's cultural or natural history (or the cultural or natural history of the local area)</u>

The site now known as Luna Park Precinct is historically significant as the site of the first regular ferry transport between Sydney and the North Shore, and later the busiest ferry wharf on the Harbour, with the exception of Circular Quay. The Milsons Point site was a major transport interchange during the later part of the 19th Century connecting ferry, train and trams. The site later became crucial to the construction of the Sydney Harbour Bridge. Fabrication and assembly of steel components for the bridge was done on site at the 1925 Dorman Long and Company workshops.

The Luna Park amusement park constructed on the site in 1935 after the removal of the workshops has been a centre for recreation for generations of Sydney residents and visitors. It became the focus of considerable public action when it was threatened with closure and redevelopment.

The site may contain archaeological remains associated with all historical phases of the development of the site, from the pre-European environment through to the construction of Luna Park itself.

Luna Park Sydney does meet the threshold for listing under this criterion.

6.2.2 Criterion B: Historical Associations

An item has strong or special association with life or works of a person, or group of persons, of importance in NSW's cultural or natural history (or the cultural or natural history of the local area)

Luna Park has strong association with former park artists, Rupert Browne, Arthur Barton, Sam Lipson, Peter Kingston, Gary Shead, Richard Liney and Martin Sharp. Martin Sharp is an important Sydney artist with an international reputation who was influential in the Australian Pop Art movement in the 1960's and 70's. Examples of the work of these artists survive as moveable items associated with the park and are stored at other locations such as the Powerhouse Museum.

Luna Park Sydney does meet the threshold for listing under this criterion.

6.2.3 Criterion C: Aesthetic Significance

An item is important in demonstrating aesthetic characteristics and/or a high degree of creative or technical achievement in NSW (or the local area)

The Luna Park Precinct has important aesthetic values in its own right, a celebration of colour and fantasy originally in the Art Deco style, and as a landmark on Sydney Harbour. Luna Park occupies an important and prominent location on the northern foreshore of Sydney Harbour and is highly visible from Circular Quay and the Opera House and other key harbour vantage points. Luna Park is one of Sydney's most recognisable and popular icons, the Luna Park Face in particular is an instantly recognisable symbol of Sydney. The prominence of Luna Park is enhanced by the high quarried cliff face and the fig trees which provide a landscaped backdrop together with the way it is framed by the Harbour Bridge when viewed from the east.

Luna Park includes a rare collection of murals and amusements that demonstrate mid-20th century popular art and traditional technologies. These have been complemented by the art works of Martin Sharp, Richard Liney, Gary Shead and Peter Kingston.

Luna Park Sydney does meet the threshold for listing under this criterion.

6.2.4 Criterion D: Social Significance

An item has strong or special association with a particular community or cultural group in NSW (or the local area) for social, cultural or spiritual reasons

Luna Park is important as a place of significance to generations of the Australian Public, in particular Sydney siders who have strong memories and associations with the place. Its landmark location at the centre of Sydney Harbour together with its recognisable character has endowed it with a far wider sense of ownership, granting it an iconic status. Luna Park received considerable attention following the tragic Ghost Train fire of 1979 and the ensuing short term closure of the park. It became the focus of considerable public action when it was threatened with redevelopment and remains a subject of high public interest. "It has become symbolic of political and community concern for issues such as the treatment of harbour foreshore, opposition to high-rise development and retention in public ownership of the public estate."

Luna Park Sydney does meet the threshold for listing under this criterion.

6.2.5 Criterion E: Technical/Research Potential

An item has potential to yield information that will contribute to an understanding of NSW's cultural or natural history (or the cultural or natural history of the local area)

Luna Park Precinct is a resource that is likely to yield information through archaeological investigation. Physical and visual evidence survives from most of the major phases of use and activities undertaken within the area.

Luna Park has potential to contain archaeological resources associated with all historical phases of the site's development, including pre-European occupation, development of transport systems in this area, the Dorman Long and Co phase of activity and development and the establishment and development of Luna Park itself. In the unlikely event that intact deposits of Aboriginal relics are present, these would have considerable research potential.

Luna Park Sydney does meet the threshold for listing under this criterion.

6.2.6 Criterion F: Rarity

An item possesses uncommon, rare or endangered aspects of NSW's cultural or natural history (or the cultural or natural history of the local area)

Luna Park is unique as a rare surviving example of an amusement park and fantasy architecture in the Art Deco idiom of the 1930s. The original murals and design of Luna Park demonstrate an amusement park aesthetic that was inherited from America and reinterpreted in an Australian context.

The nature of the site itself, as associated with one of Sydney's major industrial pursuits (the construction of the Sydney Harbour Bridge), emphasises the rarity of this resource. Any evidence relating to the pre-European environment or Aboriginal occupation of this area would be extremely rare and of exceptional significance. Similarly, evidence relating to the early European occupation of the foreshore area would also be very rare.

Luna Park Sydney does meet the threshold for listing under this criterion.

6.2.7 Criterion G: Representativeness

An item is important in demonstrating the principal characteristics of a class of NSW's cultural or natural places; or cultural or natural environments (or a class of the local area's cultural or natural places; or cultural or natural environments)

The archaeological remains of the site have the potential to demonstrate the characteristics of a class of similar industrial and transport sites, in Sydney and elsewhere. In particular, the site may provide information relating to industrial technology to form a basis of comparison with other industrial sites.

On the basis of information available at this time, Luna Park Sydney does not meet the threshold for listing under this criterion.

6.3 Contextual Comparative Analysis

Further to the thematic study of amusement parks, included as Section 2.5 of this CMP, the following section briefly compares Luna Park Sydney with amusement parks in and around Sydney and Australia.

In Sydney, aside from Luna Park, there is Wet 'n' Wild Sydney and Manly Waterworks. However, these are both water amusement parks. Wet 'n' Wild Sydney opened in December 2013 and markets itself as:

'the world's biggest'n'best water theme park with over 40 slides and attractions, state-of-the-art guest experiences and world-class facilities!" with "an array of thrilling slides and attractions for the entire family'.[1]

Manly Waterworks was closed in August 2015, but was a water theme park "*with fully supervised giant slides and a large spectator viewing area…the perfect place for an action packed, fun, safe and easy day out with the kids".*[2] Luna Park is smaller than Wet'n'Wild but bigger than Manly Waterworks. Luna Park's focus is on rides, and is modelled on the traditional amusement park.

In regional NSW there is also Jamberoo Action Park in Kiama and the Magic Mountain Family Fun Park in Merimbula. Both similar types of action and adventure park with rides and activities, but based mainly on a water theme park type of amusement park.

The concentration of contemporary large scale amusement parks in Australia is at the Gold Coast in Queensland. Located there is Warner Bros. Movie World, Wet 'n' Wild Gold Coast and Dream World (including Whitewater World), and Sea World.

Within Australia, the most analogous amusement park with Luna Park Sydney is Luna Park Melbourne. Melbourne's Luna Park has 18 rides and attractions and has been mostly open since 1912, although it did close during World War I (1915-16). The Statement of Significance for Luna Park Melbourne, extracted from the Victorian Heritage Register, is presented below:

> *Luna Park, built in 1912, is unique as an extant operating example of a fun park constructed in the early era of this form of entertainment in Australia and being in continual use to the present day.*
>
> *It has importance as a symbol of popular culture in Victoria signified by the appearance of the entrance face and towers and the scenic railway skyline as a landmark beside the bay at St Kilda. These structures have significance as dating from the time of the park's construction and "amusement park" design and decoration from this period.*
>
> *The carousel is important as a large and complex model, with 60 horses in 4 rows, built by the highly regarded American firm, the Philadelphia Toboggan Co. in 1913. It was installed at Luna Park in 1923. It is of significance as the only example of the work of this important firm outside of the USA.*[3]

6.4 Intangible Heritage Values

Luna Park's heritage significance arises not only from tangible heritage values embodied in the site and it's fabric, but primarily from the intangible social values embodied in the emotions, memories and 'spirit' that the community associates with the place. Luna Park has been an integral part of the collective childhood of Sydneysiders for generations. Since its construction, Luna Park has traditionally been a place of fun and social interaction, but has also developed into an event venue, meeting place and iconic land mark on Sydney Harbour's foreshore. These factors all contribute to the exceptional social significance of Luna Park.

These intangible values relate to the atmosphere, experience, thrill and amusement of visiting Luna Park. While the physical rides and buildings contribute to this experience, it is the combination of the lights, sounds, tactility, visuals, smells and importantly the people, which give the 'full' Luna Park experience. This experience is not reliant upon retainment of 'original' fabric at the site, which has necessarily evolved and changed over time.

The public rallies staged by 'Friends of Luna Park' in the 1980's to ensure the survival of the park—headed by artists who had worked at Luna Park—is evidence of the social value that is held by the Sydney community for the site. The group reinvigorated support for the park based on nostalgia and shared experiences and this support continues today.

Luna Park has also been linked to and hosted many events for Sydney's annual Harbour Party New Year's Eve Event, Sydney Festival, Sydney Gay & Lesbian Mardi Gras, Special Olympics Variety Dinner, and the Sydney Comedy Festival. These diverse social events allow a wider range of people to form a social connection with Luna Park.

6.5 Statement of Significance

The following Statement of Significance is extracted from the gazetted SHR citation for the Luna Park Precinct, which is the same Statement of Significance from the 1992 Conservation Plan. It is recognised that legislative management, assessment and approvals are based on the gazetted Statement of Significance.

> *The site now known as Luna Park Precinct is historically significant as the site of the first regular ferry transport between Sydney and the North Shore, and later the busiest ferry wharf on the Harbour, with the exception of Circular Quay. The Milsons Point site was a major transport interchange during the later part of the 19th Century connecting ferry, train and trams. The site later became crucial to the construction of the Sydney Harbour Bridge. Fabrication and assembly of steel components for the bridge was done on site at the 1925 Dorman Long and Company workshops. After removal of the workshops the Luna Park amusement park was constructed on the site in 1935 and became a centre for recreation for generations of Sydney residents and visitors. Luna Park has strong association with former park artists Rupert Browne, Arthur Barton, Sam Lipson, Peter Kingston, Gary Shead, Richard Liney and Martin Sharp. Martin Sharp is an important Sydney artist with an international reputation who was influential in the Australian Pop Art movement in the 1960's and 70's.*
>
> *The Luna Park Precinct has important aesthetic values in its own right, a celebration of colour and fantasy originally in the Art Deco style, and as a landmark on Sydney Harbour. Luna Park occupies an important and prominent location on the northern foreshore of Sydney Harbour and is highly visible from Circular Quay and the Opera House and other key harbour vantage points. Luna Park is one of Sydney's most recognisable and popular icons, the Luna Park face in particular is an instantly recognisable symbol of Sydney. The prominence of Luna Park is enhanced by the high quarried cliff face and the fig trees which provide a landscaped backdrop together with the way it is framed by the Harbour Bridge when viewed from the east.*
>
> *Luna Park includes a rare collection of murals and amusements that demonstrate mid-20th century popular and traditional technologies. These have been complemented by the art works of Martin Sharp, Richard Liney, Gary Shead and Peter Kingston some of which survive as moveable items associated with the park and stored at other locations such as the Powerhouse Museum.*
>
> *Luna Park is important as a place of significance to generations of the Australian Public, in particular Sydney siders who have strong memories and associations with the place. Its landmark location at the centre of Sydney Harbour together with its recognisable character has endowed it with a far wider sense of ownership, granting it an iconic status. Luna Park received considerable attention following the tragic Ghost Train fire of 1979 and the ensuing short term closure of the park. It became the focus of considerable public action, when it was threatened with redevelopment. and remains a subject of high public interest.*
>
> *Luna Park Precinct has very high potential as an archaeological resource that is likely to yield information about all phases of occupation of the site. In particular evidence of the Dorman Long wharf and the railway.*
>
> *Luna Park is unique as a rare example of an amusement park and fantasy architecture constructed in the 1930s art deco style. The original murals and design of Luna Park demonstrate an amusement park aesthetic that was originally inherited from America and reinterpreted in an Australian context.*
>
> *The Luna Park precinct includes many individual elements of significance. The most significant elements are the Entrance Face and Towers; Midway; the Rotor; Coney Island; Crystal Palace; Wild Mouse; the Cliff Face and the Fig Trees.*

GML has prepared an updated/revised Statement of Significance which reflect further work undertaken to identify the intangible heritage values of the place. The gazetted citation is in italics, while the supplementary text is underlined.

The site now known as Luna Park Precinct is historically significant as the site of the first regular ferry transport between Sydney and the North Shore, and later the busiest ferry wharf on the Harbour, with the exception of Circular Quay. The Milsons Point site was a major transport interchange during the later part of the 19th Century connecting ferry, train and trams. The site later became crucial to the construction of the Sydney Harbour Bridge. Fabrication and assembly of steel components for the bridge was done on site at the 1925 Dorman Long and Company workshops. After removal of the workshops the Luna Park amusement park was constructed on the site in 1935 and became a centre for recreation for generations of Sydney residents and visitors. Luna Park has strong association with former park artists Rupert Browne, Arthur Barton, Sam Lipson, Peter Kingston, Gary Shead, Richard Liney and Martin Sharp. Martin Sharp is an important Sydney artist with an international reputation who was influential in the Australian Pop Art movement in the 1960's and 70's. Luna Park is significant as a place of amusement and recreation in Sydney that has endured generations and is embodied in the emotions, memories and 'spirit' that the community associates with the place. The place has importance as a symbol and reflection of popular culture in New South Wales, signified by its ever-evolving collection of rides and amusements.

The Luna Park Precinct has important aesthetic values in its own right, a celebration of colour and fantasy originally in the Art Deco style, and as a landmark on Sydney Harbour. Luna Park occupies an important and prominent location on the northern foreshore of Sydney Harbour and is highly visible from Circular Quay and the Opera House and other key harbour vantage points. Luna Park is one of Sydney's most recognisable and popular icons, the Luna Park face in particular is an instantly recognisable symbol of Sydney. The prominence of Luna Park is enhanced by the high quarried cliff face and the fig trees which provide a landscaped backdrop together with the way it is framed by the Harbour Bridge when viewed from the east.

Luna Park includes a rare collection of murals and amusements that demonstrate mid-20th century popular and traditional technologies. These have been complemented by the art works of Martin Sharp, Richard Liney, Gary Shead and Peter Kingston some of which survive as moveable items associated with the park and stored at other locations such as the Powerhouse Museum.

Luna Park is important as a place of significance to generations of the Australian Public, in particular Sydney siders who have strong memories and associations with the place. Its landmark location at the centre of Sydney Harbour together with its recognisable character has endowed it with a far wider sense of ownership, granting it an iconic status. The combination of the lights, sounds, tactility, visuals, smells and importantly the people, give the 'full' Luna Park experience and contribute to the intangible social values of the place. *Luna Park received considerable attention following the tragic Ghost Train fire of 1979 and the ensuing short term closure of the park. It became the focus of considerable public action, led by the Friends of Luna Park' (headed by artists who had worked at Luna Park), when it was threatened with redevelopment.* The community action to ensure the survival of the park as a place of amusement for the people of New South Wales and beyond is reflective of the social value ascribed to the site *and remains a subject of high public interest.*

Luna Park Precinct has very high potential as an archaeological resource that is likely to yield information about all phases of occupation of the site. In particular evidence of the Dorman Long wharf and the railway.

Luna Park is unique as a rare example of an amusement park and fantasy architecture constructed in the 1930s art deco style. The original murals and design of Luna Park demonstrate an amusement park aesthetic that was originally inherited from America and reinterpreted in an Australian context.

The Luna Park precinct includes many individual elements of significance. The most significant elements are the Entrance Face and Towers; Midway; the Rotor; Coney Island; Crystal Palace; Wild Mouse; the Cliff Face and the Fig Trees.

6.6 Attributes of Heritage Value

The table below sets out some of the specific attributes that contribute to the overall heritage value of the Luna Park site.

Attribute	Contribution to the Heritage Values of Luna Park
Traditional amusement park	The use and management of the site as a traditional amusement park with contemporary safety, operation and economic requirements.
Harbour crossing	The historical use of the site as a landing point for punts and ferries.
Dorman Long Wharf remains	The remnant timber wharf structure under the Crystal Palace and its historic associations with the construction of the Sydney Harbour Bridge.
Cliff face and fig trees	The backdrop to Luna Park in most views from the harbour and in easterly view from within Luna Park.
Entrance Face and Towers	The iconic structure is critical to the sense of arrival to Luna Park and its place on Sydney Harbour.
Midway	The traditional set up of an amusement park with the rides and amusements organised on either side of a central circulation space.
Changing place	The continually evolving nature of the amusement park with new rides, amusements, other guest offerings (over the longer term) as well as the movement, colour, lighting and sounds on a day-to-day basis.
Rides and amusements	The combination of historic rides and amusements (eg Wild Mouse, Carousel, Coney Island, Ferris Wheel and Rotor), with new rides with a vintage feel creating excitement and thrills for patrons.
Original fabric and artwork	The vestiges of original structural fabric of Crystal Palace and Coney Island, as well as the original artworks by Arthur Barton.
Contemporary vintage aesthetic	The nostalgic character and feel of Luna Park created by the physical fabric, colours, fonts, artworks, signage, furniture, lights and sounds.
Illuminated character	The night time character of Luna Park created by the lighting locations, strobe effects and colours.
Intangible values	The intangible values which are not embodied in physical fabric, but rather in emotions, memories and 'spirit' from experiences and visitation.
Landmark qualities	The iconic character of Luna Park on the Sydney Harbour foreshore, in particular The Face and the night time character, is important attributes to its recognisable landmark status.
Visual connection with the Sydney Opera House	The trans-harbour visual connection between the Sydney Opera House and the Face and Entry Towers of Luna Park in particular, but also of the Crystal Palace, Ferris Wheel and Coney Island (as elements on the foreshore side).
Connection with people	The past, present, continuing and future connections with ride goers, amusement participants, spectators, tourists, and locals who come to Luna Park.

6.7 Endnotes

[1] Wet 'n' Wild Sydney, Overview and General Information.

[2] Manly Waterworks, <http://www.manlywaterworks.com.au/index.php>, viewed on 17 October 2015.

[3] Victorian Heritage Register, Luna Park, <http://vhd.heritagecouncil.vic.gov.au/places/1102#statement-significance>, viewed on 17 October 2015.

7.0 Statutory Context and Approvals

The heritage values of Luna Park Sydney are protected under a range of legislation, both state and local. The following section presents an overview of pertinent legislation.

7.1 *Luna Park Site Act 1990* (NSW)

The *Luna Park Site Act 1990* (NSW) (Luna Park Site Act) was introduced to return the Luna Park site to the people of New South Wales and to ensure that Luna Park and the associated harbour foreshore remain available and accessible for the enjoyment of the people of New South Wales. Section 5A of the Luna Park Site Act dedicates the Luna Park Site under the *Crown Land Management Act 2016* (NSW) for the purposes of public recreation, public amusement and public entertainment. The Luna Park Site Act made Luna Park one of only two amusement parks in the world to be protected by government legislation, the other being Tivoli Gardens in Denmark.[1]

The Luna Park Site Act established the Luna Park Reserve Trust in 1990, to act as trustee of the Luna Park site. The Luna Park Reserve Trust is currently managed by Place Management NSW and is responsible for the care, control and management of the 3.13 hectares of Milsons Point that make up Luna Park Reserve. Operations at Luna Park are required to be carried out in accordance with a Plan of Management adopted by the Minister.

In 2005, the Luna Park Site Act was amended to include provisions relating to noise generated at Luna Park. In particular, no proceedings or noise abatement action may be taken in relation to the emission of noise from Luna Park provided it complies with the maximum permissible noise level of 85dB (A) (LA10, 15mins), or other limit imposed by the regulations.

7.2 *Place Management NSW Act 1998*

The (former) Sydney Harbour Foreshore Authority (SHFA) was formed on 1 February 1999 under the *Sydney Harbour Foreshore Authority Act 1998* to consolidate the work and functions of the then City West Development Corporation, Darling Harbour Authority and Sydney Cove Authority.

In 2015/16, Government Property NSW, Teacher Housing Authority of New South Wales (THA) and Waste Assets Management Corporation (WAMC) consolidated with Sydney Harbour Foreshore Authority (SHFA) to form Property NSW which manages the State's significant property portfolio and its places. On 1 July 2019, Property NSW transitioned to the Housing and Property Group within the Department of Planning, Industry and Environment.

An amendment to the *Sydney Harbour Foreshore Authority Act 1998* on 25 October 2016 changed the name of the Act to the *Place Management NSW Act 1998* and also changed the name of the Sydney Harbour Foreshore Authority to Place Management NSW (PMNSW).

PMNSW is responsible for many of Sydney's most historically and culturally significant waterfront locations, including more than 100 heritage items. These responsibilities include the care, protection, management and promotion of this land and its important buildings.

PMNSW has the following functions under its Act:

1. to protect and enhance the natural and cultural heritage of the foreshore area;

2. to promote, co-ordinate, manage, undertake and secure the orderly and economic development and use of the foreshore area, including the provision of infrastructure;

3. to promote, co-ordinate, organise, manage, undertake, secure, provide and conduct cultural, educational, commercial, tourist, recreational, entertainment and transport activities and facilities; and

4. in relation to the public domain-to enhance and manage the landscape of the public domain and to improve, maintain and regulate the use of the public domain.

7.3 *Heritage Act 1977* (NSW)

Luna Park, Sydney was listed on the State Heritage Register (SHR) in March 2010 (#01811). As such, the requirements of the *Heritage Act 1977* (Heritage Act) apply to the Luna Park site. The Heritage Act is a statutory tool designed to conserve the environmental heritage of New South Wales. The Heritage Act defines a heritage item as 'a place, building, work, relic, moveable object or precinct'.

Pursuant to Section 57(1), the approval of the Heritage Council of NSW (Heritage Council) is required for any proposed development within the site including subdivision, works to the grounds or structures, or disturbance of archaeological relics. Proposed development must be part of a Section 60 application or, if exempt from the need for Heritage Council approval, a Section 57(2) exemption notification.

Section 60 applications generally require supporting documentation such as conservation management plans, heritage impact statements, archaeological assessments and archaeological research designs. Consultation with the Heritage Division is usually recommended in the first instance to determine the type of supporting documents required. Depending on the nature of the proposal, presentations to the Heritage Council may also be required.

The provisions of Sections 170 and 170A regarding heritage management by government agencies and the requirement of heritage and conservation registers still apply for places listed on the SHR, as do the notification provisions of Sections 146 and 146A regarding the discovery of relics.

The Heritage Council is the approval body for approvals required by Section 57(1) in respect of items listed on the SHR. The Heritage Council has delegated this function to PMNSW in accordance with section 169 of the Heritage Act in relation to land owned or managed by PMNSW and where the proposal has no material affect, or does not involve removal of State Significant relics. Where a proposal is considered likely to have material affect, the application must be referred to the Heritage Council.

7.3.1 Exemptions

Section 57(2) of the Heritage Act provides for a number of exemptions to Section 57(1) approval requirements. Activities that fall within an exemption do not require approval of the Heritage Council. There are two types of Exemptions: Standard and Specific.

Standard Exemptions

Standard Exemptions apply to all items on the SHR and generally include minor and non-intrusive works. Typical exempted works include maintenance (to buildings and gardens), minor repairs and repainting in approved colours. Standard exemptions do not apply to the disturbance, destruction,

removal or exposure of archaeological relics. The Heritage Council's current Standard Exemptions are included at Appendix C.

PMNSW is also authorised to perform any of the functions of the Secretary of the Department of Planning (Secretary) in relation to endorsement of the Standard Exemptions issued under Section 57(2).

Site Specific Exemptions

Specific Exemptions apply only to an individual SHR item and are gazetted and included on the SHR listing, or identified in a CMP for the item endorsed by the Heritage Council. The existing Site-Specific Exemptions for Luna Park, Sydney were gazetted on 5 March 2010, and are included as Appendix D.

Existing Site Specific Exemption 1 is for:

> *Any action specifically identified as an exemption in a Conservation Management Plan prepared for Luna Park, which has been endorsed by the Heritage Council of NSW.*

The following section presents additional Site Specific Exemptions, which have been agreed by Luna Park Sydney and PMNSW for the purpose of existing Site Specific Exemption 1. These site-specific exemptions will apply once the CMP is endorsed by the Heritage Council.

Exclusions

The Site Specific Exemptions exclude the following activities:

a) Projections that include advertising, gambling or images that may cause offense.

b) The placement of projection screens in front of the Luna Park Face and Towers, which will require a separate application under the Heritage Act.

Notes

a) Activities that fall outside the Site Specific Exemptions, may require Heritage Act exemption or approval under the relevant section of the Act; namely s57, s60, s139, or s140.

b) A s60 application may trigger the requirement for a separate Development Consent under the *Environmental Planning and Assessment Act 1979.*

c) For the purposes of the Site Specific Exemptions, 'Obstruct' means to wholly block or wholly conceal by an obstacle or structure.

Proposed Site Specific Exemption (SSE) 1: Temporary installations or structures to Luna Park Face and Towers, Crystal Palace & Coney Island

1. 'Temporary Installations or Structures' means decorations or light projections, that do not involve intervention into Significant Fabric and do not require excavation. Decorations may include and are not limited to a moustache, a red nose or an eye patch or similar. Light projections onto the whole or part of the Luna Park Face and Towers, Crystal Palace and Coney Island are permitted.

2. Applies only to major cultural events or community projects including (but not limited to) Winterfest, Movember, Vivid, New Year's Eve, Lunar New Year, Halloween or celebrations associated with standard public holidays (as defined in s4 of the NSW Public Holidays Act 2010).

3. Are permitted for a maximum period of 4 weeks, up to four times within a calendar year.

4. Are not to be located where they may damage or endanger Significant Fabric including landscape or archaeological features, or obstruct Primary Views (as identified in Section 3.7 of the Luna Park Conservation Management Plan 2019).

Proposed SSE 2: Installation of Amusement Devices including modification/ removal/ replacement/ relocation in identified areas

1. 'Amusement Device' includes an amusement, ride or game and has the same meaning contained in Schedule 3, Part 2, Division 1, s1A of the *State Environmental Planning Policy (State Significant Precincts) 2005.*

2. Are permitted within the area shaded in blue in Figure 7.1 (including Maloney's Corner and Lavender Green and excluding the Rotor and Wild Mouse), provided the following conditions are met:

   a) Any structure adjacent to the cliff must be a minimum of 1 metre from the cliff face;

   b) No intervention into Significant Fabric, including landscape or archaeological features, or obstruct Primary Views as identified in Section 3.7 of the Luna Park Conservation Management Plan 2019);

   c) Any required excavation is endorsed under Standard Exemption 4: Excavation (pursuant to statutory requirements) or is consistent with the Archaeological Research Design contained in Appendix E of the Luna Park Conservation Management Plan 2019.

3. Are permitted within the area shaded in orange in Figure 7.1 (excluding the Rotor and Wild Mouse), provided that the following conditions are met:

   a) Do not obstruct ground level views from the north-eastern corner of the current Wild Mouse to the southern façade of Coney Island;

   b) No intervention into Significant Fabric or obstruction of Primary Views (as identified in Section 3.7 of the Luna Park Conservation Management Plan 2019);

   c) Any required excavation is endorsed under Standard Exemption 4: Excavation (pursuant to statutory requirements), or is consistent with the Archaeological Research Design contained in Appendix E.

4. Installation and removal of temporary Amusement Devices or other ancillary structures are permitted, within the area shaded in yellow in Figure 7.1, provided that any ride, amusement or ancillary structure:

   a) Is erected for a maximum period of 12 weeks, will be removed within 5 calendar days, and not erected again within a period of 12 weeks;

   b) Does not cause an intervention into Significant Fabric and does not require excavation;

   c) Is not located where it could damage or endanger Significant Fabric including landscape or archaeological features or obstruct Primary Views (as identified in Section 3.7 of the Luna Park Conservation Management Plan 2019).

Proposed SSE 3: Archaeology

Archaeological works in accordance with the Archaeological Research Design in Appendix E are permitted. This does not preclude other archaeological research or investigations from being undertaken.

Proposed SSE 4: Rides and amusement may extend into adjacent zones during operation provided they are wholly within the original zone when stationary

1. Amusement Device' includes an amusement, ride or game and has the same meaning contained in Schedule 3, Part 2, Division 1, s1A of the State Environmental Planning Policy (State Significant Precincts) 2005.

2. May extend into adjacent zones during operation (ie. a ride in the area shaded in blue in Figure 7.1, may protrude into the areas shaded in yellow, orange or pink) including into the air space above heritage items, provided that the following conditions are met:

   a) The Amusement Device are wholly within the original zone when stationary;

   b) Temporary extension into adjacent zones does not have an adverse heritage impact or obstruct Primary Views (as identified in Section 3.7 of the Luna Park Conservation Management Plan 2019).

Figure 7.1 Rides and Amusement Plan. (Source: GML Heritage)

7.4 State Environmental Planning Policy (State Significant Precincts) 2005

The State Environmental Planning Policy (SEPP) (State Significant Precincts) 2005 provides planning provisions for State significant precincts including the Luna Park Site.

This SEPP was amended in October 2018 to introduce a simpler development pathway for low impact rides and amusements at Luna Park. This enabled the installation of new rides and amusements or the modification, replacement or relocation of rides and amusements at Luna Park as exempt or complying development. This new pathway will allow Luna Park to continue to function in a manner consistent with its historical operation. Noise, lighting, safety and heritage requirements will be maintained and specific provisions to maintain the visual character of Luna Park were introduced to ensure there are no unreasonable visual impacts to neighbouring properties.

7.5 State Environmental Planning Policy (State and Regional Development) 2011

State Environmental Planning Policy (State and Regional Development) 2011 (SRD SEPP) identifies development that is state significant including the Luna Park Site which is identified in Schedule 2 of the SEPP. The consequence is that development with a capital investment value of more than $10 million within the Luna Park site, will be assessed and approved under the State Significant Development (SSD) pathway under the *Environmental Planning and Assessment Act 1979*. The SSD pathway typically requires more robust environmental assessment and community consultation.

7.6 North Sydney Local Environmental Plan 2013

'Luna Park' (I0536) and the 'Alfred Street (entrance to Luna Park)' (I0529) are listed in Schedule 5 Environmental heritage of the North Sydney Local Environmental Plan 2013 (LEP).

Clause 6.19 of the LEP relates to the Luna Park site and states that: '*Development that is a land use authorised under the Luna Park Site Act 1990 may be carried out with development consent on land comprising the Luna Park site, as described in Schedule 1 to that Act.'*[2]

7.7 North Sydney Development Control Plan 2013

The North Sydney Development Control Plan 2013 (DCP) supports the implementation of the provisions of the LEP. The DCP provisions are not legally binding, however they are given weight in the assessment of all development applications.

Provisions for the 'Luna Park Neighbourhood' are contained in Section 9.3 of the DCP.

7.8 *Environment Protection and Biodiversity Conservation Act 1999* (Cth)

The Environment Protection and Biodiversity Conservation Act 1999 (Cth) (EPBC Act) is the primary legislation for protecting places of heritage value on Commonwealth, National and World Heritage lists and other matters of national environmental significance (MNES). The EPBC Act establishes the NHL and CHL. The NHL is a list of heritage places that are outstanding to the nation, while the CHL lists the heritage values of Commonwealth land owned by the Crown.

Under the EPBC Act, approval is required from the Commonwealth Minister for the Environment for any action that will have, may have or is likely to have a significant impact on MNES or any other protected matter.

In 2005, there were two nominations of Luna Park, Sydney to the NHL. However, it was decided by the then Minister not to include Luna Park on the NHL (reference 105827).

7.8.1 Sydney Opera House World Heritage Buffer Zone

The Sydney Opera House (SOH) is a 'Declared Property' on the World Heritage List (WHL) (Item No. 105914) and was listed on the NHL in July 2005.

The entirety of the Luna Park Sydney is included within the Sydney Opera House World Heritage buffer zone. The buffer zone is regulated under the *Sydney Regional Environmental Plan (Sydney Harbour Catchment) 2005* (Harbour REP), but also considered under the EPBC Act.

The SOH buffer zone centres on the nearby waters of Sydney Harbour (Figure 1.6). It includes places around Sydney Harbour within a radius of 2.5km that have been identified as offering critical views to and from the SOH that contribute to its World Heritage significance.

Clause 58B of the Harbour REP includes the following provisions for development in the buffer zone:

> *The matters to be taken into consideration in relation to development within the Sydney Opera House buffer zone include the following:*
>
> *(a) the objectives set out in clause 53 (2),*
>
> *(b) the need for development to preserve views and vistas between the Sydney Opera House and other public places within that zone,*
>
> *(c) the need for development to preserve the world heritage value of the Sydney Opera House,*
>
> *(d) the need for development to avoid any diminution of the visual prominence of the Sydney Opera House when viewed from other public places within that zone.*

The Harbour REP provisions aim to ensure that any new development within the buffer zone would not create any additional impacts on the visual setting of the SOH when compared with the current situation. Additionally, for any development in the vicinity of the SOH, clause 59 of the Harbour REP requires a consent authority to assess the impact of any proposed development on the heritage significance of the SOH, including any impact on a significant view to or from the SOH.

In summary, and relevant to Luna Park, Sydney, any future development must avoid any diminution of the visual prominence of the SOH when viewed from public places in the buffer zone or when viewing Sydney Harbour from the SOH.

7.9 Endnotes

[1] Spirits of the Carnival - Thee Quest for Fun, 53:00 to 54:00.
[2] Clause 6.19 North Sydney Local Environmental Plan 2013.

8.0 Opportunities and Constraints

Luna Park Sydney is a place of State heritage significance; and while this is recognition of the site's importance to the people of NSW and an opportunity, it also gives rise to constraints on the use, modification, additions and future development potential of the site.

The special circumstances of Luna Park, and the nature of its cultural heritage values, distinguish its conservation context from many other heritage places. There is relatively little 'original' historic fabric at Luna Park that survives from the establishment and seminal phase of operation up to 1969. While there had been more than half a century of evolutionary upgrades and changes already undertaken by the 1990s, following this period major conservation and adaptation works removed defective and hazardous fabric, reconstructed significant elements to their original form and introduced new built forms, facilities, rides and amusements. These interventions gave the ageing and deteriorated Luna Park facilities a viable future and resulted in what is present today at the site; a substantially reconstructed place with vestiges of restored original fabric. Moreover, changing community expectations, as well as workplace health and safety requirements, mean that the conservation of Luna Park is framed by particular constraints and parameters.

This section of the CMP seeks to consider and contextualise some of these relevant considerations, opportunities and constraints, as a precursor to the ensuing conservation management policy.

8.1 Continuing Use and Evolution

The use of Luna Park is an essential aspect of its heritage significance. The importance of 'use' as an attribute of cultural heritage value is recognised in the Burra Charter, which also provides guidance about associated change and adaptation:

> *Where the use of a place is of cultural significance it should be retained (Burra Charter Article 7.1).*
>
> *A place should have a compatible use (Burra Charter Article 7.2).*
>
> *Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place and its use should be guided by the cultural significance of the place and its appropriate interpretation (Burra Charter Article 15.1)*
>
> *Adaption is acceptable only where the adaption has minimal impact on the cultural significance of the place (Burra Charter Article 21.1)*[1]

The policies in this CMP embody these principles and have been formulated to address the importance of the 'use' of the place; not to prohibit change, but rather to provide a framework to manage allowable adaption while conserving heritage values. In this context adaptation may involve additions to the place, the introduction of new facilities, amusements, rides or services, or changes to safeguard the place itself and the people who visit.

Another factor that has been considered as part of the formulation of the following policies is awareness of the potential for adverse impacts arising from incremental change. When managed appropriately, gradual and progressive changes to Luna Park should enhance the cultural significance of the place by conserving and celebrating the amusement parks ethos.

8.2 Ride and Amusements: Removal or Replacement

Rides and amusements are fundamental to the continuing traditional use of Luna Park. As with any other amusement park, the rides, attractions and other entertainment offerings at Luna Park are required to change over time in order to provide patrons with new and exciting experiences. Emerging technology and new materials allow contemporary rides to be less mechanically noisy, require less manual operation, and to provide greater thrills, than the rides of yesteryear. In addition, increased safety standards may apply to new rides or require existing rides to be modified to incorporate new safety features. An example is the new 'Tango' which was manufactured in Italy and installed in June 2016, but which replicates the ride using modern technology and safety provisions.

New rides serve a purpose in creating nostalgia and reflecting the spirit of traditional rides. New rides can incorporate modern safety features and significantly increase efficiency of operations while also bringing classic rides back to their original and former glory. Traditionally, rides and amusements were movable, able to be dis-assembled, transported and re-assembled at different locations. For example, the Wild Mouse used to be taken to the Royal Easter Show annually and Luna Park has regularly brought in temporary rides during peak seasons (such as school holidays and Christmas/New Year period).

Site specific exemptions (gazetted under the Heritage Act) currently apply to the replacement or removal of any amusement or ride (excluding the Wild Mouse, the Rotor, Coney Island and its contents, the Crystal Palace and the Entrance Face and Towers). It would be appropriate for exemptions to be extended to cover modification, removal, replacement or relocation of existing rides and amusements, or the installation of new rides and amusements in appropriate locations.

8.3 Built Form

Luna Park is located within a landmark, harbour-side setting and has a distinctive urban form. The linear layout of the central part of the site features a pedestrian boardwalk along the water's edge, with buildings and other structures located on either side of an open, articulated 'Midway' axis. The form is bookended by the Face and Towers to the south and Coney Island to the north. Part of the site includes large fig trees on top of the cliff, which provide a green backdrop and buffer to the built up form of residential and office buildings beyond. The area to the north of Coney Island (referred to as Maloney's Corner) is less formally structured and is characterised by changing rides and amusements.

The distinctive built form and site configuration is integral to Luna Park should. Consistent with previous practice over time, many of the buildings, structures, rides and amusements have and should continue to come and go. It is therefore appropriate to identify not only individual elements (like Coney Island and the Crystal Palace) that need to be retained, but also significant elements that may be relocated and areas where changes may occur without affecting the heritage significance of the place.Other factors including operational needs, safety, noise and lighting are also relevant, but are addressed through the Plan of Management and statutory approval and exemption processes.

8.4 Restoration and Reconstruction

Relatively little original fabric survives from the establishment of Luna Park, apart from the steel structure of Coney Island and the Crystal Palace, some amusements located within Coney Island, remnants of the Dorman Long Wharf beneath the Crystal Palace, the cliff face and Chamber Tunnel and potential archaeological resources associated with earlier phases of the site. The Wild Mouse structure and mechanism is also largely original, but dates from a later period (ie 1963). Coney Island

features some original artworks (see below). The manner in which original significant elements have been treated since the 1990s accords with the applicable principles of the Burra Charter:

> *Restoration and reconstruction should reveal culturally significant aspects of the place (Burra Charter Article 18).*
>
> *Restoration is appropriate only if there is sufficient evidence of an earlier state of the fabric. (Burra Charter Article 19).*
>
> *Reconstruction is appropriate only where a place is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the fabric. In some cases, reconstruction may also be appropriate as part of a use or practice that retains the cultural significance of the place (Burra Charter Article 20.1).*
>
> *Reconstruction should be identifiable on close inspection or through appropriate interpretation (Burra Charter Article 20.2).*[2]

Physical conservation works to existing structures should follow these principles, recognising that most of the significant elements at Luna Park are already reconstructed and that it is the concept, design and aesthetic appearance (rather than fabric itself) that must be retained. Nevertheless, the few remaining vestiges of original fabric are precious and must be preserved and interpreted.

For other items within the site that are not identified as original fabric, where feasible, 'like for like' replacement using the same type of fabric is preferable, but a practical approach should be taken. For example, timber elements of the Wild Mouse should be replaced with timber (but not necessarily timber of exactly the same species); or decorative light bulbs that need replacing may be replaced with new technology, low-energy light bulbs, rather than exact facsimiles, provided the overall visual appearance is maintained. In some cases, (such as ride mechanisms) operational or safety requirements may dictate more extensive intervention or change is required.

8.5 Original and Traditional Artwork

Artworks at Luna Park have a distinctive 'vintage' style and feel, which contribute to the colour and spectacle of the place, particularly in Coney Island where most of the murals and comical characters are by Arthur Barton. Arthur Barton started at Luna Park in 1935 and became the resident artist and remained in that role until his retirement in 1970. Luna Park's in-house designers continue to present new art in the Barton style and, when necessary, repair his extant artworks.

Original artworks should be conserved, restored only where necessary and protected from future deterioration. The artworks make an important contribution to the 'authenticity' of the place and wherever possible they should be presented in their original locations: removing them to an archive, museum, or de-contextualised display would not be in keeping with the character of Luna Park.

New artworks and signs should continue to be designed in the fashion of the traditional artworks at Luna Park. As signage and media, including marketing material, is updated the character of Luna Park will continue to rely on the visual images and iconography of characteristic hand painted style, fonts, colour schemes and cartoons.

8.6 Archaeology

Despite the considerable level of disturbance by the former rail infrastructure, Dorman Long and Co. workshops, and construction and redevelopment of Luna Park, the site has the potential to contain archaeological remains associated with various phases of pre and post European occupation of the site. The archaeological potential varies across the site depending on the level of disturbance.

The extent and condition of the potential archaeological features of the site have not been comprehensively assessed and cannot be characterised with any certainty until their exposure/investigation. However, based on the previous archaeological investigations and monitoring, it is reasonable to expect that some further archaeological remains are present. The potential archaeological features would have various research potential depending on their integrity and historical phasing. In the unlikely event that intact deposits of Aboriginal relics were to be present, these may have some research potential and high potential social value.

8.7 Dorman Long Wharf

The most-challenging physical conservation issue at Luna Park is the condition of the Dorman Long Wharf, beneath the Crystal Palace. Built as part of the erecting workshops for the Sydney Harbour Bridge, the wharf supported the original Crystal Palace, but was not adequately sound to support the reconstructed Crystal Palace. The Crystal Palace is now sustained on an independent concrete platform, supported by piers that penetrate the original timber wharf.

Luna Park Sydney has been monitoring the condition of the Dorman Long Wharf and has sought expert structural advice on its condition, deterioration and potential repair and remediation. Assessment based on a site inspection in October 2015 reveals that the wharf structure is now in an advanced stage of deterioration, with some piles completely eroded away by the aggressive, saline marine environment. Major joints and beams have failed or are at risk. While much of the secondary horizontal structure and decking is in fair condition, the remnant wharf structure currently presents a safety hazard to people or harbour craft entering the under-wharf space and large timbers which become dislodged could threaten harbour vessels. The location of the remnant wharf structure poses practical challenges for repair works. Moreover, the wharf is not readily able to be viewed or experienced by visitors (and its historic significance primarily relates to the nearby Sydney Harbour Bridge, which is much easier to present and interpret). Demolition is therefore an arguably reasonable option. The Burra Charter offers some guidance in this regard:

> *Demolition of significant fabric of a place is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation. Removed significant fabric should be reinstated when circumstances permit (Burra Charter Article 15.3)*
>
> *The cultural significance of many places is not readily apparent, and should be explained by interpretation. Interpretation should enhance understanding and engagement, and be culturally appropriate (Burra Charter Article 25).*[3]

8.8 Alfred Street Archway

The Alfred Street Archway is located outside the Luna Park site on Alfred Street on the road reserve owned by North Sydney Council but is associated historically and aesthetically with Luna Park. It was originally built by North Sydney Council in 1936 to thank Luna Park for the employment the park's development brought to the community in the depths of the Great Depression. Signage on its northern side indicates the approach to 'Luna Park, Olympic Pool, Bradfield Park' while its southern side provides a 'Welcome to North Sydney' visible from the Harbour and the Bridge railway line. The sign is not only a recognised part of the 'arrival experience' by road and from Milsons Point Railway Station but is also a landmark in its own right. When viewed from the southern shore of the harbour in places such as the northern forecourt of the Opera House, it provides (particularly at night) an apparent extension to Luna Park on the eastern side of the Bridge pylons beneath the Bridge viaduct approach

Given the archway's association with Luna Park, the 1992 CMP recommended that the Alfred Street sign be protected.

The archway had been altered and rebuilt in the second half of the 20th century. However, by 2005 the structure had deteriorated again and the gantry section over the road was removed for public safety leaving only the columns. In 2017, North Sydney Council rebuilt the sign in a process of partial restoration of salvaged elements and reconstruction in new materials with advice from NBRS Architecture who, as the then Noel Bell Ridley Smith & Partners, had recorded the structure prior to dismantling. No drawings of the original sign are known to exist; however, photographs show that the lighting, signage and colour schemes have varied since 1936. The signage in place now reuses the lettering salvaged from the dismantling process while the colour scheme has borrowed from Luna Park's existing colour schemes so as to reinforce the association. The conservation approach has continued the Archway's mutable precedents while reinforcing the connection and association with Luna Park's colourful and fun idiom.

Changes are likely to continue over time as maintenance is required or, for example, the subjects of the signs change. When change or additional interpretation is contemplated, documentary resources should again be reviewed so as to inform decisions about what to reconstruct, reinstate, change or interpret. Such considerations might include colour schemes, lost lighting, former typefaces or the more arcane lost elements—the mermaid/allegorical figures that once flanked the sign.

8.9 Telling the Story

Luna Park Sydney has provided extensive interpretation of the history and significance of Luna Park to visitors, using informative signs illustrated with historic images. Over recent years, these signs have been supplemented by marketing material, website information and, most-recently, social media. In addition, the very presentation of Luna Park itself—through artwork, characteristic signs, colourful characters, sounds, and events is in itself an interpretive initiative.

An important next step, in view of the state significance of the place, is to extend the interpretation, so that it connects with and presents a broader range of NSW historical themes and offers additional coverage of some of the less well-known aspects of the history and heritage value of the place. It is vital that the Luna Park management team be engaged and involved in this process as it is they who have been, and will continue to be, responsible for telling the Luna Park story to an avid and eager audience, across current and future generations, both on and off site.

8.10 Endnotes

[1] Australia ICOMOS Inc, The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013, Australia ICOMOS Inc, Burwood VIC, 2000.

[2] Australia ICOMOS Inc, The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013, Australia ICOMOS Inc, Burwood VIC, 2000.

[3] Australia ICOMOS Inc, The Burra Charter: the Australia ICOMOS Charter for Places of Cultural Significance 2013, Australia ICOMOS Inc, Burwood VIC, 2000.

9.0 Conservation Management Policies

This section contains policies for conserving the heritage significance of Luna Park Sydney. These policies would guide the operations and conservation of Luna Park, reflect the broader statutory and management context, as well as best practice in heritage conservation. These have been formulated with consideration of the opportunities and constraints contained in the previous section.

A complex set of inter-related issues influences the conservation, management and ongoing use of Luna Park. These include the potential divergence between outcomes desirable on the basis of heritage significance, the constraints imposed by the physical condition of the place and requirements for safe and commercially viable operations.

This CMP includes examination and discussion of the constraints pertaining to the site, including matters that derive from heritage values, the condition of the site and individual components, the requirements of the Luna Park Reserve Trust and Luna Park Sydney Pty Ltd, the Plan of Management, statutory controls and other related issues.

The Plan of Management includes a vision statement for Luna Park, which is:

> *The vision for Luna Park is to operate a viable and successful amusement park which remains as public land and conserves the site's special identity and heritage features, while providing a wide range of entertainment and social facilities for the people of Sydney and its visitors.*[1]

The ensuing conservation management policies seek to deliver this vision, while conserving the heritage values of Luna Park.

9.1 General Policy

Having regard to the aforementioned factors, the following general policy is provided as the basis for the conservation and management of Luna Park:

- Luna Park is a site of outstanding heritage significance with aesthetic, historic, scientific, and social significance for past, present and future generations.
- Luna Park should remain as a public asset which is accessible to all sections of the community.
- Luna Park should be operated as a traditional amusement park, and should include original rides and amusements, while also allowing for change such as refurbishment and updating of existing rides and installation of new rides.
- Luna Park should continue to host public and private events and functions.
- Components from all periods of the history of Luna Park contribute to its heritage significance.
- Much of the essential significance of Luna Park is symbolic and derives from the concept and design of built elements and decorations. Where physical factors prevent the retention of significant fabric, new fabric may be introduced to enable reconstruction of significant elements.
- The (reconstructed) Entrance Face and Towers, Coney Island (including the original artwork and amusements within), the Crystal Palace, the Wild Mouse, the Cliff Tunnel and Chamber, the sandstone seawall and the sandstone cliff (with the fig trees on top of the cliff) must be retained and conserved.

- Significant original fabric and reconstructed fabric must be protected from existing and future physical threats.
- The visual and physical relationship between Luna Park, Sydney Harbour and other harbourside icons (such as the Sydney Opera House, Harbour Bridge and North Sydney Olympic Pool) must be maintained.
- The Primary and Secondary Views as identified in Section 3.7 of the Luna Park Conservation Management Plan 2019, must be respected. Primary views must not be obstructed.
- Moveable objects including original artworks, artefacts, building components, photographs and other archival records are recognised as part of the heritage significance of Luna Park and must be retained, managed and conserved accordingly.
- The history and significance of Luna Park must be made accessible to visitors, passers-by and others through both on and off site interpretation.

9.2 Conservation Management Policies

9.2.1 Adoption of the Conservation Management Plan

Policy:	*The CMP must be adopted by the Luna Park Reserve Trust and Luna Park Sydney Pty Ltd.*
Rationale:	*The CMP should be recognised by all stakeholders as the principal guiding document for the conservation and management of the heritage significance of Luna Park Sydney.*

9.2.2 Endorsement of the Conservation Management Plan

Policy:	*The CMP must be submitted for review and endorsement by the NSW Heritage Council.*
Rationale:	*Once adopted by PMNSW, the CMP should be submitted for review and endorsement by the NSW Heritage Council. Endorsement provides statutory creditability for the document.*

9.2.3 Public Accessibility of the CMP

Policy:	*The CMP must be publicly accessible.*
Rationale:	*Copies of the CMP should be provided to North Sydney Council, other relevant agencies with an interest in the property (eg Roads and Maritime Services, NSW and Property NSW), made widely available for public reference by being lodged with the Stanton Library and State Library of NSW, and placed on the Luna Park website in downloadable format.*

9.2.4 Review of the Conservation Management Plan

Policy:	*The CMP must be reviewed and updated (if and when necessary) at least every five years.* *The CMP must also be reviewed if major changes in use or new developments that do not accord with this CMP are proposed, and/or as necessary to align with updates of the Luna Park Plan of Management.* *If there are substantive changes, the CMP must be submitted to the NSW Heritage Council for re-endorsement.*
Rationale:	*The CMP should be reviewed for its currency and effectiveness on a regular basis to ensure the heritage values are properly conserved and managed.* *As a general rule, review of the CMP should occur every five years or sooner if key circumstances regarding the use, development or management of the place changes substantially.*

9.2.5 Plan of Management

Policy:	*If the 1998 Plan of Management is revised/updated, the revision must take into account and align with the policies and other provisions of the CMP.*
Rationale:	*To ensure a consistent and comprehensive approach to heritage management at Luna Park Sydney, the guiding documents need to be reviewed and updated as required, and consider supplementary documents, investigations and findings.*

9.2.6 Protection and Impact Minimisation

Policy:	*Any proposed action at Luna Park must consider and avoid or minimise potential heritage impact on cultural heritage values, subject to the relevant statutory approvals.*
Rationale:	*The potential heritage impact of any proposed action at Luna Park should be identified as part of the project planning process. Refinements to avoid or minimise potential impacts should be investigated and implemented. Should impacts be unavoidable, mitigation measures should be considered.* *Specialist heritage advice and impact assessment should be an integral part of the project planning process.* *Obtain relevant approvals prior to undertaking works.* *A Heritage Impact Assessment should be prepared for proposed works not covered by standard, site specific and exemptions in this CMP.* *The individual asset management sheets, included as Appendix A, provide specific advice.*

9.2.7 Heritage and Planning Approvals

Policy:	*Temporary or permanent work or development at Luna Park requires heritage and/or planning consideration, notification and/or approval. Professional heritage, planning and/or legal advice must be sought as necessary, as part of the planning for works or development at Luna Park.*
Rationale:	*As a State heritage item, on land which is owned by the NSW Government, identified as a State Significant Precinct, on the foreshore of Sydney Harbour, within the vicinity of other National, State and local heritage items and conservation areas, and within the Sydney Opera House buffer zone, various planning approvals are required.* *Planning and approval mechanisms range from:* • *Section 57(2) standard exemptions;* • *Existing gazetted and proposed site-specific exemptions (as set out in Appendix D and Section 7.3.1 of this CMP 2019 respectively). Note, these site-specific exemptions will apply once the CMP is endorsed by the Heritage Council;* • *Section 60 applications;* *through the Heritage Act,* • *Provisions in the State Environmental Planning Policy (State Significant Precincts);* • *Provisions of the North Sydney LEP and DCP;* • *Integrated/development applications to local council.* *Archaeological Permits (Section 140) or Exceptions (Section 139) are required to disturb or excavate sites not listed on the SHR, so are not relevant for archaeological works within the Luna Park Precinct's SHR boundary.*

9.2.8 Use

Policy:	*Luna Park's primary function must be as a traditional amusement park. Additional complementary uses (including events, functions, hospitality, filming, etc), which are consistent with this use and that do not cause other heritage impacts, may also occur, subject to relevant statutory approvals.*
Rationale:	*A major aspect of the heritage significance of Luna Park is its continuing role as an amusement park on the Sydney Harbour foreshore. This continuity of use, recognising the evolving nature of the place and changes in layout, design, technology and fabric, is an important part of the history of the site—to its sense of place and identity as a Sydney icon.* *Supplementary activities such as both public and private events and functions also contribute to the diverse and evolving nature of the place.*

9.2.9 Landscape and Urban Design

Policy:	*Luna Park (including Lavender Green) is an important landscape element, which is prominently sited on the foreshore of Sydney Harbour. The visual quality of the Luna Park site, its orientation, relationship with the harbour, cliff face, internal configuration and built form must be retained, maintained and respected as the place evolves.* *Arborist advice must be sought and utilised when dealing with the fig trees on the cliff top sites.*
Rationale:	*Luna Park has a distinctive visual character created by:* • *change/evolution of the site;* • *its location at the edge of the harbour;* • *its siting against the cliff face backdrop with prominent fig trees above;* • *visual connection to the Sydney Opera House;* • *its articulated linear format;* • *its built form at the water's edge, central Midway, and built forms adjacent to the cliff face;* • *a series of finials, spires and towers;* • *animated elements, which are lit at night; and* • *its Art Deco, fantasy design.* *These elements should be incorporated into future design and development proposals.*

9.2.10 Historical Archaeology

Policy:	*Historical archaeological resources must be managed in accordance with the Luna Park Archaeological Research Design (Appendix E).*
Rationale:	*Luna Park is a site of identified historical archaeological sensitivity. Investigations related to known or potential historical archaeological 'relics' should be undertaken in accordance with a statutory 'exception' or a permit issued in accordance with the NSW Heritage Act 1977. A permit or exception is not required where archaeological investigations relate to buried 'works' rather than 'relics'.* *Advice should be sought from appropriately qualified and experienced historic archaeologist to determine whether proposed works fall within exemptions or if permits would be required.*

9.2.11 Aboriginal Archaeology

Policy:	*Aboriginal archaeology must be managed in accordance with the Luna Park Archaeological Research Design (Appendix E).*
Rationale:	*Bearing in mind the highly-disturbed nature of the Luna Park site, any works with potential to encounter 'Aboriginal Objects' should comply with The Code of Practice for Archaeological Investigation of Aboriginal Objects in New South Wales.* *Seek advice from appropriately qualified and experienced Aboriginal archaeologist with speciality in NSW and experience with contact archaeology.*

9.2.12 Rides and Amusements

Policy:	*Traditional amusement park rides, including 'thrill' rides, are fundamental to the Luna Park experience. The inclusion of both vintage rides and state of the art rides must be encouraged at Luna Park, subject to relevant statutory approvals.*
Rationale:	*Although over time, individual rides may be modified, removed, replaced or relocated—both from the Luna Park site and within the Luna Park boundaries—the existence and operation of both traditional rides, such as the Carousel, Rotor, and Ferris Wheel and as well as ever-changing other rides, including 'thrill' rides, are essential components of Luna Park's cultural significance as a traditional amusement park.* *New rides should include some 'nostalgic' examples, which reflect the 'spirit' of the traditional rides. New rides can incorporate modern safety features and significantly increase efficiency of operations while also bringing classic rides back to their original and former glory.*

9.2.13 Restoration and Reconstruction

Policy:	*Restoration of original fabric (as set out in Section 4 of this CMP) must occur where possible, but reconstruction may occur if there is sufficient evidence to reproduce an earlier state/form.* *Vestiges from the original 1930s Luna Park (such as some murals in Coney Island, the steel structure of Coney Island and the Crystal Palace, and some amusements located within Coney Island) are very precious and must be retained and conserved.*
Rationale:	*The heritage values of Luna Park are largely embodied in the historic use, social connections and aesthetics of the place. The physical creation/replication of the 1930s character in the buildings, rides, amusements and signage, remains an integral part of retaining and celebrating the cultural significance of Luna Park.* *Art Deco and fantasy architecture are therefore important ongoing design idioms.* *Post-1995 buildings, structures and materials may be reconstructed, replaced or removed.* *The individual asset management sheets, included as Appendix A, provide more specific restoration/reconstruction advice.*

9.2.14 Maintenance

Policy:	*Active maintenance and care of Luna Park must be informed and guided by an understanding of its heritage values, and adhere to requirements of the Heritage Act. Regular maintenance is part of the ongoing strategic and day-to-day management of Luna Park.* *For historic structures, it is preferable to restore existing original fabric, or use like for like replacement in terms of materials and craftsmanship. For new structures, modern materials are permissible.* *All refurbishment/maintenance works which replace or repair heritage fabric should be date stamped, to distinguish between original heritage fabric and replacement fabric.*
Rationale:	*Maintenance works must have a high regard for the 1930s design and character of Luna Park.* *All personnel engaged in maintenance and repair works with the potential to have an impact on the site's heritage significance must be appropriately qualified in their relevant fields and have proven knowledge and experience in working with heritage places, landscape and fabric. This includes staff, contractors, tradespeople and professionals.* *All maintenance and repair work must be programmed, prioritised and executed in a strategic manner, not on an ad-hoc basis.* *The individual asset management sheets, included as Appendix A, provide more specific maintenance advice.*

9.2.15 New Work and Future Development

Policy:	*Sympathetic and considered development of Luna Park is encouraged as part of the traditional evolution of an amusement park, subject to the relevant statutory approvals. Outcomes would be influenced by a range of legislation and policies including Heritage Act, SEPPs, LEP, DCP, and POM.* *Potential development activities could entail modifying, removing, replacing, relocating or adding of rides and amusements, structures, signs and visitor facilities.* *New development must not detract from the visual setting of The Face and Towers, Crystal Palace, Coney Island or from Luna Park's visual setting as a whole, and other original elements.*
Rationale:	*Amusement parks need to grow and change over time, offering patrons new and varying experiences. This CMP provides a framework to manage allowable modifications while conserving the heritage values, distinctive built form and site configuration of Luna Park.* *This policy recognises that development may involve changes to fabric and the visual setting of the site, but seeks to ensure that such changes respect heritage significance, avoid adverse heritage impacts and offer long-term conservation outcomes for Luna Park.* *Future development must (where appropriate) incorporate heritage advice during the planning, design and implementation.* *A character analysis is provided in Section 4.2 along with a diagram which illustrates the character of Luna Park through a collage of patterns, colours, styles, silhouettes and elements.*

9.2.16 Moveable Heritage

Policy:	*Moveable items other than rides, including original artworks, artefacts, and building components, contribute to the heritage value of Luna Park.* *Moveable heritage assets must be identified, labelled, catalogued and, where appropriate, retained in situ.*
Rationale:	*Moveable items must be retained in situ, otherwise their provenance is altered and their ability to contribute to an understanding of Luna Park may be reduced or lost altogether. Permanent prominent labelling may also reduce the likelihood that a significant item is disposed of accidentally.* *Where it is not possible to retain a significant movable item in situ, the item should be labelled, catalogued and placed in a central and secure location. If and when the opportunity presents itself to return an item to its original location, the item should be returned and the catalogue should be updated accordingly.* *An inventory of movable objects, artworks, artefacts, etc must be developed and updated as required.* *An acquisition and curation policy and procedure must be developed and implemented.*

9.2.17 Interpretation

Policy:	*Interpretation, both on and off site, must be used to communicate the history and heritage values of Luna Park to site users, visitors and the community in general.*
Rationale:	*An Interpretation Plan must be prepared for Luna Park Sydney consistent with the NSW Historical Themes of leisure, creative endeavours, and transport.* *The current suite of signage (with its use of historic photographs, cartoons and 'Did you know?' facts) should be expanded to include additional aspects such as Aboriginal heritage, harbour crossing, the north shore railway, Palais de Danse and Sydney Harbour Bridge erecting shops.* *Any proposed development should explore the opportunity to incorporate interpretation as an integral part of the design and public interface.* *Interpretation must be provided in locations that maximise public accessibility, such as at the building entries, rest areas, along the midway, and the harbourside promenade, but also via the internet and at off site venues.*

9.2.18 Archival Records

Policy:	*Archival records, which contribute to understanding the history and significance of the Luna Park site must be retained, conserved and utilised as a valuable resource.* *The standard requirements of the NSW Heritage Division for the preparation of an archival record, 'How to Prepare Archival Records of Heritage Items' should be followed, but other approaches and media should also be used to record the contemporary and continuing history of Luna Park.* *Prior to works on site which affect or substantially alter elements identified as being of exceptional or high significance, the existing layout, key views and significant fabric of affected assets must be appropriately recorded. This information should be maintained in an onsite archive that is made available when necessary.* *Archival recording must be extended to significant events and processes which are part of the continuing history of Luna Park.*
Rationale:	*Archival records are themselves valuable, but are also essential in contributing to understanding and appreciating cultural heritage and to well-informed decisions about specific heritage assets.* *Copies of new archival records should be lodged with a public archive.*

9.2.19 Resources

Policy:	*Heritage conservation planning and physical works must be included within annual corporate budgets and prioritised based on financial performance, heritage significance, long-term use and interpretive potential.*
Rationale:	*Heritage conservation works, interpretation and other conservation policy implementation initiatives must recognise and respond to the practicalities of amusement park operations.* *Allocation of available resources should be prioritised with preference given (in order) to:* • *works required to provide a safe working environment or public safety;* • *assets of greater relative heritage significance;* • *assets with long-term use potential; and* • *assets with long-term interpretation potential.*

9.2.20 Training and Inductions

Policy:	*Heritage training and inductions must be provided for all personnel (permanent, casual or contractors) working on or proposing works to heritage assets at Luna Park, whether they be on or off site.*
Rationale:	A Heritage Awareness Training package should be developed for personnel who undertake works at or in relation to Luna Park. This training package should communicate the heritage values of Luna Park, identification of significant heritage features, and outline the appropriate procedures for dealing with heritage enquiries or issues. Personnel working within Luna Park should be provided with the conservation policy and relevant Heritage Asset Management Sheets.

9.3 Endnotes

[1] Department of Urban Affairs and Planning, Luna Park Plan of Management 1998, p9.

10.0 Implementation

This CMP has been prepared to provide guidelines for the conservation, interpretation and management of Luna Park Sydney and to ensure that the State heritage values of the place are maintained and enhanced.

10.1 Minimum Standards of Maintenance and Repair

Standards that need to be addressed to assure the compliance of Luna Park Sydney with the provisions are those for essential maintenance, weather protection, fire protection and security.

The guideline is available here:
https://www.environment.nsw.gov.au/resources/heritagebranch/heritage/infominimumstandards.pdf

To ensure compliance with the Minimum Standards of Maintenance and Repair for Luna Park Sydney, the following works need to be undertaken:

Work or Activity Required for Compliance with the Standards for: INSPECTION (Minimum frequency: every year)
• Gutters and downpipes should be regularly inspected monthly and cleaned as required. Inspections should be made for cracks, rust, drips, lose or missing brackets, moss and stains. The presence of moss, stains and other organic matter could indicate a blockage.
• The structure including internal and external walls should be regularly checked for cracks, leaning or subsidence. Cracks in walls, ceilings and in the structure generally should be monitored. Advice should be sought from a structural engineer if they change.
• Inspection by a qualified and approved contractor should be undertaken to ensure there is no termite infestation.
• Inspections should be made to ensure that items in the outdoor areas (at the front and rear of the building) do not block wall vents and sub-floor vents, or bridge damp proof courses. Items and leaf litter in the outdoor areas should be kept clear of walls and fencing at all times.
• The storm water drains should be checked for blockages. The joints between the downpipes and storm water system should be checked to ensure that they are sound.
• The roof should be checked for rust, missing or loose flashing. Loose fixings can be indicative of batten failure. Regularly remove rubbish and leaves from the roof.
• Inspections should be made for paint deterioration including chalking, weathering, flaking, cracking, blistering, or staining.
• Window and doorsills should be checked for damage and deterioration.
• Inspection of holes and other areas around the eaves should be made to prevent birds nesting.
• Inspect fascia and soffit for stains that might indicate roof, valley and gutter failure.
• Make inspections of the ceiling and under floor areas space for vermin.

Work or Activity Required for Compliance with the Standards for: ESSENTIAL MAINTENANCE & REPAIR (Minimum frequency: every three years)
• Broken glass in windows or doors should be removed and repaired as soon as practicable with glass of the same thickness and type.
• The correct operation of windows and doors should be checked and adjustments or repairs made as necessary. This includes identifying and repairing damage to mouldings, architraves, sills and thresholds. The integrity of significant items should be ensured in the course of any repairs or maintenance. Intrusive elements should be replaced with sympathetic ones.
• Loose or missing screws in locks, door handles and other fixtures should be tightened or replaced with hardware of the same type and finish. Intrusive elements should be replaced with items that are sympathetic to the character of the building.
• Taps and other plumbing fixtures should be checked for drips and leaks and repaired promptly.
• Electrical fittings and fixtures should be inspected for safety. Intrusive elements should be replaced with ones more sympathetic or less intrusive to the character of the building.
• Regularly remove rubbish and leaves from the roof, gutters and outdoor areas.

Work or Activity Required for Compliance with the Standards for: WEATHER PROTECTION (Minimum frequency: every year)
• Windows and doors should be checked for water ingress to ensure water is not penetrating into the buildings.
• Paving should be checked to ensure water drains away from the buildings.
• Metal flashings and roof cappings should be inspected for loose or raised fixings or wind distortion.
• Windows and doors should be inspected to determine if they operate properly. This would include identifying damaged mouldings and architraves, and decaying sills, and thresholds that might allow water ingress or trapping of moisture. Stains should be noted as this is indicative of flashing failure.
• All stormwater drains and gutters should be inspected and cleared on a regular basis to avoid flooding during wet weather.

Work or Activity Required for Compliance with the Standards for: FIRE PROTECTION (Minimum frequency: every year)
• All properties should be regularly checked for fire hazards.
• Smoke alarms compliant with Australian Standards (AS3786) should be installed and connected to the electricity supply.
• Batteries in smoke alarms that are nothard-wired should be replaced yearly.

Work or Activity Required for Compliance with the Standards for: ESSENTIAL MAINTENANCE AND REPAIR
• Carry out essential maintenance and repair whenever necessary in order to prevent the serious or irreparable damage or deterioration. Essential maintenance and repair may extend to (but not be limited to): foundations, footings, supporting structure; structural elements such as walls, columns, beams, floors, roofs and roof structures; exterior and interior finishes, details, fixtures and fittings; and systems and components (such as ventilators or ventilation systems) intended to reduce or prevent damage due to dampness.
• Inspect for and undertaken appropriate action to control pests such as termites, rodents, birds and other vermin.

10.2 Standard and Site-Specific Exemptions

Pursuant to Section 57(1), the approval of the Heritage Council is required for any proposed development within the site including subdivision, works to the grounds or structures, or disturbance of archaeological relics. Proposed development must be part of a Section 60 application or, if exempt from the need for Heritage Council approval, a Section 57(2) exemption notification.

Section 60 applications generally require supporting documentation such as conservation management plans, heritage impact statements, archaeological assessments and archaeological research designs. Consultation with the Heritage NSW is usually recommended in the first instance to determine the type of supporting documents required. Depending on the nature of the proposal, presentations to the Heritage Council may also be required.

The provisions of Sections 170 and 170A regarding heritage management by government agencies and the requirement of heritage and conservation registers still apply for places listed on the SHR, as do the notification provisions of Sections 146 and 146A regarding the discovery of relics.

The Heritage Council is the approval body for approvals required by Section 57(1) in respect of items listed on the SHR. The Heritage Council has delegated this function to PMNSW in accordance with section 169 of the Heritage Act in relation to land owned or managed by PMNSW and where the proposal has no material affect, or does not involve removal of State Significant relics. Where a proposal is considered likely to have material affect, the application must be referred to the Heritage Council.

10.2.1 Exemptions

Section 57(2) of the Heritage Act provides for a number of exemptions to Section 57(1) approval requirements. Activities that fall within an exemption do not require approval of the Heritage Council. There are two types of Exemptions: Standard and Specific.

Standard Exemptions

Standard Exemptions apply to all items on the SHR and generally include minor and non-intrusive works. Typical exempted works include maintenance (to buildings and gardens), minor repairs and repainting in approved colours. Standard exemptions do not apply to the disturbance, destruction, removal or exposure of archaeological relics. The Heritage Council's current Standard Exemptions are included at Appendix C.

PMNSW is also authorised to perform any of the functions of the Secretary of the Department of Planning (Secretary) in relation to endorsement of the Standard Exemptions issued under Section 57(2).

Site Specific Exemptions

Specific Exemptions apply only to an individual SHR item and are gazetted and included on the SHR listing, or identified in a CMP for the item endorsed by the Heritage Council. The existing Site-Specific Exemptions for Luna Park, Sydney were gazetted on 5 March 2010, and are included as Appendix D.

Additional site-specific exemptions have been proposed as part of the preparation of this CMP - refer to Section 7.3 of this CMP. Note, these site-specific exemptions will apply once the CMP is endorsed by the Heritage Council of NSW.

10.3 On-going Maintenance Schedule

The on-going maintenance schedule refers to cyclical maintenance works to fabric that should be implemented as part of the process of on-going management of the park. Performed work and any faults discovered or repairs made, should be recorded and kept separately alongside a copy of this maintenance schedule.

The table below contains recommended maintenance actions. Most of the works listed are minor running repairs necessary to maintain the building in good condition. The maintenance frequency is given only as a guide to best practice. However, increasing the times beyond those recommended may give rise to more extensive damage and therefore higher repair costs over time.

Building Element	Action	Interval
GENERALLY		
Overall	• The property manager to identify, record and report any maintenance issues as they become apparent. Comprehensive timber pest inspection to be carried out yearly by a qualified technician and as specified in the Australian Standards.	Every year
	• Inspections to be carried out by an appropriately qualified representative of Place Management NSW (with experience in the maintenance of heritage items)	Every 2 years
EXTERIOR		
Plasterwork/render	• Inspect all areas for deterioration and damage	Every year
Paintwork	• Check for damage or deterioration	Every year
EXTERNAL ELEMENTS		
Timber	• Inspect for weathering and potential decay. Check paint coatings and finishes to ensure they are adequate.	Every year
Windows	• Inspect for loose, damaged or weathered timberwork including sashes, mouldings, architraves, stiles, sills. Check that move freely.	Every year
	• Check all windows for operability; ensure hardware is intact and operational. Check internal faces around windows for stains that can indicate failed flashing.	Every 2 years
	• Inspect for paint deterioration, damage and weathering.	Every 5 years
Doors	• Check all doors for operability; ensure hardware is intact and operational. Check for signs of weathering, damage or decay.	Every year
	• Inspect for paint deterioration, failure or damage.	Every 2 years

Building Element	Action	Interval
STORMWATER		
Gutters, rainwater heads and downpipes	• Ensure birds are not nesting on or around downpipe offsets. • Clear guttering and downpipes of any blockages. • Ensure gutters are not sagging and fall to downpipes. • Ensure leaf guards to outlets, rainwater heads and sumps sit correctly and are clear or debris. • Check for organic growth, moss or stains around downpipes. Investigate source of damp if moss or staining detected. • Inspect gutters and downpipes for cracks and loose or missing brackets. Repair/replace to match existing as necessary.	Every year
	• Ensure downpipes are not dented, damaged or restrict water flow. • Ensure connection to storm water system is sound and clear of debris.	Every 2 years
ROOFING		
Roof sheeting	• Inspect all roofing. Remove and replace corroded or otherwise terminally damaged roof sheeting. Inspect underlying structure for damage and repair as necessary.	Every year
Flashing	• Investigate whether chemical incompatibility between the flashings and the roof sheeting has caused damage or discolouration of the roof sheeting. Check effectiveness of damp- proof courses and flashings and replace damaged sections.	Every year
Parapets, capping	• Inspect and repair/restore when necessary.	Every year
INTERIOR		
Walls: Brick and lightweight walls	• Inspect for damp and water penetration. • Investigate source and repair where necessary. Monitor all cracks.	Every year
Windows & Doors including sashes and frames	• Check all doors and windows for operability; ensure hardware is intact and operational.	Every year
Paintwork	• Inspect for deterioration or damage. Where necessary reapply paint avoiding build-up of paint on timberwork in particular on sashes and door leaves. Clean and apply top coat or remove paint and apply two top coats if required.	Every year
Ceilings	• Inspect for damp or water penetration, bowing or warping. Repair as necessary ensuring that significant elements are conserved.	Every year
Cornices, and other ceiling trim	• Inspect for damage, clean and repair as necessary.	Every year
Plasterwork	• Inspect for damage and deterioration. Any repairs should use material compatible with the original plasterwork and applied by a tradesman with experience in restoration.	Every year
Timber floor and roof structure Floorboards Joinery	• All timber elements (including structural elements) are to be inspected individually for damage or deterioration where accessible. A heritage specialist should be consulted about the replacement or repair of any elements. Check for integrity of damp and termite barriers.	Every year

Building Element	Action	Interval
SERVICES		
Electrical	• Ensure all internal wiring is in good condition and has been installed by a qualified electrician and in compliance with Australian Standards. Inspect for damage to electrical fittings and fixtures and ensure that they have been installed in compliance with Australian Standards.	Every year
Plumbing and drainage	• Inspect for deterioration and damage to pipework, fittings and fixtures.	Every year

10.4 Individual Asset Management Sheets

Individual asset management sheets have been prepared for each significant item at Luna Park Sydney. Their purpose is to provide succinct information about the item in order to guide conservation and/or proposed works, in present it in an easily understandable 'cheat sheet' fashion. The intended audience is for site managers, contractors and anybody who may directly intervene with the fabric of the significance items. They should be used as part of site and contractor inductions and training of new staff.

These individual asset management sheets include photographs, historical information, descriptions of the item in general and their key stylistic features, significance assessments and condition analysis. They also provide specific restoration/reconstruction and maintenance advice, and succinct Do's and Don'ts for each significant item at Luna Park Sydney.

The Individual Asset Management Sheets are included as Appendix A.

11.0 Appendices

Appendix A

Individual Asset Management Sheets

Appendix B

Listing Citations for Luna Park, Sydney

Appendix C

Standard Exemptions

Appendix D

Existing Site Specific Exemptions

Appendix E

Archaeological Research Design for Luna Park, Sydney

Appendix F

Schedule of Original Artwork

Appendix G

Measured Drawings

Appendix A

Individual Asset Management Sheets

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

LUNA PARK—FACE AND TOWERS

Significance	State	
Current Function	Entry	
Owner	Luna Park Reserve Trust	
Historical Information	The original entrance to Luna Park consisted of two towers with an immense face between them. People entered through the mouth. This entrance was constructed in 1935—presumably by Stuart Bros. (an old Sydney building firm)—to a design by Rupert Browne, based on the entrance to Melbourne's Luna Park at St Kilda. Sydney's entrance was larger than the St Kilda's and freestanding. Its twin towers had scalloped spires obviously influenced by the design of the Chrysler Building in New York, a masterpiece of Art Deco and the tallest building in the world when it was erected in 1930. The pinnacles at Sydney's Luna Park were removed in 1979 in a deteriorated state. As it is located in a volatile environment, exposed to salt air, the entrance needs frequent maintenance. Photos taken in 1938, 1947, the late 1950s, 1960, 1973 and 1982 show how the facial expression has altered over time. In 1988, the entrance towers were removed leaving only two bases and the Face was moved inside the park. The 1982 face was stored in various locations in the Powerhouse Museum collection until 2004 when the severely degraded status of the fibreglass was noted and it was broken up and disposed of in accordance with Museum policy. The present entrance Face and Towers were completed in January 1995 as a totally new structure. The 26m-high towers are exact replicas of the original 1935 Art Deco design. The expression of the present face is based on the most famous and most cherished of all Luna Park faces; the 1960 face designed by Arthur Barton. In 2012, the incandescent lighting was removed. The towers and Face were repainted and new LED lighting installed. At this time some of the rolled steel girders installed horizontally behind the Face (for wind loading) were patched or replaced due to rusting. Metal sheeting was installed over the girders to prevent future water penetration	
Description	The entrance to Luna Park has been remodelled several times and its character has evolved over the years. The current face, based on Arthur Barton's 1960 Face, was installed for the reopening of Luna Park in January 1995. The towers were also reconstructed for the 1995 reopening, based on the original towers. They are constructed of steel frames, clad in fibre cement sheets, on brick bases and are replicas of the original Art Deco 1935 towers (with pinnacles based on the Chrysler Building in New York). The Face is made of fibreglass and foam. Since 2012, the structure is lit at night with energy efficient LED lighting. In 2017, the lettering was replaced following an accident on an adjacent work site which damaged the Face.	
Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☒ Rarity g) ☐ Representativeness h) ☐ Integrity	• The entrance towers and face are a dramatic and conspicuous 'front door' symbol of Luna Park and continue to be one of the most recognisable icons of Sydney. • The towers, more than any other feature of the park, epitomise the Art Deco style of architecture fashionable at the time of their original construction, and are emphasised by innovative and exciting lighting effects. • The face and towers make an important impact on the harbour landscape, especially when viewed from Sydney Cove and the Opera House. • The face and towers have an important axial relationship with the western towers and dome of

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

LUNA PARK—FACE AND TOWERS				
			Coney Island at the northern end of the park.	
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required
	The entry face and towers have undergone continual maintenance since construction in 1995. Overall, the entrance is in excellent condition, taking into account its location. There is some evidence of deterioration of the vertical timber mouldings (cracking and pulling away); some missing light bulbs; a corner of the brick platform for the southern tower is chipped (exposing the brick and render); and the paintwork is gradually fading— all of which can be addressed as part of the current maintenance regime.			
Asset Management Requirements	Do ✓		Don't ✗	
	• Retain the entry face and towers in the current position. • Maintain the structure and repair damage swiftly with like-for-like materials. • Replace defective fabric with alternative materials provided current visual appearance is maintained. • Limit and/or minimise prominence of accretions on the structure (eg, security cameras and lights). • Reconstruct (if required) provided current visual appearance is maintained. • Maintain the current colour scheme. • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Choose appropriate external and internal paints that consider climatic and durability factors. • Allow temporary modifications/additions to the entry face (eg, for Red Nose Day, Movember initiatives).		• Demolish the entry face and towers. • Depart radically from existing paint schemes or composition. • Add substantial structure to the entry face and towers. • Incorporate the entry face and towers into another building or structure—the entrance should be retained as a freestanding feature.	

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

CRYSTAL PALACE		
Significance	State	
Current Function	Events/Function Centre	
Owner	Luna Park Reserve Trust	
Historical Information	In 1924, Milson's Point Railway Station was relocated further north to permit the erection of the huge fabricating shops for Dorman, Long & Company (contractors for the Sydney Harbour Bridge). At the same time, a wharf was constructed to facilitate the handling of steel imported from the Dorman Long workshops in Middlesbrough, England. When the workshops were removed in the early 1930s, the site became available for other uses. In 1935, it was acquired by Herman F Phillips, on behalf of Luna Park (NSW) Pty Ltd, who leased it for 20 years. The company later extended the lease for a further 20 years. The 'Dodgem Palace' as it was originally known, was one of the first suite of buildings to be constructed. It was the largest building and was erected for the opening of Luna Park in 1935. It was built partly on land and partly on the Dorman Long wharf. The Dodgems were small open bumper cars, driven on a steel plate floor and powered by electricity supplied by overhead steel mesh. The amusement, occupying virtually the whole of the ground floor, was installed at the outset. In 1949 the Penny Arcade, formerly on another site in the park, was relocated to a new attached structure on the south side of the Palace with a side opening into the ground floor of the Palace. Later, most likely in the 1970s, a northern extension to the Palace was built as a café with outdoor dining space. The central entrance area was modified by greatly widening it. The cladding of the Palace was changed by the addition of mirror panels to some features. In 1981 when new leaseholders took over the park, the Dodgems were removed and the cars and some of the steel floor plating were relocated to a location underneath the new raised concrete slab installed to hold the Geronimo rollercoaster. A BMX Track made from timber and rubber tyres was installed in the central part of the Palace but did not meet fire safety requirements and was removed before the park re-opened in April 1982. The Dodgem building was renamed the Crystal Palace and most of its ground floor space converted to a discotheque. Another extension on the Midway side was added to make an entrance to the Mirror Maze on the ground floor. In 1993-94, the Luna Park Reserve Trust oversaw major conservation work on the Crystal Palace. The three unsympathetic extensions to the Palace mentioned above were removed. The building was stripped to its framework and restored to its original symmetrical design. Many of the decaying timbers to the wharf were replaced and a suspended concrete floor was introduced above—and structurally independent from—the wharf decking. The Palace cladding materials (originally asbestos cement sheets) were replaced with fibro cement sheets. Copies of the original external metal roofing and wood and metal castle ornamentation were installed to the original design. Window frames with mullions and enframing emphasised by pressed metal strips of tropical fruit and flowers decoration were replaced with fibreglass of an identical pattern. In 2003, the Crystal Palace underwent further refreshing of the exterior and considerable internal renovation including sound proofing to the roof, walls and double glazing to the windows. In addition, new air conditioning, 3 kitchens, new floor coverings and operable soundproof walls were added to facilitate a range of flexible function spaces. External viewing decks were added to a part of the northern and southern sides of the building. In 2012, further external work saw the incandescent lighting removed. Metal sheeting to the tourelles were replaced and much of the wood used in the crenulation areas was replaced with exterior grade pine and primed pine. External fibreglass mouldings (of fruit and flowers) to windows were removed, cleaned and refitted. The exterior was repainted and new energy efficient LED bulbs were installed in the same arrangement as previous lighting. A sealant membrane was painted over the metal roofs to protect them from rust.	

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

CRYSTAL PALACE

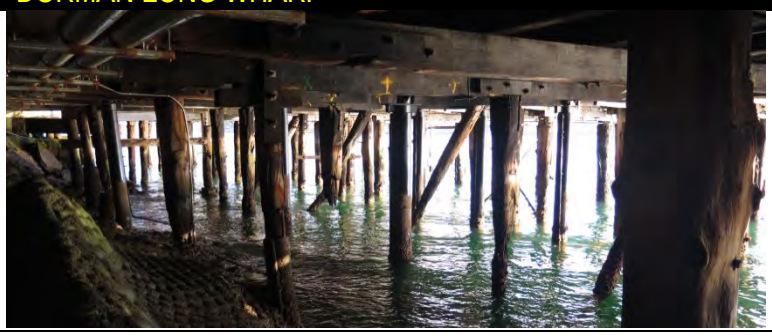
Description	The Crystal Palace is a large, rectangular, 13-bay, steel-framed structure, two storeys in height with a hip roof behind extended walls. It comprises I-section columns—knee braced to 12 full-width and bolted steel trusses with timber purlins—and corrugated steel roofing. The column base plates are supported on the seaward side on sole plates over wharf decking. . Elsewhere they are exposed or clad with sheeting. The end bays are framed with heavy Oregon members and the roof ends above are gabled hips with louvered ventilators in the gables. The sub-framing between columns is also timber, and all walls are clad in sheets of flat fibre cement sheeting that simulate stone masonry, with cover straps imitating joints. The main roof has a ventilating ridge and rotating roof vents. The ground floor is an elevated suspended concrete floor introduced above – and structurally independent from the wharf decking nominally 760mm above the original wharf. The upper floors are reinforced concrete on reinforced concrete columns and beams. The decorative steep roofs are separately framed in traditional light timber construction, above and independent of the main roof. The exterior elevations originally symmetrical have been restored the two long elevations having emphatic central elements and end pavilions. Parapets conceal the main roof; these are crenulated except for the tower motifs, where chamfered blocks of timber, imitating machicolation, have been planted on. The cladding materials originally made of asbestos-cement, have been replaced with fibre-cement sheeting in 1993-94 The centre of the east elevation has a steep hipped roof between tall pinnacles, while the four 'towers' of the end pavilions have steep pyramid roofs. All of these roofs are added over the main roof and covered in thin pressed steel sheeting imitating shingle tiling, eight courses of tiles per sheet. The 1935 drawings indicate that the ridge of the centre metal roof had decorative ridging however this was replaced by plain ridge capping in 1993-94. The hips are of sheet metal, overlaid with timber strips supported batten lamp holders. The main entrance pinnacles are octagonal in plan and are sheeted in fibre cement. The small perimeter pinnacles are tourelles, which are circular in plan and are clad in sheet metal, probably galvanised tin, with seamed joints. The centre bay of the western or waterfront facade simulates a donjon flanked by squat towers with bellcast pyramid roofs of sheet metal. The fenestration is in the form of large pointed arches, separated by piers, tourelles and pinnacles, giving the exterior a fanciful exotic chateau character. Adding to the oddness, the timber windows grouped in threes under the archivolts of the arches have centre lights , originally glazed in obscure glass, with mullions and enframing emphasised by pressed steel strips bearing fruit and flower decoration. This pressed metal has been replaced with fibreglass of an identical pattern. The windows in the corner tower elements are also double hung and are framed by a rectangular arrangement of fibreglass (originally pressed metal) strips. A multi-coloured paint scheme has been reinstated to match the original scheme. The salient outlines and motifs of the building originally marked with lines of incandescent electric lighting have been sympathetically replaced with LED lighting in 2012, which continue the building's traditional lighting effect and appearance at night.
Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity The Crystal Palace is significant because: • It is the largest building constructed at Luna Park and dates from the time of the opening of the park. It is one of only two major buildings in amusement park 'fantasy architecture' style. • The building is associated with Herman Phillips, the well-known entrepreneur for both the Melbourne and Adelaide Luna Park projects as well as Luna Park, Sydney. It is associated with Rupert Browne, designer, and Stuart Bros., old-established builders, and thereby with the Adelaide Luna Park as well as Melbourne's Luna Park. • The collection of exterior design elements is, and always has been, an essential part of the sense of fun atmosphere of Luna Park. • The building is an important feature when the site is viewed from McMahon's Point, from the waters of Sydney Harbour and parts of Miller's Point and the city.
Condition	☒ Excellent ☐ Good ☐ Fair ☐ Attention Required

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

CRYSTAL PALACE		
Asset Management Requirements	Do ✔	Don't ✘
	• Retain any remnant original fabric— eg, internal steel structure (columns and bolted steel trusses). • Allow internal fitout works within the Crystal Palace, provided they do not involve changes to the original steel structure. • Maintain exterior character—ie, any maintenance activity or replacement of external fabric is permissible, provided current visual appearance is maintained. • Ensure that new or added fabric can be identified on close inspection. • Ensure that new uses of internal spaces are compatible and do not result in loss of heritage value. • Replace any damaged elements with the same fabric or, at least, match the existing as closely as possible. • Maintain records of maintenance works. • Regularly maintain paintwork. • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Maintain the current colour scheme. • Choose appropriate external and internal paints that consider climatic and durability factors.	• Replace or remove fabric without first understanding its potential impact on heritage values. • Replace any remnant original fabric with new or different materials. • Remove elements of heritage value unless this is essential for safety, structural or operational reasons. If an item is to be removed follow advice from a heritage specialist. • Make large-scale alterations to facades or roofscape (minor changes may be acceptable where required for ongoing use and/or safe operations). • Depart radically from existing external paint schemes. • Install service rises or equipment on external facades. • Penetrate the external facades to install services. • Use highly visible surface-mounted conduits on the building exterior.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

DORMAN LONG WHARF

Significance	State	
Current Function	No function	
Owner	Luna Park Reserve Trust	

Historical Information	The Dorman Long Wharf was formerly the site of the approach tracks and Loco Depot of the original Milson's Point Railway Station, in use from 1893 to 1924. In 1924 the station was re-located further north to permit construction of huge fabricating shops for Dorman Long, builders of the Sydney Harbour Bridge. The workshops extended south from the wharf up to the base of the north pylons. A wharf was constructed to unload bulk steel and raw materials from ships. When the workshops were removed in the early1930s, the wharf remained, and the Dodgem Building, now the Crystal Palace, was built partly on it and partly on land in 1935. During restoration of the Crystal Palace in 1993-94, many of the decaying timbers to the wharf were replaced and a suspended concrete floor was introduced above – and structurally independent from - the wharf. A plaque outlining the wharf's history was installed facing the public foreshore boardwalk in 2004 and updated in 2015.
Description	The wharf structure comprises timber piles with single member headstocks supporting timber girders and diagonal planking. The latter is presumed to be the original workshop decking. The turpentine timber piles are arranged in 27 rows at 2.44m centres. There are four piles at 4m centres in each row, with each alternate row having an additional pile at the seaward end. In addition there is a raker pile at each alternative position. The girders are also hardwood with an approximate size of 300mm x 300mm. They are placed at about 1m centres and are oriented parallel to the shore. The diagonal planking oriented east to west is hardwood 150mm x 200mm x 50mm to 60mm thick.
Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☒ Rarity g) ☐ Representativeness h) ☐ Integrity The Dorman Long Wharf under part of Luna Park's Crystal Palace Building is physical evidence of the huge industrial complex that stood on this site in the years that the Sydney Harbour Bridge was under construction. The wharf remains are strongly associated with the Harbour Bridge. The wharf remnants are associated with early settlement on the North Shore and with the first Milsons Point Railway Station, in use from 1893 to 1924.
Condition	☐ Excellent ☐ Good ☐ Fair ☒ Attention Required Progressively deteriorating condition. A site inspection in October 2015 revealed that many timber posts are necking or already collapsed. The primary and secondary horizontal turpentine structure is in good condition. The wharf decking is in good condition.
Asset Management Requirements	**Do ✔** • Retain as much original timber structure as practicable (ie, timber vertical and raking piles, beams, decking). • Engage with specialists (structural, marine engineer, heritage) in the decision-making process. • Investigate the need for partial removal or securing of extremely deteriorated timber structure. • Formulate a strategy for longer term conservation works, removal works, public access and interpretation. • Undertake archival recording of the structure and its setting prior to any physical works. **Don't ✘** • Remove elements with heritage value unless such action is essential for safety, structural or operational reasons. • Make alterations which would compromise the effectiveness of moisture barriers on timber elements or the retaining structure.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

WILD MOUSE

Significance	State	
Current Function	Amusement ride—roller coaster	
Owner	Luna Park Sydney	

Historical Information

The Wild Mouse ride was first installed at Luna Park in 1963, and although it has been dismantled and removed on several occasions, it has returned to Luna Park.

In 1962, Ted Hopkins purchased the plans for the Wild Mouse at The Seattle World Trade Fair. It was a Mack design originally named the Devils Coach. He brought back a car from the ride to be copied locally. Timber work for the track was constructed by Girvan Brothers on the cliff top above Luna Park and moved in segments. When completed the ride was first erected at the Easter Show in Sydney and then dismantled and moved to the Brisbane Show in 1963. This was the start of an annual dismantling of the ride to go to the Sydney and Brisbane Shows. Between September and February the ride remained at Luna Park in Sydney.

In 1969, the remaining six years of the Luna Park lease were sold to a new group who decided to replace the Wild Mouse with a new ride called the Wild Cat. The Wild Cat was a slightly bigger ride and ran on an all steel track with wider cars to seat four people. The Wild Cat was removed from the park after the Ghost Train fire in 1979. In the intervening years the Wild Mouse came into the possession of Wittingslow Amusements who joined with the Luna Park Reserve Trust to run the park in 1995. The Wild Mouse returned to Luna Park and has remained here since 1995.

Description

The Wild Mouse is a small gravity fed roller coaster. The track comprises a quarter mile of laminated Oregon timber with a steel rail which is supported on Oregon timber jack towers. The Wild Mouse cars are designed to hold 2 passengers seated one behind the other. After a traditional chain lift to the highest point, riders experience a series of top level zig zags or switchbacks featuring flat, slightly sloped 180 degree turns. The zig zags are followed by a series of steep drops or bunny hops producing abrupt negative g forces separated by vigorous curves. The ride moves back and forth and up and down in a rectangular plan shape. The exposed timber structure stands on an elevated concrete slab approx. 3,600mm above ground level. The exhilaration of the ride is the speed generated by the steep gradients, tight turns and the positioning of the wheels so that when passengers approach a corner they feel as if they might fly off the track. A function room and retail food area is located under the concrete slab.

Heritage Significance

a) ☒ Historic
b) ☐ Historical Association
c) ☒ Aesthetic
d) ☒ Social
e) ☐ Technical/Research
f) ☐ Rarity
g) ☐ Representativeness
h) ☐ Integrity

- The Wild Mouse is a well-known 'thrill' ride that has been present at Luna Park for generations.
- It has a distinctive visual appearance, both from within the park and when viewed from outside.
- The Wild Mouse is a rare timber roller coaster.

Condition

☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

WILD MOUSE		
Asset Management Requirements	Do ✓	Don't ✗
	• Replace timber elements with timber. • Maintain the structure, with particular attention to its harbourside setting, moisture issues, and wear and tear. • Repair the mechanisms and steel structural elements as required. • Repaint steel and timber structure as required. • Redesign and replace ground-level cladding and sideshow configurations. • Install new cars, new lighting and signs as required. • Interpret the history and 'story' of the Wild Mouse on site.	• Remove the Wild Mouse from Luna Park. • Replace timber elements with other materials.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

CONEY ISLAND (AKA FUNNYLAND)		
Significance	State	
Current Function	Building housing amusements and rides	
Owner	Luna Park Reserve Trust	
Historical Information	Coney Island, also commonly known as Funnyland, was built for the opening of Luna Park in 1935. The exterior decoration was designed by Rupert Browne and built by Stuart Bros. The site was previously the location of the 1924 temporary Milsons Point Railway Station, relocated when the earlier station site was required for the Sydney Harbour Bridge works. Coney Island is built on the approximate alignment of the ramped concourse (and possibly escalators) of the railway station, remnants of these structures remain beneath the northern end of the Coney Island structure. The interior artwork is mainly the work of Arthur Barton. Coney Island's many amusements and activities have been very popular with visitors to Luna Park since its opening in 1935. Between 1988 and 1992, when the park was closed the building deteriorated. Some of the original amusements were covered in bird droppings and some art murals were damaged by water leaks. Coney Island underwent a major restoration in 1993-94 when the Luna Park Reserve Trust took charge. External asbestos fibro cement sheeting was removed and replaced with fibre cement sheeting. A new corrugated steel roof was installed and much of the ornamental decoration restored or replaced. Damaged murals and artwork were removed and reinstated after conservation. In 2004, minor external repairs and repainting was undertaken. In 2011, further restoration saw major repairs to external areas particularly to the ornaments on the roof. Extensive work was done to the onion dome where it was given additional support and was re-sheeted with galvanised metal sheeting. The two towers were also repaired, re-sheeted in metal and given improved guttering. Art Deco metal pinnacles were removed and rusted parts replaced in new metal. The external incandescent lighting was completely removed. Much of the timber decoration on the southern and harbour side was replaced with new identical replicas and repainted. New LED bulb lighting was installed in the same arrangement as the previous lighting. In 2012, graphic art panels (imitating the windows facing the harbour) printed onto vinyl sheeting were installed over the dull grey corrugated wall on northern side facing Maloney's Corner.	
Description	Coney Island is a large single-cell double-storey height utilitarian structure ingeniously decorated as a pseudo-Moorish extravaganza. The entrance facade is dominated by elaborate twin pylons with an ensemble of arches and signs. A large quasi-Russian 'onion' dome is prominent at the western end. The assertive pseudo-Moorish theme continues on the harbour facade, with minarets and grilles. Multi-coloured and illuminated accents highlight the exteriors. There is a wharf and waterside concourse below the harbour end, providing access to the Lavender Green area beyond. The frame of Coney Island consists of double I-section steel columns supporting 11 steel trusses. The length of the building is aligned east–west down the slope of the site. A timber sub-frame is attached to the main steel framework. The dome has additional support. Towers, pinnacles and the bulbous onion dome and spire have timber framing and their cladding is mostly of shaped galvanised sheet steel. The original wall cladding of asbestos cement was replaced by new fibrous cement in 1993. Elsewhere the sub-frame is clad with corrugated steel. The roof is corrugated steel externally and parts of the internal walls are covered in fibre cement sheet. The floor is hardwood boarding resting on brick piers. There are two main facades, one facing south to the Midway of Luna Park and one facing to the	

CONEY ISLAND (AKA FUNNYLAND)				
	harbour. A large printed mural has been added to the façade facing north to Maloney's Corner in 2012. The western part of the south elevation, terminating the vista from the entrance to Luna Park, resembles the entrance towers and face. The eyebrow-like scalloped Moorish arches, with entry portals bearing the words Funny Land, are flanked by prominent towers surmounted by stepped scalloped motifs, and between the eyebrows is a tapering sunburst motif. From a distance along the Midway, the bulbous onion dome and spire appear centrally between the towers. East of the entrance ensemble, the decorated facade continues the 'Moorish'/Art Deco theme. The remainder of the south elevation is undecorated. Like the entry front, the harbour facade is a fanciful composition. It is dominated by the bulbous dome and spire. The features of the facade are its Art Deco parapet pinnacles, the 'Moorish' cusped arches echoing the entrance portals, and—across the facade in the spandrel—an assertive pattern of radiating and zigzag cover strips. The decorative treatment returns around the northern elevation for one bay, the rest of the elevation being undecorated. In 2012, a large printed mural (imitating the windows facing the harbour) printed on vinyl was placed over the northern elevation. Lines of electric LED light bulbs outline the profiles of the building. The murals in Coney Island have been conserved and rehung. Some have been recreated. As well as the topographical or humorous murals, there are specialist signs with painted logos, decorations and flourishes.			
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☒ Aesthetic d) ☒ Social		e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity	
	• The Coney Island site is associated with early settlement on the North Shore and with the Lavender Bay Railway Station, the terminus of the North Shore Line from 1924 to 1932. • Coney Island was the second largest original building constructed at Luna Park and dates from its opening. • It is associated with Herman Phillips, the well-known entrepreneur for both the Melbourne and Adelaide Luna Park projects as well as Luna Park Sydney. It is also associated with Rupert Browne, designer, and Stuart Bros., old-established Sydney builders, and thereby with the Adelaide Luna Park as well as the Sydney Park. • Coney Island's exotic exterior is, and always has been, part of the atmosphere at Luna Park. The building was regarded as the culmination of the Luna Park experience: a fun park within a fun park, whose patronage was second only to that of the Big Dipper. • The building is an important feature when the site is viewed from McMahon's Point, from the waters of Sydney Harbour and from other parts of Sydney. It emphasises the northern boundary of Midway • The building retains important built-in original interior features such as the perimeter walkway, the Slides and Giant slides, the Turkey Trot, the Joy Wheel and the Barrels of Fun, as well as murals, slot machines and other decorations. The murals by Arthur Barton are integral to the character of Coney Island, demonstrating his consistent style and attesting to the fun atmosphere of the park.			
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

CONEY ISLAND (AKA FUNNYLAND)		
Asset Management Requirements	Do ✔	Don't ✘
	• Maintain exterior—ie, maintenance activity or replacement of external fabric provided current visual appearance is maintained. • Maintain original fabric—ie any internal fitout works within Coney Island, provided they do not involve impacts on the original steel structural elements, removal of original rides, or removal of original mural/artworks. • Ensure that new uses of internal spaces are compatible and do not result in loss of heritage value. • Replace any damaged elements with the same fabric or, at least, match the existing as closely as possible. • Maintain records of maintenance works. • Regularly maintain paintwork. • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Maintain the current colour scheme. • Choose appropriate external and internal paints that consider climatic and durability factors. • Maintain views towards the decorated facades of Coney Island, including particularly the view down the Midway.	• Demolish Coney Island. • Depart radically from existing paint schemes or composition. • Remove elements of heritage value unless this is essential for safety, structural or operational reasons. If elements are removed, follow advice from heritage specialist. • Make large-scale alterations to facades or roofscapes (minor changes may be acceptable where required for ongoing use). • Install service rises or equipment on external facades. • Penetrate the external facades to install services. • Use highly visible surface mounted conduits on the building exterior. • Obscure views of decorated elements of Coney Island.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

ROTOR

Significance	State	
Current Function	Amusement ride	
Owner	Luna Park Sydney	
Historical Information	The Rotor is an amusement park ride designed by German engineer Ernst Hoffmeister in the late 1940s. Three Rotors were built in Australia based on Hoffmeister's design; all by Ted Hopkins of Luna Park. The Sydney Luna Park Rotor was first installed in 1951. It was a popular ride, located north of the Coney Island building until its demolition at the end of 1988. A slightly smaller Rotor was constructed during the 1993-1994 redevelopment and was relocated to a new position on the northern side of the Tango. In 2004, the ride was moved again closer to the Entrance Face which is the one in operation today.	
Description	Today, the Rotor is a large, upright barrel, rotating at 32 revolutions per minute. The rotation of the barrel creates a centrifugal force equivalent to almost 3*g*. Once the barrel has attained full speed, the floor is retracted, leaving the riders stuck to the wall of the drum. At the end of the ride cycle, the drum slows down and gravity takes over. The riders slide down the wall slowly. The Rotor has an observation deck overlooking the ride where riders and non-riders can enjoy the spectacle. The artworks on the current facade are reproductions of earlier Arthur Barton designs.	
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☐ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity	• The Rotor has strong associative historic value as a well-known Luna Park ride; it is part of the collective memory of Sydneysiders and an essential Luna Park tradition.
Condition	☐ Excellent ☒ Good ☐ Fair ☐ Attention Required	
Asset Management Requirements	**Do ✔**	**Don't ✘**
	• Ensure that a Rotor ride experience continues to be provided at Luna Park. • Alter, adapt and maintain the existing (non-original, reconstructed) Rotor ride fabric. • Regularly maintain paintwork and associated reproduction artworks. • Maintain and repair the mechanisms as required. • Relocate ride as and if required.	• Remove the Rotor ride experience from Luna Park. • Totally remove the traditional artworks which are part of the distinctive visual character of the ride.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

JOY WHEEL

Significance	State
Current Function	Amusement ride in Coney Island
Owner	Luna Park Reserve Trust

Historical Information	The Joy Wheel was installed for the opening of Luna Park in 1935. Oral history records from Ted Hopkins and Dick Pearce show the Joy Wheel came second hand from Luna Park St Kilda. It was made of hardwood and was later covered by polished Masonite. It was fully conserved with new polished masonite complete with recreated signage based on original signage, for the re-opening of Luna Park in January 1995.
Description	A large convex steel and timber lens powered by an electric motor runs on a set of wheels on a steel sub-floor frame. The wheel is powered by an electric motor which is wired through a level controller. Patrons sit on its polished surface while it is stationary and, as it spins with increasing velocity, are ejected by centrifugal force from the disc into the surrounding annulus of polished plain floor, balustraded and thickly padded to absorb body impact. Anyone sitting at the centre of the wheel is less likely to be ejected, while those nearer the circumference are the first to be thrown off. The speed of rotation is increased by the operator until all participants are flung from the wheel by centrifugal force.
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity • The joy wheel is a rare, surviving and well-known element from the opening of Luna Park. It is associated with the relatively simple, unsophisticated mechanical items typically used at fun fairs before World War II.
Condition	☐ Excellent ☒ Good ☐ Fair ☐ Attention Required
Asset Management Requirements	**Do ✓** • Retain the ride within Coney Island. • Maintain and repair the mechanisms and surfaces as required. • Regularly maintain paintwork (handrails). • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Replace cushion bumpers as required. • Maintain the current colour scheme for handrails and cushions. **Don't ✗** • Remove the Joy Wheel ride experience from Coney Island.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

WONKY WALK

Significance	State	
Current Function	Amusement ride in Coney Island	
Owner	Luna Park Reserve Trust	
Historical Information	This was one of the original items constructed for the opening of the park 1935. These features were conserved and refurbished in Coney Island for the reopening of Luna Park in 1995.	
Description	The air blast consists of a short horizontal narrow walkway surrounded by rails on both sides. When patrons walked across this, an Air Blast is expelled. The shuffle boards are a series of horizontal planks, which move backwards and forwards, making progress difficult for pedestrians. Other contraptions to constrain patrons' progress along the walkway included the Cane Break (aka Rope Maze) vertical straps through which patrons have to weave.	
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☒ Rarity g) ☐ Representativeness h) ☐ Integrity	• The Wonky Walk, with its air blast and shuffle boards forms an integral part of the original Coney Island experience. It is associated with the 1930s and 1940s and is a well-known Luna Park attraction.

Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Asset Management Requirements	Do ✔	Don't ✘
	• Retain the Wonky Walk and its individual components within Coney Island. • Maintain and repair the mechanisms and surfaces as required. • Regularly maintain paintwork and associated artworks. • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Maintain the current colour scheme for handrails.	• Remove the Wonky Walk ride experience from Coney Island.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

TURKEY TROT

Significance	State	
Current Function	Amusement ride in Coney Island	
Owner	Luna Park Reserve Trust	
Historical Information	The Turkey Trot is an original Coney Island attraction, built for the opening of Luna Park in 1935. Oral history records from Ted Hopkins show the Turkey Trot came from Luna Park in St Kilda. It was conserved and refurbished, with its signage recreated from original signage, for the reopening of Luna Park in January 1995.	
Description	The Turkey Trot is a raised platform with timber races that form a series of gangways. It comprises three oscillating gangways, separated by passages of plain floor. The gangways, which are narrow and handrailed to ensure one-way walking, are motorised by reciprocal action so that, as they moved lengthwise, they also slightly rise and fall. The articulated handrails, which seem to move separately from the gangways, add to the sense of exciting instability. The object of the ride is to traverse the tracks without losing balance.	
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity	• One of the original Coney Island attractions installed for the opening of Luna Park in 1935, the Turkey Trot is well known and exemplifies the type of pre-World War II Luna Park ride.
Condition	☐ Excellent ☒ Good	☐ Fair ☐ Attention Required
Asset Management Requirements	Do ✔	Don't ✘
	• Retain the ride within Coney Island. • Maintain and repair the mechanisms and surfaces as required. • Regularly maintain paintwork. • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Maintain the current colour scheme.	• Remove the Turkey Trot ride experience from Coney Island.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

MIRROR MAZE

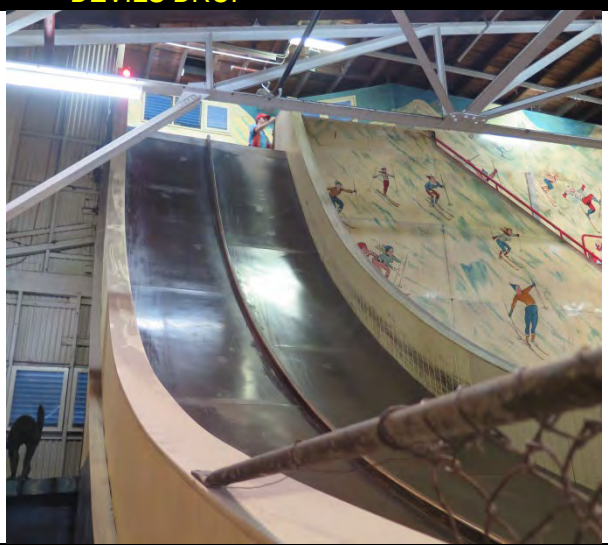
Significance	Local	
Current Function	Amusement in Coney Island installation completed in November 2008	
Owner	Luna Park Sydney	
Historical Information	The exact date and origin of the Mirror Maze is uncertain as historical records are not unanimous. The Mirror Maze is also often confused with free standing distorting mirrors housed in Coney Island One source states that the maze came from Luna Park Glenelg as part of the contents of the Goofy House in 1935 (Friends of Luna Part Report 1980 p23). Another source indicates that the maze may have been installed in 1938 when an extension to the front of the Goofy House was added and renamed Science Hall (Sam Marshall Luna park Just for Fun 2nd ed p.77. In1940 another facelift transformed Science Hall into Hall of Science and in 1950 yet another facelift to the same structure resulted in Davy Jones Locker. Essentially the Goofy House, Science Hall, Hall of Science and Davy Jones Locker are the same building. We may not be able to pinpoint exactly when the Mirror Maze was installed but we know for certain that the maze was on the ground floor in Davy Jones Locker. When new leaseholders took over the park in June 1981, the Mirror Maze was removed into storage and the Davy Jones Locker building was demolished. When the park re-opened in 1982, the Mirror Maze was installed in the Crystal Palace with entry through an extension protruding into the Midway. The Mirror Maze was stored again while the whole park underwent a major restoration in 1993-4. It was not until November 2008, a space was made for a new Mirror Maze to be installed in Coney Island with the layout modified to fit the space underneath the Slides.	
Description	The original Mirror Maze was a geometrical arrangement of rectangular planar glass panels, most of them mirrored but some transparent. Each panel was about 1m wide and 1.8m high, raised on a timber skirting or plinth and having a timber frieze panel at the top. The panels are arranged in a pattern of equilateral triangles forming corridors and dead-end compartments, the arrangement giving complicated illusions and distortions of the space and the people within it. The panels were held in hollow hexagonal posts made up of shaped timber segments, some forming glazing beads. Inside each facetted post there was a fluorescent tube, the light from which formerly shone through the holes, about 38mm diameter, that were bored at irregular intervals in the height of the posts. When operational, these accents of coloured light provided the only interior lighting and add to the illusion and complication created by the reflections and transparencies. The hollow posts were retained by being located over blocks fixed to the floor and by spacing battens extending from post to post across the top. The freestanding configuration was stable and independent of the surrounding structure because it was triangulated. The new Mirror Maze installed in November 2008 is designed to fit into the rectangular space under the slides in Coney Island. Based on the original Mirror Maze design and concept used in previous locations at Luna Park, the Maze is a geometrical arrangement of rectangular planar perspex panels, most of them mirrored but some transparent. Each panel is about 2.2m high including bottom timber skirting and top framework and of varying widths. The freestanding configuration is quite stable and independent of the surrounding structure because it is triangulated or placed against a wall. Most panels are arranged in a pattern of equilateral triangles forming corridors and dead-end compartments, creating complicated illusions and distortions of the space and the people within it. The panels are held in hexagonal posts made of wood secured to a particleboard floor laid over existing tongue and groove floor. White LED strip lighting is arranged along most of the vertical mirror edges. When operational these lights provide the only interior lighting and add to the illusion and complication created by the reflections and transparencies	

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

MIRROR MAZE				
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity		• The Mirror Maze is a well-known, traditional amusement at Luna Park. • It has been related to three of the buildings of Luna Park, two of them no longer in existence. • It is an interesting and unusual attraction, relying upon calculated distortions and illusions of spaces and reflections, enhanced by subtle lighting effects. • It is an excellent example of a demountable, prefabricated structure, appropriate to the ephemera of an amusement park.	
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required
Asset Management Requirements	Do ✔		Don't ✘	
	• Retain the Mirror Maze amusement/use. • Allow for replacement of modern fabric (which is not original). • Relocate this amusement as required. • Reconstruct missing elements based on the original design. • Reproduce original design ideas of the Mirror Maze in any reconstruction or adaptation. • Incorporate additional design features. sympathetic to the original design concept.		• Remove the mirror maze amusement/use from Luna Park. • Remove original fabric.	

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

DEVILS DROP

Significance	State	
Current Function	Amusement ride in Coney Island	
Owner	Luna Park Reserve Trust	

Historical Information	The Devils Drop, a pair of high, steep slides, was not part of the original Coney Island fitout in 1935 but was added in 1938 from a profile Herman Phillips had seen in the United States. An article in the Sydney Morning Herald (1 October 1938, p.13) mentions *"For the new season several additional novelties have been provided. A gigantic slide, so steep and high that part of the roof of Coney Island had to be removed to erect it."* These slides were covered in polished masonite to avoid splinters. In the 1993-94 restoration of Coney Island, part of the decaying timber to the slides was replaced and new polished masonite laid on top.
Description	The Devil's Drop (or Slide No. 4) is the most dramatic slippery dip at Luna Park, being the highest and having an almost vertical start from a narrow mat bench, requiring almost a jumping take-off and therefore achieving a faster descent and longer ride. The structure has a steel and timber frame, with the slides of hardwood covered with highly polished masonite sheeting, divided into two tracks by a small kerb.
Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity • The Devil's Drop is a traditional Luna Park amusement and part of the distinctive visual appearance and traditional use of Coney Island.
Condition	☐ Excellent ☒ Good ☐ Fair ☐ Attention Required
Asset Management Requirements	**Do ✓** • Retain the Devils Drop ride within Coney Island. • Maintain and repair structural elements and surfaces as required, wherever possible replacing defective elements like-for-like. • Introduce new fabric, where this is necessary for safety reasons. • Regularly maintain paintwork and associated artworks. • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Maintain the current colour scheme. **Don't ✗** • Remove the Devils Drop ride experience from Coney Island.

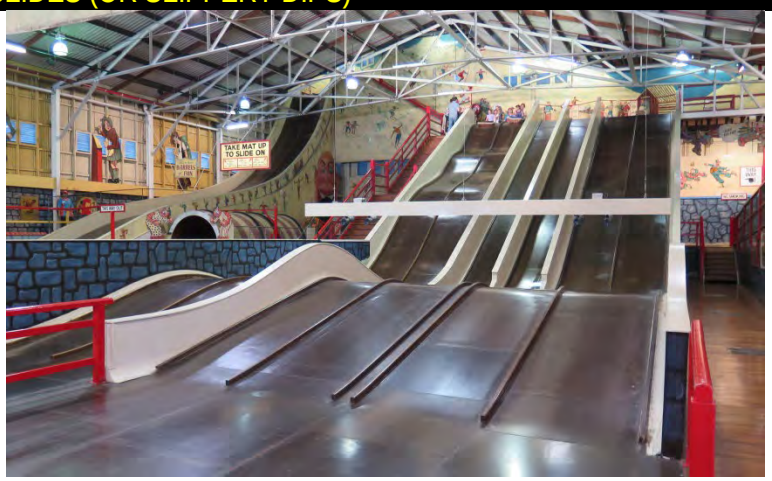
BARRELS OF FUN

Significance	State	
Current Function	Amusement ride in Coney Island	
Owner	Luna Park Reserve Trust	
Historical Information	The Barrels of Fun was one of the original Coney Island amusements, installed at the time of Luna Park's opening in 1935. Oral history records from Ted Hopkins show the idea for the Barrels of Fun came from Luna Park in St Kilda. However while St Kilda's had only a single barrel, Luna Park Sydney has 2 barrels revolving in opposite directions. It was built in Sydney. ,This amusement was restored—complete with recreations of the Barrels of Fun sign and decorative clowns based on the originals—for the re-opening of Luna Park in January 1995.	
Description	The Barrels of Fun comprises two horizontal hollow cylinders about equal in diameter to the height of a person and some 2.5m long. The cylinders are lined with timber. They are motorised to rotate in opposite directions. The idea is that patrons enter one end and try to come out at the other, treading against the rotation to keep upright and negotiating the change in motion, or making contact with the interior surface with outstretched limbs to rotate with the drum.	
Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☒ Rarity g) ☒ Representativeness h) ☐ Integrity	• Barrels of Fun is a rare surviving item from the opening of the park and is socially important because of its association with relatively simple and unsophisticated mechanical fun fair rides. Barrels of Fun is well known and exemplifies a type of pre-World War II Luna Park ride.
Condition	☐ Excellent ☒ Good ☐ Fair ☐ Attention Required	
Asset Management Requirements	**Do ✔**	**Don't ✘**
	• Retain the Barrels of Fun ride within Coney Island. • Maintain and repair surfaces as required. If required, replace with like-for-like materials. • Regularly maintain paintwork and associated artworks. • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Maintain the current colour scheme.	• Remove the Barrels of Fun ride experience from Coney Island.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

SLIDES (OR SLIPPERY DIPS)

Significance	State
Current Function	Amusement ride in Coney Island
Owner	Luna Park Reserve Trust



Historical Information	The slides, or slippery dips, were one of the main features of Coney Island when it opened in 1935. The slides and stairs were originally built by Girvan Bros Builders in polished tongue and grooved hardwood boards. They were later covered in polished masonite because *"The soldiers' heels used to damage the timber and raised the splinters up"* (quote from Dick Pearce). The north set of slides were introduced in 1938. The slippery dips were restored for the reopening of Luna Park in January 1995 with new polished masonite sheeting.
Description	The three slides on the south side were part of the original design of Coney Island, devised by Herman Phillips from his experience in the United States. The structure has a steel and timber frame covered with hardwood boards and highly polished masonite sheeting. The launching platform has benches where patrons can adjust their sitting positions on mats before beginning the chosen slide. Slide No. 1, the southernmost, is the simplest, beginning with a straight section and ending with a large hump. It is divided by small kerbs into four tracks permitting four patrons to slide abreast. It is separated by a balustrade from Slide No. 2 which is similar but is itself divided by a balustrade into two tracks. The separating balustrading of Slides Nos.1 and 2 end at the foot of the first slope. Slide No. 3 is also divided into four tracks by small kerbs. It is longer and has additional humps. Coir mats are used by the patrons to protect clothing and skin. The take-off points are reached by stairs and attendants shepherd the patrons to the slides.

Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☒ Rarity g) ☐ Representativeness h) ☐ Integrity	• The slides are rare surviving elements from the early days of Luna Park. They are reminders of the simplest, non-mechanical, thrill rides available prior to the last war. • The slides are a traditional Luna Park amusement and part of the distinctive visual appearance and traditional use of Coney Island.

Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Asset Management Requirements	Do ✔	Don't ✘
	• Retain the slides within Coney Island. • Maintain and repair structural elements and surfaces as required, wherever possible replacing defective elements like-for-like. • Introduce new fabric, where this is necessary for safety reasons. • Regularly maintain paintwork and associated artworks. • Prepare surfaces thoroughly (clean and ensure dust free) before painting/repainting. • Maintain the current colour scheme.	• Remove the slides experience from Coney Island.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

CONEY ISLAND MURALS AND PAINTINGS

Significance	State	
Current Function	Decorative features inside Coney Island	
Owner	Luna Park Reserve Trust	
Historical Information	Coney Island contains numerous representative artworks and murals by Arthur Barton, including originals, painted over many years, as well as restored and recreated versions which were installed for the re-opening of the park in 1995. Arthur Barton's cartoon characters represent the fun atmosphere of Luna Park.	
Description	Various comical scenes of circuses, cowboys, animals, clowns, caricature faces and figures, swagmen, snow skiing and ice skating etc. Touch-ups by Luna Park's in-house artist—Ashley Taylor.	
Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☒ Rarity g) ☒ Representativeness h) ☐ Integrity	• Coney Island's murals are integral to Coney Island's significant fabric. • They demonstrate Arthur Barton's classic artwork and contribute to the atmosphere of the park and the consistent application of the 'just for fun' theme as presented in Barton's distinctive style. • The artworks are significant in their own right and as part of Coney Island
Condition	☐ Excellent ☒ Good	☒ Fair ☐ Attention Required
Asset Management Requirements	Do ✔	Don't ✘
	• Retain original/early artworks. • Restore (original artworks) only where necessary (including touch-ups). • Protect (original artworks in particular) from future deterioration. • Repaint non-original/reproduction artworks as required. • Install new generations of artwork, in a consistent style (as has occurred for the parent viewing area).	• Remove original/early artwork. • Put artworks behind glass or protect in a way that is not in keeping with the character of Luna Park.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

MIDWAY					
Significance	State				
Current Function	Circulation space				
Owner	Luna Park Reserve Trust				
Historical Information	Luna Park has traditionally had an articulated 'midway' axis, extending from one end of the park to the other with a slight curve, in which only relatively low-scale shelters were located. Amusements and facilities were arranged to face the Midway.				
Description	The Midway is a largely open space which provides view lines, vistas and a progressive visual link extending from the entrance to Coney Island. The Midway is integral to Luna Park's sense of place and serves to connect the three major (surviving and re-constructed) elements dating from 1935: Face and Towers, Crystal Palace and Coney Island.				
Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity	• The Midway is a traditional feature and fundamental element of the layout of Luna Park.			
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	
Asset Management Requirements	Do ✔		Don't ✘		
	• Maintain the Midway as a circulation space and the organisational spine of Luna Park. • Install rides, amusements or other structures in the Midway, provided they are low scale and/or temporary (present for less than three months).		• Construct permanent structures in the Midway.		

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

CLIFF TUNNEL AND CHAMBER

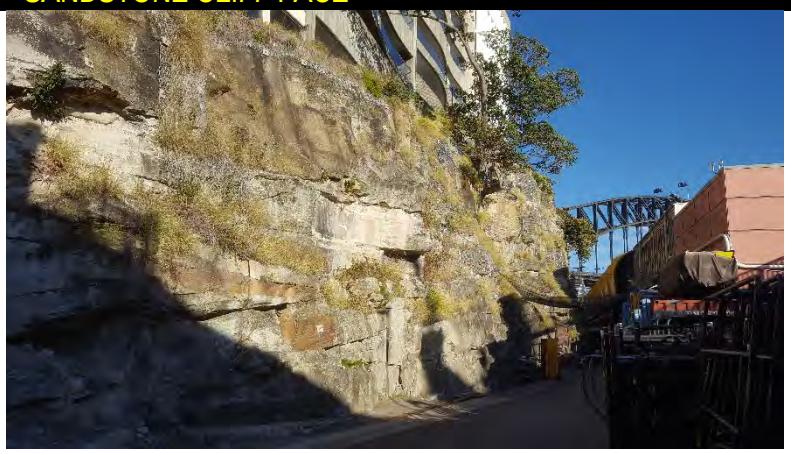
Significance	Local	
Current Function	Storage	
Owner	Luna Park Reserve Trust	
Historical Information	The Cliff Tunnel and Chamber was constructed by Luna Park staff during World War II as an air raid shelter. Staff and local residents are reported to have sheltered here the night Japanese midget subs attacked shipping in Sydney Harbour. The limited capacity of the tunnel and chamber give rise to doubt that it was specifically constructed as a shelter. At the time, the day staff of the park numbered 21, and this number, even assuming that it was the full complement, would have been crowded in the space. According to an oral history interview with Ted Hopkins (recorded by Sam Marshall in 1990): *"During World War II we built" the cliff chamber "as a bomb shelter." When the Japanese submarine "came in during the war it was chock a block with staff and the rest of them. I thought bugger that I'll stop outside." It was "no great use" after the war, but was "used to store fuel and odds and ends."* The exact date of construction is not known but was most likely built sometime after December 1941 when Japan stormed in to World War II with a whirlwind invasion of South East Asia followed by the bombing of Darwin in February 1942. The shelter is certainly visible on a Luna Park map dated March 1943 (held by the Mitchell Library). The night Ted Hopkins refers to above was 31 May 1942, when three mini Japanese submarines entered Sydney Harbour. One of the submarines launched a torpedo aimed at the American heavy cruiser USS Chicago. The torpedo missed its target but struck the navy depot ship HMAS Kuttabul, moored at Garden Island, killing 19 Australian and 2 British sailors.	
Description	The Cliff Tunnel and Chamber is a rough-hewn tunnel, U-shaped in plan, which has been cut into the sandstone cliff on the eastern edge of the site adjacent to the location of the former Ghost Train. It is about 20m long, 2.0m high and 1.5m wide, of roughly rectangular cross-section, with an approximately level floor one step higher than the general level of Luna Park. Branching from the east side of the tunnel there is a roughly round chamber of about 2.5m in diameter. There are two entrance portals, each framed in off-form concrete poured against the rough rock face. The northern one has a door, the other a rough stud frame closure. Above each portal there is a heavy timber cross-piece, bolted to the rock as though intended as a base for a construction over the entrances, but there is no evidence of such a superstructure. Photos held by Luna Park taken circa 1981 confirm a dilapidated cross piece over the portals but not evident in recent times. A portal to the inner chamber is also formed in concrete but there is no door. All the interior surfaces are unlined stone, the floor being rather more even than the ceiling and walls, not only having being made smoother but also being covered by a thin layer of sediment. The marks of large masonry drills can be seen in the ceiling. Some Port Jackson fig roots have penetrated the floor and walls.	

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

CLIFF TUNNEL AND CHAMBER				
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☐ Aesthetic d) ☒ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity	• It is an interesting and intact feature of the Luna Park site. • It has the ability to excite the imagination of a viewer because of its reported historic origins and functions.		
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required
	The original state of the tunnel and chamber can only be guessed, but there is no evidence of major changes. The concrete around the openings is in good condition, but the timber lintels have suffered from exposure and their bolt fixings are rusted. Internally the tunnel and chamber are dry, the only slight deterioration being caused by sandstone dust and detritus falling from the ceiling and the penetration of some small ficus roots through rock cracks. There is no induced natural ventilation, nor is there any natural light except that coming through the door when it is open.			
Asset Management Requirements	Do ✔		Don't ✘	
	• Maintain the legibility of the chamber and tunnel entry. • Monitor the chamber for signs of deterioration—damp, mould, moss, cracks. • Take sympathetic actions to prevent water ingress into the chamber, or to improve water drainage from the chamber. • Prevent animals inhabiting the chamber by fencing the entrance. • Engage a civil/structural engineer with worked sandstone experience to assess the condition of the chamber and propose remediation and maintenance actions if necessary. • Consider providing interpretation or limited public access to this feature.		• Use shotcrete as a means to consolidate the sandstone, or arrest deterioration. • Use the chamber for storage. • Use high-pressure water or sandblasting to 'clean' the space.	

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

SANDSTONE CLIFF FACE

Significance	Local	
Owner	Luna Park Reserve Trust	
Historical Information	The cliff face was excavated in the 1890s for the construction of the North Shore railway line. In the 1920s it was further excavated to make room for the workshops of Dorman Long & Co, the engineering firm building the Sydney Harbour Bridge. Extensive work with bolting and netting was undertaken in 2003.	
Description	The cliff face is a landscape element, approximately 8 to 16m high, which provides a visual and physical edge to the main area of Luna Park. Rough-hewn, and showing the strata of the Sydney sandstone, the cliff face is unstable in sections which have been managed with bolting and netting. There is a mixture of native and introduced vegetation present.	
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☒ Aesthetic d) ☐ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity	• The cliff face provides an aesthetically striking boundary to Luna Park and is an interesting and substantially intact historic feature of the site.

Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Asset Management Requirements	Do ✔	Don't ✘
	• Maintain the legibility of the cliff face as a background to Luna Park. • Maintain a gap between the cliff face and nearby structures. • Monitor the surface of the cliff face for any cracks or areas of loose/falling sandstone. • If and when necessary, engage a civil/structural engineer with natural sandstone experience to assess the condition and stability of the cliff face and propose remediation and maintenance actions.	• Use shotcrete as a means to consolidate the sandstone, or arrest deterioration. • Build into the cliff face or construct structures requiring anchors into the cliff face.

SANDSTONE SEAWALL

Significance	Local	
Owner	Luna Park Reserve Trust	
Historical Information	The line of this seawall suggests it was built at the time of the establishment of the Dorman Long Workshops in the 1920s. It may incorporate fabric of earlier seawalls associated with the railway/ferry use of the site.	
Description	An extensive, coursed masonry seawall between 1.2m and 3m high extends along the southwestern edge of the Luna Park (Dorman Long) site. A concrete upper course has been added. The wall was severely eroded and stressed in places prior to the conservation of Luna Park. During repair works, the seawall was patched.	
Heritage Significance	a) ☒ Historic b) ☒ Historical Association c) ☒ Aesthetic d) ☐ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity	• An early section of the seawall built to retain the flat working platforms for the construction of the Sydney Harbour Bridge.
Condition	☐ Excellent ☐ Good ☒ Fair ☒ Attention Required	
Asset Management Requirements	**Do ✓**	**Don't ✗**
	• Retain and conserve the seawall. • Monitor its condition from land-based vantage points. • Use a watercraft to inspect the seawall in more detail. • If and when necessary, engage a civil/structural engineer with marine experience to assess the condition and stability of the seawall and propose remediation and maintenance.	• Undertake works in the vicinity of the seawall without professional advice (structural and heritage) about the potential impacts. • Use shotcrete as a means to consolidate the seawall, or arrest further deterioration.

Luna Park, Sydney—Conservation Management Plan
Individual Asset Management Sheets

FIG TREES

Significance	Local	
Owner	Luna Park Reserve Trust	
Heritage Status	Section 170 NSW State agency heritage register (2180271)	
Historical Information	The age of the trees is uncertain. However, historical photographs dating from the 1890s and 1920s show trees with a fig-like canopy growing in this location, and it is therefore likely that the largest specimens are 100 or more years old. Port Jackson fig is a species that occurred naturally near or on sandstone cliffs at the harbour before settlement.	
Description	Four mature fig trees grow along the top of the cliff which forms the eastern boundary of Luna Park; the Port Jackson figs contribute to the significance and setting of Luna Park. Some chance seeded trees are also growing on the cliff face itself, where the figs exhibit their characteristic rock-gripping root development.	
Heritage Significance	a) ☒ Historic b) ☐ Historical Association c) ☒ Aesthetic d) ☐ Social e) ☐ Technical/Research f) ☐ Rarity g) ☐ Representativeness h) ☐ Integrity	• These trees, especially the figs, are fine specimens of their kind, and have been growing on this site for up to 100 years. The trees provide an aesthetically attractive natural backdrop to the Luna Park site and the North Sydney Olympic Pool, and are a rare and large-scale natural element in a heavily built up part of North Sydney.

Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Asset Management Requirements	Do ✔	Don't ✘
	• Consult with a qualified arborist to monitor the health of the fig trees. • Undertake regular tree maintenance requirements.	• Remove the fig trees unless they pose an immediate danger to human life.

Appendix B

Listing Citations for Luna Park

Office of Environment & Heritage

Home > Topics > Heritage places and items > Search for heritage

Luna Park Precinct

Item details

Name of item:	Luna Park Precinct
Other name/s:	Entrance Face and Towers, Crystal Palace, Coney Island, Alfred Street Entrance, Wild Mouse, Sandstone cliff,
Type of item:	Complex / Group
Group/Collection:	Recreation and Entertainment
Category:	Funfair
Location:	Lat: -33.8475651213 Long: 151.2099629940
Primary address:	1 Olympic Drive, Milsons Point, NSW 2061
Parish:	Willoughby
County:	Cumberland
Local govt. area:	North Sydney
Local Aboriginal Land Council:	Metropolitan

Property description

Lot/Volume Code	Lot/Volume Number	Section Number	Plan/Folio Code	Plan/Folio Number
LOT	2		DP	1066900
LOT	3		DP	1066900
LOT	4		DP	1066900
LOT	12		DP	1113743
LOT	1247		DP	48514

All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
1 Olympic Drive	Milsons Point	North Sydney	Willoughby	Cumberland	Primary Address

Owner/s

Organisation Name	Owner Category	Date Ownership Updated
Luna Park Reserve Trust	State Government	

Statement of significance:

The site now known as Luna Park Precinct is historically significant as the site of the first regular ferry transport between Sydney and the North Shore, and later the busiest ferry wharf on the Harbour, with the exception of Circular Quay. The Milsons Point site was a major transport interchange during the later part of the 19th Century connecting ferry, train and trams. The site later became crucial to the construction of the Sydney Harbour Bridge. Fabrication and assembly of steel components for the bridge was done on site at the 1925 Dorman Long and Company workshops.

After removal of the workshops the Luna Park amusement park was constructed on the site in 1935 and became a centre for recreation for generations of Sydney residents and visitors. Luna Park has strong association with former park artists Rupert Browne, Peter Kingston, Gary Shead, Sam Lipson, Arthur Barton, Richard Liney and Martin Sharp. Martin Sharp is an important Sydney artist with an international reputation who was influential in the Australian Pop Art movement in the 1960's and 70's.

The Luna Park Precinct has important aesthetic values in its own right, a celebration of colour and fantasy originally in the art deco style, and as a landmark on Sydney Harbour. Luna Park occupies an important and prominent location on the northern foreshore of Sydney Harbour and is highly visible from Circular Quay and the Opera House and other key harbour vantage points. Luna Park is one of Sydney's most recognisable and popular icons, the Luna Park face in particular is an instantly recognisable symbol of Sydney. The prominence of Luna Park is enhanced by the high quarried cliff face and the fig trees which provide a landscaped backdrop together with the way it is framed by the Harbour Bridge when viewed from the east.

Luna Park includes a rare collection of murals and amusements that demonstrate mid 20th century popular and traditional technologies. These have been complemented by the art works of Martin Sharp, Richard Liney, Gary Shead and Peter Kingston some of which survive as moveable items associated with the park and stored at other locations such as the Powerhouse Museum.

Luna Park is important as a place of significance to generations of the Australian Public, in particular Sydney siders who have strong memories and associations with the place. Its landmark location at the centre of Sydney Harbour together with its recognisable character has endowed it with a far wider sense of ownership, granting it an iconic status. Luna Park received considerable attention following the tragic Ghost Train fire of 1979 and the ensuing short term closure of the park. It became the focus of considerable public action when it was threatened with redevelopment and remains a subject of high public interest.

Luna Park Precinct has very high potential as an archaeological resource that is likely to yield information about all phases of occupation of the site. In particular evidence of the Dorman Long wharf and the railway.

Luna Park is unique as a rare example of an amusement park and fantasy architecture constructed in the 1930s art deco style. The original murals and design of Luna Park demonstrate an amusement park aesthetic that was originally inherited from America and reinterpreted in an Australian context.

The Luna Park precinct includes many individual elements of significance. The most significant elements are the Entrance Face and Towers; Midway; the Rotor; Coney Island; Crystal Palace; Wild Mouse; the Cliff Face and the Fig Trees.

(Sourced from Luna Park Conservation Plan Godden Mackay 1992)

Date significance updated: 15 Oct 09

Note: The State Heritage Inventory provides information about heritage items listed by local and State government agencies. The State Heritage Inventory is continually being updated by local and State agencies as new information becomes available. Read the OEH ***copyright and disclaimer****.*

Description

Designer/Maker:	Rupert Browne and Herman Phillips.
Builder/Maker:	Stuart Brothers Ltd, David Atkins, Ted Hopkins
Construction years:	1935-

Physical description:

Luna Park includes several structures and items of significance, most notable are:

The Entrance Face and Towers:

The first entrance to Luna Park was constructed in 1935 based on the design of the entrance to Melbourne's Luna Park at St Kilda. It consisted of two towers with an immense face between them and people entered through the gaping mouth. The face has been remodelled several times and its character has evolved over the years. Exposed to salt air the entrance face has required major maintenance work. Each time this has been carried out the facial expression has altered. The whole entrance was demolished in 1988. The present entrance face and towers were completed in January 1995. The 36m high towers are replicas of the original 1935 Art Deco design. The expression of the present face is based on the 1960 face designed by Arthur Barton. The towers are constructed of steel frames, clad in fibre cement sheets, on brick bases. The face is made of fibreglass and foam. (SHFA Database Number: 4500504)

The Midway:

An important aspect of the park was the way it was laid out with a central spine that followed the shore line. "The Midway was where it all happened. It was the street, the forum, the piazza, the stage and the audience. The Park had been laid out so that no attraction protruded into the Midway except the Windmill which marked its only bend."

The windmill was later replaced by the light house. Pedestrian traffic travelled up and down this spine. After the first season canvas awnings were added along the Midway. It was the place where street theatre and entertainment took place. (Sam Marshall, "Luna Park Just for Fun")

Rotor:

The Rotor was designed by German engineer Ernst Hoffmeister in the late 1940s.The Rotor is a large, upright barrel, rotated at 30 revolutions per minute. The rotation of the barrel creates a centrifugal force equivalent to between 1 and 1.5 g. Once the barrel has attained full speed, the floor is retracted, leaving the riders stuck to the wall of the drum. At the end of the ride cycle, the drum slows down and gravity takes over. The riders slide down the wall slowly. Although Hoffmeister was the designer, most Rotors were constructed under license. The first Luna Park Rotor was built by Ted Hopkins in 1951. Three Rotors were built in Australia based on Hoffmeister's design. All had been demolished or destroyed by the 1980s, although a slightly redesigned Rotor was rebuilt for Luna Park Sydney in 1995, which is still in operation. (Wikipedia)

Coney Island (also Funnyland):

One of the original 1935 buildings of Luna Park, Coney Island is believed to have been erected firstly at Luna Park, Glenelg, although this has not been substantiated. It is a rectangular building with the longest side running east-west. It has a corrugated iron hip roof with its external walls forming parapet walls around each side. The basic structure of Coney Island is virtually identical to that of the Crystal Palace. It is similar in width but slightly shorter, having twelve bays (Godden Mackay Logan 1999: 31-33). Internally the steelwork of the main structure is concealed by mural panels or decorated motifs which were physically conserved during 1994. The roof purlins and sheeting are exposed. The industrial light fittings are suspended from the roof. The open space contains large and small fun devices, giant slides 1-4, joy wheel, turkey trot and barrels of fun (Godden Mackay Logan 1999: 35- 42). (SHFA Database Number 4500504)

Crystal Palace (also Dodgem Building):

The Crystal Palace is located adjacent to the site of the approach tracks and locomotive depot of the original Milsons Point Railway Station (1893 10 1924). The essential form of the Crystal Palace is a large rectangular thirteen-bay steel-framed structure, two storeys in height with a hip roof behind extended walls. The end bays are framed with heavy Oregon members and the roof ends above them are gabled hips with louvered ventilation in the gables. The exteriors were originally symmetrical, the two long elevations having emphatic central elements and end pavilions. Parapets conceal the main roof; these are crenulated except for the tower motifs where chamfered blocks of timber, imitating machicolation, have been planted on. The cladding, once predominantly asbestos cement, has been replaced in the early 1990s works with fibre-cement. The centre of the east or Midway

entrance elevation has a steep hipped roof between tall pinnacles, while the four 'towers' of the end pavilions have steep pyramid roofs (Godden Mackay Logan 1999: 47-51). (SHFA Database Number 4500504)

Wild Mouse:

Located adjacent to Coney Island, the Wild mouse is a small roller coaster. The track is comprised of laminated timber with a steel rail constructed on a concrete platform elevated above the ground. The Wild Mouse cars hold two people seated one behind the other. The ride moves back and forth and up and down along its rectangular plan It was designed to have steep gradients, sharp turns and give the rider the feeling that they might fly off into the harbour. It was constructed at Luna Park in 1962 to a design purchased by Ted Hopkins at the Seattle World Trade Fair and was dismantled annually to go to the Sydney and Brisbane shows. Between 1970 and 1979 it was replaced by the Wild Cat but was returned when the park reopened in 1995. (Luna Park Sydney 2009)

Cliff Face:

The sandstone formation along the eastern side of Luna Park has been shaped since the European settlement as it has been cut back for various purposes in previous years including: 1890s excavation for the North Shore Railway and the erection of Dorman Long workshops in the 1920s. Oral history stated that the tunnel and chamber in the cliff face (at the base) were constructed by Luna Park staff during World War Two as an air raid shelter, and that staff and local residents sheltered there during the wartime Japanese midget submarine attack on shipping in Sydney Harbour. However the capacity of this

space was very limited. (Godden Mackay Logan 1999: 81) (SHFA Database Number 4500504).

Fig Trees:

On top of the cliff behind Luna Park are a number of trees dating from the end of the nineteenth century when the cliff top site was occupied by Northcliff house. Since their planting, they have displayed healthy growth. Tree heights and spreads are as follows:

1) Fig tree 10m high 20m diameter;

2) Fig Tree 20m high 25 diameter;

3) Fig tree 9m high 8m diameter;

4) Fig tree 10m high 15m diameter (AHC Database and Luna Park Sydney, 2009)

Physical condition and/or Archaeological potential:

Entrance Face and Towers have been rebuilt as a replica. Coney Island and contents have been restored. The Crystal Palace has been restored with alterations. (AHC Database Number: 017944, File Number 1/13/027/0049)

Archaeological monitoring of Luna Park site was undertaken in c.1993 during redevelopment (Edward Higginbotham 1993). Conservation works undertaken in 1997 to remove in 1993-1994 (Godden Mackay 1992,1999) (SHFA Database Number: 4500504)

Date condition updated:17 Aug 09

Modifications and dates:

A number of rides and attractions have been introduced and removed at Luna Park over the past sixty-five years.

Current use: Amusement Park

Former use: Transport Interchange

History

Historical notes: Prior to European settlement of Australia and well into the 19th century, the site of Luna Park was occupied by the Cammeraigal (also spelt as Cammeraygal) Clan, part of the larger Kuringgai Tribe (North Sydney Council Heritage Leaflet 1, 2001, DUAP/DLWC 1998, Appendix 1:1).

In 1805 Robert Campbell purchased a parcel of land on the waterfront of the North Shore, between Lavender Bay and Careening Bay extending about 600 yards inland, which comprised Milsons Point and the future site of Luna Park. 'It was a block of 120 acres which had been originally granted to Robert Ryan a private solder who arrived in the First Fleet and had passed via Charles Grimes the surveyor-general to its new owner'. James Milson Settled on there in 1806 'where by the grace of Robert Campbell, he grazed his herd and built his house'.

From 1822 onwards Milson signed a lease for this land paying 8 pounds per year but later disputed Campbell's claim to it. Although another 12-year lease was signed in 1830 Campbell eventually sued Milson for trespass. No part of this grant passed into the hands of Milson 'until well after the death of Campbell' (in 1846) (Newman 1961: 39, 154-155). In 1830 Jamaican ex-convict Billy Blue commenced the first ferry service across Sydney Harbour. Seven years later a regular wharf and waterman's service was operating from the site. In 1842, Milsons Point was declared a public landing place and by 1860 a regular vehicular ferry service was operating between Milsons Point and Fort Macquarie. In 1886 a tram service commenced between the newly constructed terminus at Milsons Point and North Sydney.

In 1890 the North Shore Railway Line was opened between Hornsby and St. Leonards. Three years later the site was quarried to prepare for the construction of the North Shore Railway Line extension from St Leonards to Milsons Point which followed the shoreline of Lavender Bay. A train station was located at the tip of Milsons Point adjacent to the existing wharf and tram terminus which became the major transport hub of the north In 1915 in preparation for building a bridge across the harbour a new temporary station and ferry wharf was completed further back on the line in Lavender Bay. (DUAP/DLWC 1998, Appendix 1:3-4). From the mid 1800's the area on top of the cliff above the site was developed for housing. Directly above the site was Northcliff House which was demolished in the 1920's however the fig trees in the park on the cliff top are believed to be remnants of this period. (Otto Cserhalmi & Partners 2006).

In 1916 a plan for the bridge across Sydney Harbour was accepted by the Parliamentary Works Committee. The tender for the Construction of the new bridge was awarded to English engineering firm Dorman Long and Company in 1924. Work began on the Bridge the following year. Dorman Long built a number of workshops on the Luna Park site for the fabrication and assembly of steel components used in construction of the bridge, as per the conditions of their contract. Milsons Point Railway Station was relocated in 1924 to the site of the station constructed in 1915. The Sydney Harbour Bridge was officially opened in 1932 which meant that Lavender Bay/Milson Point station and the use of vehicular ferries were made redundant.

The first 'Luna Park' was opened at Coney Island in New York in 1903. The first Luna Park in Australia opened in St Kilda Melbourne in 1912, followed by another at Glenelg (South Australia) in 1930 to a design by Rupert Browne. Luna Park, Glenelg was owned by the Phillips brothers: Herman, Leon and Harold and managed by David Atkins. When the South Australian venture faced difficulties in 1934 the Philips looked for a suitable place in Sydney. At the same time tenders were sought to use the former Dorman Long site for public amusements. Herman Phillips, who formed Luna Park (NSW) Ltd (with his brothers and A. A. Abrahams), won the tender. The lease was for 20 years and started on 11 September 1935 for a 20 year period at an annual rent of 1,500 pounds. Luna Park was constructed over a three-month period in 1935 by Stuart Brothers under the direction of David Atkins and Ted Hopkins using a workforce of over 1,000 labourers. Luna Park was officially opened to the public on 4 October 1935. Long queues waited in front of the park's notable entry's giant face, designed by Rupert Browne. Most wanted to rush in and be first on the Big Dipper, the park's rickety roller coaster ride (Lacey, 2010). The North Sydney Olympic Pool was opened the following year on an adjacent site.

The heyday for Luna Park was between 1935 and 1970. During this period the Park underwent a series of alterations including the introduction of new rides and amusements. The original entrance and famous face were remodelled in 1938-9, 1946-7, 1960, 1973, 1982 and 1995. In 1950 the Phillips brothers, now in their 60s, were bought out by David

Atkins, Ted Hopkins and the others. Hopkins (known as 'Hoppy') became the manager of Luna Park in 1957 after the death of Atkins. When Hopkins retired in 1969 the leasehold was taken over by World Trade Centre Pty Ltd. Under the new management, winter closures were abandoned. As Luna Park was opened all year around there was no opportunity to carry out regular maintenance works on the rides.

A version of the Rotor, the spinning machine inveted by Professor Hoffmeister, which had been a big hit at the Festival of Britain in 1951, was erected in Luna Park. This worked by centrifugal force and remains in operation today. A man named Thompson came up with the idea for a ride named 'A Trip to the Moon' at Coney Island, New York, in 1902 and this became the centrepiece of the world's first Luna Park (Lacey, 2010).

In 1973 Martin Sharp and Peter Kingston undertook repainting works on the Park in the Pop Art Style which included a new expression on the entrance face (Marshall 1995: 106). By 1975, Luna Park was operating on a week-to-week lease with plans to develop the Lavender Bay foreshores as a 'Tivoli Gardens'.

In 1977 an exhibition was held at the Art Gallery of NSW called "Fairground Arts and Novelties" highlighting the important aspects of Luna Park. Artists Martin Sharp, Peter Kingston, Richard Liney and Gary Shead did major colour schemes and art works through out the park. "It took us a while to realise that Luna Park was an artwork in itself, a city state of illusion, a brilliant feat of engineering with imagination, created and maintained by men. Sydney must acknowledge the importance of Luna Park. To lose it now would be a tragedy." (Martin Sharp quoted in " Luna Park - Just for fun" by Sam Marshall) .

In 1979 an accident on the Big Dipper injured 13 people. Later that year, a fire in the Ghost Train ride killed six children and one adult. Luna Park was closed from that night.

Throughout 1980 Luna Park remained closed and the Friends of Luna Park was formed to save Luna Park from any potential development. The Big Dipper roller coaster suffered a demise in June 1981. Along with much of the original park, it was demolished by then owner, Col Goldstein. In the month before demolition, anything detachable was auctioned off; the River Caves, for example, sold for 20 pounds, purchased by the Friends of Luna Park. Rides long gone included the Tubmel Bug, the Turkey Trot, the Barrels of Fun and the River Caves. Davey Jones' Locker is now but a painted facade (Lacey, 2010). In 1981 the Luna Park Site Bill was passed which meant Luna Park Holdings had to vacate the site. Luna Park memorabilia and rides, dating from 1935 to 1981, were auctioned off (Marshall 1995: 112-120). The friends of Luna Park prepared a Conservation Plan in 1981.

Luna Park was re-opened in 1982 under the management of Harbourside Amusement Pty Ltd (Daily Telegraph Mirror 25 April 1982). In 1988 Luna Park was closed again and the front entrance towers were demolished, while the entrance face which was a fibreglass caste of the 1973 Martin Sharp face was re-located to storage owned by the Powerhouse Museum.

In 1990 the New South Wales government passed the Luna Park Site Act and appointed the Luna Park Reserve Trust who prepared a Plan of Management in 1991. In 1992 the Trust commissioned Godden Mackay heritage consultants to prepare a Conservation Plan for the site. The Luna Park Reserve Trust between 1993 and 1995 in accordance with this Conservation Plan undertook conservation and construction works. The site was re-opened in January 1995. However following a successful Supreme Court Appeal which effectively prevented the ongoing operation of the Big Dipper the park was closed again in 1996.

In 1997 the Department of Land & Water Conservation (DLWC) engaged the Urban Design Advisory Service (UDAS) to investigate urban design and land use options for the future use of Luna Park (DPWS/DLWC 1998: 1). The Luna Park Plan of Management was prepared by the New South Wales government in 1998 to guide the future management of the Luna Park Reserve. The Luna Park Plan of Management identified a preferred option for Luna Park's future use, determined in consultation with residents, the general public and other stakeholders. The preferred option identified by the Luna Park Plan of Management sought to preserve Luna Park's amusement park character while introducing new uses to improve its viability and accordance with the parameters in the Luna Park Site Amendment Act 1997

(HASSELL 1999: 1-2). Subsequent to adoption of the Luna Park Plan of Management in 1998 the New South Wales Department of Public Works and Services called for proposals to redevelop Luna Park. The proposal prepared by Metro Edgley was ultimately successful. A Master Plan for the site was prepared in 1999 which included a Heritage Report prepared by Godden Mackay Logan. In January 2002 the Minister for Planning approved a development application for the site. (Historical information sourced from SHFA Database; Luna Park Conservation Plan Godden Mackay 1992 and Letter from Luna Park Sydney 2009).

A Master Plan for the site was prepared in 1999. In July 2001 the Big Dipper rollercoaster (installed in 1995) was sold to Dreamworld in Quensland. Recent work has included a new 2,000 seat big top, onsite car park, restaurant, refurbished Crystal Palace function centre and refurbishment of the rides. (Letter from Luna Park Sydney, Oct 2009).

Historic themes

Australian theme (abbrev)	New South Wales theme	Local theme
3. Economy-Developing local, regional and national economies	Transport-Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements	Public tramline system-
3. Economy-Developing local, regional and national economies	Transport-Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements	Building and maintaining jetties, wharves and docks-
3. Economy-Developing local, regional and national economies	Transport-Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements	Building and maintaining the public railway system-
4. Settlement-Building settlements, towns and cities	Towns, suburbs and villages-Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Role of transport in settlement-
4. Settlement-Building settlements, towns and cities	Utilities-Activities associated with the provision of services, especially on a communal basis	Building Bridges-
4. Settlement-Building settlements, towns and cities	Utilities-Activities associated with the provision of services, especially on a communal basis	Public Transport - suburban railway lines-

8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Technological innovation and design solutions-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Creating works of art-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Adaptation of overseas design for local use-
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	Creating an icon-
8. Culture-Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Gathering at landmark places to socialise-
8. Culture-Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	Enjoying Fairgrounds-

Assessment of significance

SHR Criteria a)
[Historical significance]

The site now known as Luna Park Precinct is historically significant as the site of the first regular ferry transport between Sydney and the North Shore, and later the busiest ferry wharf on the Harbour, with the exception of Circular Quay. The Milsons Point site was a major transport interchange during the later part of the 19th Century connecting ferry, train and trams. The site later became crucial to the construction of the Sydney Harbour Bridge. Fabrication and assembly of steel components for the bridge was done on site at the 1925 Dorman Long and Company workshops.

The Luna Park amusement park constructed on the site in 1935 after the removal of the workshops has been a centre for recreation for generations of Sydney residents and visitors. It became the focus of considerable public action when it was threatened with closure and redevelopment.

SHR Criteria b)
[Associative significance]

Luna Park has strong association with former park artists, Rupert Browne, Peter Kingston, Gary Shead, Sam Lipson, Arthur Barton, Richard Liney and Martin Sharp. Martin Sharp is an important Sydney artist with an international reputation who was influential in the Australian Pop Art movement in the 1960's and 70's. Examples of the work of these artists survive as moveable items associated with the park and are stored at other locations such as the Powerhouse Museum. (Source: Godden Mackay Luna Park Conservation Plan 1992) .

SHR Criteria c) [Aesthetic significance]	The Luna Park Precinct has important aesthetic values in its own right, a celebration of colour and fantasy originally in the art deco style, and as a landmark on Sydney Harbour. Luna Park occupies an important and prominent location on the northern foreshore of Sydney Harbour and is highly visible from Circular Quay and the Opera House and other key harbour vantage points. Luna Park is one of Sydney's most recognisable and popular icons, the Luna Park face in particular is an instantly recognisable symbol of Sydney. The prominence of Luna Park is enhanced by the high quarried cliff face and the fig trees which provide a landscaped backdrop together with the way it is framed by the Harbour Bridge when viewed from the east. (Godden Mackay Logan CMP 1992) Luna Park includes a rare collection of murals and amusements that demonstrate mid 20th century popular art and traditional technologies. These have been complemented by the art works of Martin Sharp, Richard Liney, Gary Shead and Peter Kingston.
SHR Criteria d) [Social significance]	Luna Park is important as a place of significance to generations of the Australian Public, in particular Sydney siders who have strong memories and associations with the place. Its landmark location at the centre of Sydney Harbour together with its recognisable character has endowed it with a far wider sense of ownership, granting it an iconic status. Luna Park received considerable attention following the tragic Ghost Train fire of 1979 and the ensuing short term closure of the park. It became the focus of considerable public action when it was threatened with redevelopment and remains a subject of high public interest. "It has become symbolic of political and community concern for issues such as the treatment of harbour foreshore, opposition to high-rise development and retention in public ownership of the public estate." (Godden Mackay 1992)
SHR Criteria e) [Research potential]	Luna Park Precinct is a resource that is likely to yield information through archaeological investigation. Physical and visual evidence survives from most of the major phases of use and activities undertaken within the area. Luna Park has potential to contain archaeological resources associated with all historical phases of the site's development, including pre-European occupation, development of transport systems in this area, the Dorman Long and Co phase of activity and development and the establishment and development of Luna Park itself. In the unlikely event that intact deposits of Aboriginal relics are present, these would have considerable research potential.
SHR Criteria f) [Rarity]	Luna Park is unique as a rare surviving example of an amusement park and fantasy architecture in the art deco idiom of the 1930s. The original murals and design of Luna Park demonstrate an amusement park aesthetic that was inherited from America and reinterpreted in an Australian context.
SHR Criteria g) [Representativeness]	Does not meet this criteria.
Integrity/Intactness:	The Luna Park amusement centre has evolved and been altered over time and much of the original fabric of the structures and rides have been replaced with similar or identical components. Despite the replacement of fabric the significance of the place has been maintained through careful reconstruction and commitment to the original design aesthetic. "The primary significance of the place therefore vests in the concept, design and associative values of place, rather than in any particular fabric. Retaining the integrity of the place therefore requires attention to matters such as design, concept and memories rather than keeping existing fabric and physical evidence." Richard Mackay quoted in Letter from Luna Park Sydney Pty Ltd 2009
Assessment criteria:	Items are assessed against the **State Heritage Register (SHR) Criteria** to determine the level of significance. Refer to the Listings below for the level of statutory protection.

Recommended management:

Review the CMP and link to Plan of Management.

Recommendations

Management Category	Description	Date Updated
Statutory Instrument	Nominate for State Heritage Register (SHR)	02 Nov 16

Statutory Instrument	Nominate for State Heritage Register (SHR)	02 Nov 16
Statutory Instrument	Nominate for State Heritage Register (SHR)	02 Nov 16

Procedures /Exemptions

Section of act	Description	Title	Comments	Action date
21(1)(b)	Conservation Plan submitted for endorsement	December 2015 CMP submitted for endorsement		
57(2)	Exemption to allow work	Standard Exemptions	SCHEDULE OF STANDARD EXEMPTIONS HERITAGE ACT 1977 Notice of Order Under Section 57 (2) of the Heritage Act 1977 I, the Minister for Planning, pursuant to subsection 57(2) of the Heritage Act 1977, on the recommendation of the Heritage Council of New South Wales, do by this Order: 1. revoke the Schedule of Exemptions to subsection 57(1) of the Heritage Act made under subsection 57(2) and published in the Government Gazette on 22 February 2008; and 2. grant standard exemptions from subsection 57(1) of the Heritage Act 1977, described in the Schedule attached. FRANK SARTOR Minister for Planning Sydney, 11 July 2008 To view the schedule click on the Standard Exemptions for Works Requiring Heritage Council Approval link below.	Sep 5 2008
57(2)	Exemption to allow work	Heritage Act - Site Specific Exemptions	Any action specifically identified as an exemption in a Conservation Management Plan prepared for Luna Park, which has been endorsed by the Heritage Council of NSW; Any action required to meet the obligations arising under the NSW Occupational Health and Safety Act 2000; Replacement or removal of any amusement or ride (excluding the Wild Mouse, the Rotor, Coney Island and its contents, the Crystal Palace and the Entrance Face and Towers);	Mar 5 2010

			Installation of new amusements or rides in accordance with existing Development Consents as defined in Exemption number 9 of these Site Specific Exemptions; Erection of signs relating to the operation of Luna Park in accordance with the existing Development Consents (including the approved signage strategy) listed in Exemption number 9 of these Site Specific Exemptions; Removal of any post 1995 buildings or structures; Repair, upgrading or replacement of post-1995 murals or artworks; Erection of temporary structures related to the operations of Luna Park in accordance with existing Development Consents listed in Exemption number 9 of these Site Specific Exemptions; Any development for which a valid development consent was issued prior to 31 August 2009 (North Sydney Council:DA427/00; MOD A3089/00) (Department of Planning: DA154-06-01; DA151-5-2002; MOD32-05-2002; MOD491-10-03; DA201-6-2002; MOD47-6-2002; DA264-8-2002; DA60-2-2003; MP06_0163) (Sydney Harbour Foreshore Authority DA491-10-03; MOD151-05-02; DA039-01-04; MOD154-06-1(1); DA75-02-04; MOD201-06-02(1); DA86-03-04; DA98-03-04; MOD201-06-02(2); MOD154-06-01(2); DA169-06-05; MOD154-06-01(3); DA131-08-06; DA109-08-07; DA056-05-07; MOD056-05-07(1); DA109-06-08; DA118-07-08; DA144-09-08. Any action required by or obligations arising from the Luna Park Site Act 1990; and Any action required by or obligations arising from any Luna Park Plan of Management that is prepared in accordance with the Luna Park Site Act 1990.	

Standard exemptions for works requiring Heritage Council approval

Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Heritage Act - State Heritage Register		01811	05 Mar 10	36	1152
Local Environmental Plan	North Sydney LEP				
National Trust of Australia register					
Register of the National Estate					

Study details

Title	Year	Number	Author	Inspected by	Guidelines used
North Sydney Heritage Study Review	1993		Brassil, T., Irving, R., Pratten, C., Conybeare Morrison		No

References, internet links & images

Type	Author	Year	Title	Internet Links

Written	Australian Heritage Database	1997	Luna Park Precinct, Milsons Point , NSW	
Written	Elizabeth Farrelly	2003	Get back on the rollercoaster (SMH 19/8/03)	
Written	Godden Mackay Logan	1999	Heritage Report: Luna Park – Metro Edgley Project (for Master Plan)	
Written	Godden Mackay Pty Ltd Heritage Consultantants	1992	Luna Park Conservation Plan	
Written	HASSELL	1999	Luna Park: Master Plan	
Written	Lacey, Stephen	2010	Roller-Coaster ride into past' in Destination Sydney, in 'Traveller' section	
Written	Luna Park Sydney Pty Ltd	2009	Letter regarding proposed SHR Listing	
Written	Otto Cserhalmi and Partners PL	2006	Statement of Heritage Impact Luna Park Cliff Top Site C	
Written	Protectors of Sydney Foreshore Inc	2004	State Heritage Inventory nomination forms	
Written	SHFA Heritage Register	2004	Luna Park - 6 Elements	

Note: internet links may be to web pages, documents or images.

(Click on thumbnail for full size image and image details)

Data source

The information for this entry comes from the following source:

Name:	Heritage Office
Database number:	5055827
File number:	S91/06194/025

Return to previous page

Every effort has been made to ensure that information contained in the State Heritage Inventory is correct. If you find any errors or omissions please send your comments to the **Database Manager**.

All information and pictures on this page are the copyright of the Heritage Division or respective copyright owners.

Office of Environment & Heritage

Home > Topics > Heritage places and items > Search for heritage

Luna Park

Item details

Name of item: Luna Park

Type of item: Complex / Group

Group/Collection: Recreation and Entertainment

Category: Other - Recreation & Entertainment

Primary address: 1 Olympic Drive, Milsons Point, NSW 2061

Local govt. area: North Sydney

All addresses

Street Address	Suburb/town	LGA	Parish	County	Type
1 Olympic Drive	Milsons Point	North Sydney			Primary Address

Statement of significance:

Luna Park has had a major impact on millions of Sydneysiders. It is one of Sydney Harbour's major landmarks and it is juxtaposed with the nearby Harbour Bridge and Opera House. Luna Park is a great and rare surviving example of an amusement park and of the architecture in the art-deco idiom of the 1930s. It is now symbolic of community concern over issues relating to harbour foreshore conservation, recreation, high-rise development, ownership of public estate.

Heritage Inventory sheets are often not comprehensive, and should be regarded as a general guide only. Inventory sheets are based on information available, and often do not include information on landscape significance, interiors or the social history of sites and buildings. Inventory sheets are updated by Council as further information becomes available. An inventory sheet with little information may simply indicate that there has been no building work done to the item recently: it does not mean that items are not significant. Further research is always recommended as part of preparation of development proposals for heritage items, and is necessary in preparation of Heritage Impact Assessments and Conversation Management Plans, so that the significance of heritage items can be fully assessed prior to submitting development applications.

Date significance updated: 24 Jan 12

Note: The State Heritage Inventory provides information about heritage items listed by local and State government agencies. The State Heritage Inventory is continually being updated by local and State agencies as new information becomes available. Read the OEH ***copyright and disclaimer****.*

Description

Designer/Maker: Arthur Barton - Luna Park Artist

Physical description: Luna Park has been an amusement park since 1935. Prior to this, the site was used as the Dorman Long workshops where the Sydney Harbour Bridge was fabricated. Prior to this it had been a rail/ferry interchange. It was for this function that the site was cut and filled. The site is naturally bounded by Sydney Harbour to the west, railway land to the north, a cliff face to the east, and Olympic Drive and the Olympic Pool to the south. The curtilage includes the Harbour and its foreshore, the cliff face and land on top of the cliff and Olympic Drive. The Crystal Palace and Coney Island buildings are amusement park architecture which is a mixture of styles including Islamic, French Chateaux and Art deco. Although listed in more detail in other submissions, materials are generally steel frames clad in fibre cement sheet on timber framing. Restored and reopened in January 1995.

Physical condition and/or Archaeological potential: Major Alteration

Further information: NSHS0265-0300

History

Historical notes: Land granted to Robert Ryan 1800. Acquired by Robert Campbell 1801. Passed to son, John Campbell in 1846. Subdivision of surrounding area followed. Wharf established on point 1867. Tram connection from North Sydney 1886. Foreshores resumed by State Government for railway in 1890. New wharf, railway station and tram terminus opened in 1893. 1922 construction of Sydney Harbour Bridge approved. 1924 Railway Station, wharf and tram relocated northwards 250 metres and Dorman Long Bridge workshop established. Bridge opened March 1932. Site vacant by 1933. Luna Park opened 1935. Continued in Operation until Ghost train fire in 1979 led to closure. Re-opened during 1982-1988. Following the release of the Luna Park Plan of Management in 1990 and the Luna Park Site Act 1991, Luna Park underwent a major refurbishment and restoration reopening to the public in January 1995. The lot at 6A Glen St, SP 72642, was removed from the schedule of heritage items in the Draft LEP 2010 to be in alignment with the NSW Heritage Office listing.

Historic themes

Australian theme (abbrev)	New South Wales theme	Local theme
8. Culture-Developing cultural institutions and ways of life	Creative endeavour-Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	(none)-
8. Culture-Developing cultural institutions and ways of life	Leisure-Activities associated with recreation and relaxation	(none)-

Assessment of significance

SHR Criteria f) [Rarity] This item is assessed as historically rare statewide. This item is assessed as aesthetically rare statewide. This item is assessed as socially rare statewide.

Integrity/Intactness: Removed

Assessment criteria: Items are assessed against the **State Heritage Register (SHR) Criteria** to determine the level of significance. Refer to the Listings below for the level of statutory protection.

Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Local Environmental Plan		I0536	02 Aug 13		

Study details

Title	Year	Number	Author	Inspected by	Guidelines used
North Sydney Heritage Study Review	1993	0269	Tony Brassil, Robert Irving, Chris Pratten, Conybeare Morrison	RM 27/9/90 Date Amended: 6/6/95	Yes

References, internet links & images

None

Note: internet links may be to web pages, documents or images.

(Click on thumbnail for full size image and image details)

Data source

The information for this entry comes from the following source:

Name: Local Government

Database number: 2180269

Return to previous page

Every effort has been made to ensure that information contained in the State Heritage Inventory is correct. If you find any errors or omissions please send your comments to the **Database Manager**.

All information and pictures on this page are the copyright of the Heritage Division or respective copyright owners.

Luna Park Precinct

Statement of Significance

Luna Park Precinct is a place of outstanding cultural significance which, during its history, has had a major impact on millions of Sydneysiders; initially as a centre of early settlement, later as a major transport interchange, contributor to the construction of the Sydney Harbour Bridge, and, more particularly, as Sydney's Luna Park. Luna Park is a major harbour icon, whose 'urban frivolity' is juxtaposed with the more serious forms of the adjacent Harbour Bridge and the Sydney Opera House. Luna Park occupies an important and prominent location on the northern foreshore of Sydney Harbour and is highly visible from Circular Quay and the Opera House and other key harbour vantage points The prominence of Luna Park is enhanced by the high quarried cliff face and the fig trees which provide a landscaped backdrop together with the way it is framed by the Harbour Bridge when viewed from the east. The smiling face and the towers of the entrance form a dramatic and conspicuous feature of the waterfront, and is an instantly recognisable symbol of Sydney. The entrance is complemented by the exotic exteriors of Coney Island and The Crystal Palace. Luna Park is a great and rare surviving example of an amusement park and fantasy architecture in the art-deco idiom of the 1930s. The original murals and design of Luna Park demonstrate an amusement park aesthetic that was originally inherited from America and reinterpreted in an Australian context.Physical and visual evidence survives from most of the major phases of the Precinct's use, and activities undertaken within the area. An evaluation of the remaining fabric allows an understanding of the site and its history. The evidence is enhanced by an extensive collection of graphic and written documentary sources.Luna Park Precinct has played a major role in the development of the North Shore, but now provides a contrasting, less intensively developed, perimeter to the North Sydney Central Business District. It is a vital component in several vistas from vantage points such as city buildings, Millers Point, Circular Quay, Sydney Opera House and other places on the southern harbour shore.Luna Park Precinct is historically significant as the site of the first regular ferry transport between Sydney and the North Shore, and later the busiest ferry wharf on the Harbour, with the exception of Circular Quay. The Milsons Point site was a major transport interchange during the later part of the 19th Century connecting ferry, train and trams. The site later became crucial to the construction of the Sydney Harbour Bridge. Fabrication and assembly of steel components for the

bridge was done on site at the 1925 Dorman Long and Company workshops. After removal of the workshops the Luna Park amusement park was constructed on the site in 1935 and became a centre for recreation for generations of Sydney residents and visitors.Luna Park Precinct represents the collective childhood of Sydney. Luna Park is important as a place of significance to generations of the Australian Public, in particular Sydney siders who have strong memories and associations with the place. Its landmark location at the centre of Sydney Harbour together with its recognisable character has endowed it with a far wider sense of ownership, granting it an iconic status. Luna Park received considerable attention following the tragic Ghost Train fire of 1979 and the ensuing short term closure of the park. It became the focus of considerable public action when it was threatened with redevelopment and remains a subject of high public interest. Luna Park is now symbolic of community concern about issues that transcend the site itself, including: harbour foreshoreconservation, recreation, high-rise development and ownership of the public estate.Luna Park has strong association with former park artists Rupert Browne, Peter Kingston, Gary Shead, Sam Lipson, Arthur Barton, Richard Liney and Martin Sharp. Martin Sharp is an important Sydney artist with an international reputation who was influential in the Australian Pop Art movement in the 1960's and 70's. The Luna Park Precinct has important aesthetic values in its own right, a celebration of colour and fantasy originally in the art deco style, and as a landmark on Sydney Harbour. Luna Park includes a rare collection of murals and amusements that demonstrate mid 20th century popular and traditional technologies. These have been complemented by the art works of Martin Sharp, Richard Liney, Gary Shead and Peter Kingston some of which survive as moveable items associated with the park and stored at other locations such as the Powerhouse Museum.Luna Park Precinct has very high potential as an archaeological resource that is likely to yield information about all phases of occupation of the site. In particular evidence of the Dorman Long wharf and the railway. The Luna Park precinct includes many individual elements of significance. The most significant elements are the Entrance Face and Towers; Midway; the Rotor; Coney Island;Crystal Palace; Wild Mouse; the Cliff Face and the Fig Trees.

View spatial data in SIX

Description

Assessed significance: State

Item type: Complex / Group

Current use: Amusement Park

Former use: Transport Interchange

Group: Recreation and Entertainment

Category: Amusement Centre/ Arcade

Designer/Maker:

Builder/Maker:

Construction Years: 1935 - 0

Physical Description: Luna Park includes several structures and items of significance, most notable are: Entrance Face & Towers: The first entrance to Luna Park was constructed in 1935 to a design by Rupert Browne, based on his entrance to Melbourne's Luna Park at St Kilda. It consisted of two towers with an immense face between them, and people entered through the gaping mouth. The face has been remodelled several times and its character has evolved over the years. Exposed to salt air, the entrance face has required major maintenance work. Each time this has been carried out (in 1939, 1947, 1953, 1960, 1973 and 1982) the facial expression has altered. The whole entrance was demolished in 1988. The face (1982) was initially stored on site, but is now in the Powerhouse Museum. The present entrance face and towers were completed in January 1995. The 36m high towers are replicas of the original 1935 Art Deco design. The expression of the present face is based on the most famous and most cherished of all Luna Park faces; the 1953 face designed by Arthur Barton. The towers are constructed of steel frames, clad in fibre cement sheets, on brick bases and are replicas of the original Art Deco 1935 towers (based on the Chrysler Building in New York). The face is made of fibreglass and foam (AHC Database Number: 017945, File Number: 1/13/027/0050).The Midway: An important aspect of the park was the way it was laid out with a central spine that followed the shore line. "The Midway was where it all happened. It was the street, the forum, the piazza, the stage and the audience. The Park had been laid out so that no attraction protruded into the Midway except the Windmill which marked its only bend." The windmill was later replaced by the light house. Pedestrian traffic travelled up and down this spine. After the first season canvas awnings were added along the Midway. It was the place where street theatre and entertainment took place. (Sam Marshall, "Luna Park Just for Fun") Rotor: The Rotor was designed by German engineer Ernst Hoffmeister in the late 1940s.The Rotor is a large, upright barrel, rotated at 30 revolutions per minute. The rotation of the barrel creates a centrifugal force equivalent to between 1 and 1.5 g. Once the barrel has attained full speed, the floor is retracted, leaving the riders stuck to the wall of the drum. At the end of the

ride cycle, the drum slows down and gravity takes over. The riders slide down the wall slowly. Although Hoffmeister was the designer, most Rotors were constructed under license. The first Luna Park Rotor was built by Ted Hopkins in 1951. Three Rotors were built in Australia based on Hoffmeister's design. All had been demolished or destroyed by the 1980s, although a slightly redesigned Rotor was rebuilt for Luna Park Sydney in 1995, which is still in operation. (Wikipedia) Coney Island (also Funnyland): One of the original 1935 buildings of Luna Park, Coney Island is believed to have been erected firstly at Luna Park, Glenelg in Adelaide. It is a large single-cell double-storey height utilitarian structure ingeniously decorated as Moorish Extravaganza. Entrance façade dominated by elaborate twin pylons with ensemble of arches and signs. Dominated by large Russian 'Onion' Dome at southern end. Assertive Pseudo-Moorish Theme continues on West (harbour) façade and part of south, with minarets, grilles etc. Multi-coloured and illuminated accents to exteriors. Wharf and waterside concourse below west end. The frame of Coney Island consists of double I-section steel columns supporting eleven steel trusses. The length of the building is aligned east/west, down the slope of the site and one of the railway tracks still passes along the east end of the sub-floor structure. The west end is supported on brick piers and walling. A timber sub-frame is attached to the main steel framework. The dome has additional support. Towers, pinnacles and the bulbous onion dome and spire have timber framing and their cladding is mostly of shaped galvanised sheet steel. The original wall cladding of asbestos cement was replaced by fibre cement in 1993. Elsewhere the sub-frame is clad with corrugated steel. The roof is corrugated steel externally and corrugated fibre cement sheet internally. The floor is hardwood boarding on brick piers. There are two main facades, that facing south to the Midway of Luna Park and that facing west to the harbour. All the west elevation and about half of the south are parapeted and embellished to give a highly eclectic Moorish/Art Deco effect. The western part of the south elevation, terminating the vista from the entrance to Luna Park, resembles the entrance towers and face. The eyebrow like scalloped Moorish arches, with entry portals bearing the words Funny Land, are flanked by prominent towers surmounted by stepped scalloped motifs, while between the eyebrows is a tapering sunburst motif. From a distance along the Midway the bulbous onion dome and spire appear centrally between the towers. East of the entrance ensemble, the decorated facade continues the Moorish/Art Deco theme. The remainder of the south elevation is undecorated. Like the entry front, the harbour facade is a fanciful composition. It is dominated by the bulbous dome and spire. The features of the facade are its Art Deco parapet pinnacles, the Moorish

cusped arches echoing the entrance portals and across the facade in the spandrel is an assertive pattern of radiating and zigzag cover strips. The decorative treatment returns around the northern elevation for one bay, the rest of the elevation being undecorated. Lines of electric light bulbs outline the profiles of the building. Coney Island has been described as an amusement park within an amusement park, as its interior contained more or less self-contained amusement facilities, in a large utilitarian area. A curious aspect of the main entrance to the area is that it leads upwards to a perimeter walkway rather than directly to the main floor. The perimeter walkway in Coney Island is one of the original amusements of Luna Park. The first hazard is the motorised shuffle board, then air is blown upwards from a floor grate and lights shine to project shadows onto a canvas screen of people walking past for patrons in the Park to be attracted by the strange antics the air causes. Along the north wall are a rotating floor panel, various shuffle boards, ramps, a vibrating floor panel, other gusts of air, a labyrinth of vertical hoses and, finally, two giant rotating padded pumpkins, between which patrons have to squeeze while more air gusts shoot upwards. There are three giant slides on the south side of the main floor and a fourth, the most dramatic, was added on the north side after World War Two. The slides are of traditional timber construction of posts, beams, joists and polished hardboard boarding carefully butt-jointed. At the feet of the slide ensembles there are balustrades, padded inside and painted outside to simulate rubble masonry. The Joy Wheel is also one of the original Park amusements. It is a large horizontal disc, slightly conical, slightly above floor level and arranged by sub-floor machinery so as to spin. Patrons sitting on the floor were ejected by centrifugal force. The Turkey Trot, built for Luna Park in 1935, comprises three oscillating gangways, separated by passages of plain floor. The narrow gangways are motorised by reciprocal action to slightly rise and fall and the articulated handrails add to the sense of exciting instability. The Barrels of Fun is another original device. There are two horizontal hollow cylinders about equal in diameter to the height of a person and 2.5m long. They are motorised to rotate in opposite directions and patrons enter one end and try to come out the other. Other amusements include slot machines and a bank of distorting mirrors, made in England, each having a different set of curving contours giving humorous reflections. The murals in Coney Island have been conserved and rehung. Some have been recreated. As well as the topographical or humorous murals, there are specialist signs with painted logos, decorations and flourishes.Crystal Palace (also Dodgem Building): The Crystal Palace is located adjacent to the site of the approach tracks and locomotive depot of the original Milsons Point Railway Station (1893 to 1924). The essential form of the Crystal Palace is a large rectangular

thirteen-bay steel-framed structure, two storeys in height with a hip roof behind extended walls. The Palace comprises I-section columns, knee braced to twelve full width and bolted steel trusses with timber purloins and corrugated steel roofing. The column base plates are supported on the seaward side on sole plates over wharf decking. On the eastern or landward side the steel columns are encased in rendered brickwork up to first floor level. Elsewhere they are exposed or clad with sheeting. The end bays are framed with heavy Oregon members and the roof ends above are gabled hips with louvered ventilators in the gables. The sub-framing between columns is also timber framed, the whole of the walling being clad in flat fibre cement sheeting in small sheets simulating stone masonry, with cover straps imitating joints. The main roof has a ventilating ridge and rotating roof vents. The ground floor is an elevated timber structure nominally 760mm above the original wharf on stub posts and joists and having large steel plates screwed to the flooring boards over most of the area. The upper floors are reinforced concrete on reinforced concrete columns and beams. The decorative steep roofs are separately framed in traditional light timber construction above and independent of the main roof. The central chateau roof unaccountably has a separate skillion roof of corrugated steel, complete with eaves gutter and downpipe. This unusual structure is visible only from the space under the main roof. Its original purpose is unknown. The exterior elevations were originally symmetrical, the two long elevations having emphatic central elements and end pavilions. Parapets conceal the main roof; these are crenulated except for the tower motifs, where chamfered blocks of timber, imitating machicolation, have been planted on. The cladding materials were predominantly asbestos cement. The centre of the east or midway entrance elevation has a steep hipped roof between tall pinnacles, while the four towers of the end pavilions have steep pyramid roofs. All of these roofs are added over the main roof and covered in thin pressed steel sheeting imitating shingle tiling, eight courses of tiles per sheet. The 1935 drawings indicate that the ridge of the centre metal roof had decorative ridging. The hips are of sheet metal, overlaid with timber strips supported batten lamp holders. The main entrance pinnacles are octagonal in plan and are sheeted in fibre cement. The small perimeter pinnacles are tourelles, which are circular in plan, are clad in sheet metal, probably galvanised steel, with seamed joints. The centre bay of the western or waterfront facade simulates a donjon flanked by squat towers with bellcast pyramid roofs of sheet metal. The fenestration is in the form of large pointed arches, separated by piers, tourelles and pinnacles, giving the exterior a fanciful exotic chateau character. Adding to the oddness, the timber windows grouped in threes under the archivolts of the arches have

centre lights comprising double hung sashes with multiple panes, originally glazed in obscure glass, with mullions and enframing emphasised by pressed steel strips bearing fruit and flower decoration. This pressed metal was replaced with fibreglass of an identical pattern. The windows in the corner tower elements are also double hung and are framed by a rectangular arrangement of fibreglass (originally pressed metal) strips. A multi-coloured paint scheme has been reinstated to match the original scheme. The salient outlines and motifs of the building are marked with lines of incandescent electric lighting.The end bays are framed with heavy Oregon members and the roof ends above them are gabled hips with louvered ventilation in the gables. The exteriors were originally symmetrical, the two long elevations having emphatic central elements and end pavilions. Parapets conceal the main roof; these are crenulated except for the tower motifs, where chamfered blocks of timber, imitating machicolation, have been planted on. The cladding, once predominantly asbestos-cement, has been replaced in the early 1990s works with fibre-cement. The centre of the east or Midway entrance elevation has a steep hipped roof between tall pinnacles, while the four 'towers' of the end pavilions have steep pyramid roofs (Godden Mackay Logan 1999: 47-51).Wharf The part of the substructure comprising the 1924 Dorman Long Wharf is a substantial conventional timber structure of plumb and raking piles supporting timber lateral headstocks, longitudinal girders and laterally laid decking, some laid diagonally. The shore side of the substructure is a battered stone rubble bank, into which and beyond which, steel rod ties extend into the land.Wild Mouse: Located adjacent to Coney Island, the Wild Mouse is a small roller coaster. The track is comprised of laminated timber with a steel rail constructed on a concrete platform elevated above the ground. The Wild Mouse cars hold two people seated one behind the other. The ride moves back and forth and up and down along its rectangular plan It was designed to have steep gradients, sharp turns and give the rider the feeling that they might fly off into the harbour. It was constructed at Luna Park in 1962 to a design purchased by Ted Hopkins at the Seattle World Trade Fair and was dismantled annually to go to the Sydney and Brisbane shows. Between 1970 and 1979 it was replaced by the Wild Cat but was returned when the park reopened in 1995. (Luna Park Sydney 2009) Cliff face: The sandstone formation along the eastern side of Luna Park has been shaped since European settlement, as it has been cut back for various purposes in previous years including: 1890s excavation for the North Shore Railway and the erection of Dorman Long workshops in the 1920s. Oral history stated that the tunnel and chamber in the cliff face (at the base) were constructed by Luna Park staff during World War Two as an air raid

shelter, and that staff and local residents sheltered there during the wartime Japanese midget submarine attack on shipping in Sydney Harbour. However the capacity of this space was very limited. After the War it was used as a storeroom and it is now unoccupied (Godden Mackay Logan 1999: 81).The tunnel is described as a flattened horse-shoe shape with two entrances. It is approximately 20m in length, 2m high and slightly less in width. At the 'top' of the horse-shoe is a round chamber of the same height and about 3m in diameter. Fig Trees: A number of conspicuous trees grow along the top of the cliffs which form the eastern boundary of Luna Park. Most are Port Jackson figs (Ficus rubigibosa), while others include coral trees, African olive and sweet pittosporum. Some trees are also growing on the cliff face itself, where they exhibit their characteristic rock gripping root development. The trees date from the end of the nineteenth century when the cliff top site was occupied by Northcliff House. Since their planting, they have displayed healthy growth. Tree heights and spreads are as follows: 1) fig tree 10m high 20m diameter; 2) fig tree 20m high 25m diameter; 3) fig tree 9m high 8m diameter; 4) fig tree 10m high 15m diameter; 5) coral tree 9m diameter; 6) coral tree 9m diameter (AHC Database Number: 017950, File Number: 1/13/027/0055 and Luna Park Sydney 2009).

Property Description

Lot/Volume Number	Section Number	Plan Folio Code	Plan Folio Number
1263/0			48514
12/0			1113743
10/0			1113743
1258/0			48514
4/0			1066900
1249/0			48514
11/0			1113743
1250/0			48514
1247/0			48514
1262/0			48514
2/0			1066900
3/0			1066900

Address

Luna Park,6A Glen Street, Milsons Point 2061

LGA(s): North Sydney

Historic Notes and Themes

Historical notes: Prior to European settlement of Australia and well into the 19th century, the site of Luna Park was occupied by the Cammeraigal (also spelt as Cammeraygal) Clan, part of the larger Kuringgai Tribe (North Sydney Council Heritage Leaflet 1, 2001, DUAP/DLWC 1998,Appendix 1:1).In 1805 Robert Campbell purchased a parcel of land on the waterfront of the North Shore, between Lavender Bay and Careening Bay extending about 600 yards inland, which comprised Milsons Point and the future site of Luna Park. 'It was a block of 120 acres which had been originally granted to Robert Ryan a private solder who arrived in the First Fleet and had passed via Charles Grimes the surveyor-general to its new owner'. James Milson Settled on there in 1806 'where by the grace of Robert Campbell, he grazed his herd and built his house'. From 1822 onwards Milson signed a lease for this land paying 8 pounds per year but later disputed Campbell's claim to it. Although another 12-year lease was signed in 1830 Campbell eventually sued Milson for trespass. No part of this grant passed into the hands of Milson 'until well after the death of Campbell' (in 1846) (Newman 1961: 39, 154-155). In 1830 Jamaican ex-convict Billy Blue commenced the first ferry service across Sydney Harbour. Seven years later a regular wharf and waterman's service was operating from the site. In 1842, Milsons Point was declared a public landing place and by 1860 a regular vehicular ferry service was operating between Milsons Point and Fort Macquarie. In 1886 a tram service commenced between the newly constructed terminus at Milsons Point and North Sydney. In 1890 the North Shore Railway Line was opened between Hornsby and St.Leonards. Three years later the site was quarried to prepare for the construction of the North Shore Railway Line extension from St Leonards to Milsons Point which followed the shoreline of Lavender Bay. A train station was located at the tip of Milsons Point adjacent to the existing wharf and tram terminus which became the major transport hub of the north In 1915 in preparation for building a bridge across the harbour a new temporary station and ferry wharf was completed further back on the line in Lavender Bay. (DUAP/DLWC 1998, Appendix 1:3-4). From the mid 1800's the area on top of the cliff above the site was developed for housing. Directly above the site was Northcliff House which was demolished in the 1920's however the fig trees in the park on the cliff top are believed to be remnants of this period. (Otto Cserhalmi & Partners 2006)In 1916 a plan for the bridge across Sydney Harbour was accepted by the Parliamentary Works Committee. The tender for the Construction of the new bridge was awarded to English engineering firm Dorman Long and Company in 1924. Work began on the Bridge the following year. Dorman Long built a number of workshops on the Luna Park site for the fabrication and assembly of steel components used in construction of the bridge, as per the conditions of their contract.

Milsons Point Railway Station was relocated in 1924 to the site of the station constructed in 1915. The Sydney Harbour Bridge was officially opened in 1932 which meant that Lavender Bay/Milson Point station and the use of vehicular ferries were made redundant. The first 'Luna Park' was opened at Coney Island in New York in 1903.The first Luna Park in Australia opened in St Kilda Melbourne in 1912, followed by another at Glenelg (South Australia) in 1930 to a design by Rupert Browne. Luna Park, Glenelg was owned by the Phillips brothers: Herman, Leon and Harold and managed by David Atkins. When the South Australian venture faced difficulties in 1934 the Philip's looked for a suitable place in Sydney. At the same time tenders were sought to use the former Dorman Long site for public amusements. Herman Phillips, who formed Luna Park (NSW) Ltd (with his brothers and A. A. Abrahams), won the tender. The lease was for 20 years and started on 11 September 1935 for a 20 year period at an annual rent of 1,500 pounds. Luna Park was constructed over a three-month period in 1935 by Stuart Brothers under the direction of David Atkins and Ted Hopkins using a workforce of over 1,000 labourers. Luna Park was officially opened to the public on 4 October 1935. The North Sydney Olympic Pool was opened the following year on an adjacent site. The heyday for Luna Park was between 1935 and 1970. During this period the Park underwent a series of alterations including the introduction of new rides and amusements. The original entrance and famous face were remodelled in 1938-9, 1946-7, 1960, 1973, 1982 and 1995. In 1950 the Phillips brothers, now in their 60s, were bought out by David Atkins, Ted Hopkins and the others. Hopkins (known as 'Hoppy') became the manager of Luna Park in 1957 after the death of Atkins.When Hopkins retired in 1969 the leasehold was taken over by World Trade Centre Pty Ltd. Under the new management, winter closures were abandoned. As Luna Park was opened all year around there was no opportunity to carry out regular maintenance works on the rides. In 1973 Martin Sharp and Peter Kingston undertook repainting works on the Park in the Pop Art Style which included a new expression on the entrance face (Marshall 1995: 106). By 1975, Luna Park was operating on a week-to-week lease with plans to develop the Lavender Bay foreshores as a 'Tivoli Gardens'. In 1977 an exhibition was held at the Art gallery of NSW called "Fairground Arts and Novelties" highlighting the important aspects of Luna Park. Artists Martin Sharp, Peter Kingston, Richard Liney and Gary Shead did major colour schemes and art works through out the park. "It took us a while to realise that Luna Park was an artwork in itself, a city state of illusion, a brilliant feat of engineering with imagination, created and maintained by men. Sydney must acknowledge the importance of Luna Park. To lose it now would be a tragedy." (Martin Sharp quoted in " Luna Park Just For fun" by Sam

Marshall.) In 1979 an accident on the Big Dipper injured 13 people. Later that year, a fire in the Ghost Train ride killed six children and one adult. Luna Park was closed from that night. Throughout 1980 Luna Park remained closed and the Friends of Luna Park was formed to save Luna Park from any potential development. In 1981 the Luna Park Site Bill was passed which meant Luna Park Holdings had to vacate the site. Luna Park memorabilia and rides, dating from 1935 to 1981, were auctioned off (Marshall 1995: 112-120). The friends of Luna Park prepared a Conservation Plan for the site in 1981. Luna Park was re-opened in 1982 under the management of Harbourside Amusement Pty Ltd (Daily Telegraph Mirror 25 April 1982). In 1988 Luna Park was closed again and the front entrance towers were demolished, while the entrance face which was a fibreglass caste of the 1973 Martin Sharp face was re-located to storage owned by the Powerhouse Museum. In 1990 the New South Wales government passed the Luna Park Site Act and appointed the Luna Park Reserve Trust who prepared a Plan of Management in 1991. In 1992 the Trust commissioned Godden Mackay heritage consultants to prepare a Conservation Plan for the site. The Luna Park Reserve Trust between 1993 and 1995 in accordance with this Conservation Plan undertook conservation and construction works. The site was re-opened in January 1995. However following a successful Supreme Court Appeal which effectively prevented the ongoing operation of the Big Dipper the park was closed again in 1996. In 1997 the Department of Land & Water Conservation (DLWC) engaged the Urban Design Advisory Service (UDAS) to investigate urban design and land use options for the future use of Luna Park (DPWS/DLWC 1998: 1). The Luna Park Plan of Management was prepared by the New South Wales government in 1998 to guide the future management of the Luna Park Reserve. The Luna Park Plan of Management identified a preferred option for Luna Park's future use, determined in consultation with residents, the general public and other stakeholders. The preferred option identified by the Luna Park Plan of Management sought to preserve Luna Park's amusement park character while introducing new uses to improve its viability and accordance with the parameters in the Luna Park Site Amendment Act 1997 (HASSELL 1999: 1-2). Subsequent to adoption of the Luna Park Plan of Management in 1998 the New South Wales Department of Public Works and Services called for proposals to redevelop Luna Park. The proposal prepared by Metro Edgley was ultimately successful. A Master Plan for the site was prepared in 1999 which included a Heritage Report prepared by Godden Mackay Logan. In January 2002 the Minister for Planning approved a development application for the site. (Historical information sourced from SHFA Database; Luna Park Conservation Plan Godden Mackay 1992 and Letter from Luna Park Sydney

2009)A Master Plan for the site was prepared in 1999. In July 2001 the Big Dipper rollercoaster (installed in 1995) was sold to Dreamworld in Quensland. Recent work has included a new 2,000 seat big top, onsite car park, restaurant, refurbished Crystal Palace function centre and refurbishment of the rides. (Letter from Luna Park Sydney Oct 2009)

Historical significance: The site now known as Luna Park Precinct is historically significant as the site of the first regular ferry transport between Sydney and the North Shore, and later the busiest ferry wharf on the Harbour, with the exception of Circular Quay. The Milsons Point site was a major transport interchange during the later part of the 19th Century connecting ferry, train and trams. The site later became crucial to the construction of the Sydney Harbour Bridge. Fabrication and assembly of steel components for the bridge was done on site at the 1925 Dorman Long and Company workshops. The Luna Park amusement park constructed on the site in 1935 after the removal of the workshops has been a centre for recreation for generations of Sydney residents and visitors. It became the focus of considerable public action when it was threatened with closure and redevelopment.

Historical association: Luna Park has strong association with former park artists, Rupert Browne, Peter Kingston, Gary Shead, Sam Lipson, Arthur Barton, Richard Liney and Martin Sharp. Martin Sharp is an important Sydney artist with an international reputation who was influential in the Australian Pop Art movement in the 1960's and 70's. Examples of the work of these artists survive as moveable items associated with the park and are stored at other locations such as the Powerhouse Museum. (Source: Godden Mackay Luna Park Conservation Plan 1992).

Aesthetic significance: The Luna Park Precinct has important aesthetic values in its own right, a celebration of colour and fantasy originally in the art deco style, and as a landmark on Sydney Harbour. Luna Park occupies an important and prominent location on the northern foreshore of Sydney Harbour and is highly visible from Circular Quay and the Opera House and other key harbour vantage points. Luna Park is one of Sydney's most recognisable and popular icons, the Luna Park face in particular is an instantly recognisable symbol of Sydney. The prominence of Luna Park is enhanced by the high quarried cliff face and the fig trees which provide a landscaped backdrop together with the way it is framed by the Harbour Bridge when viewed from the east. (Godden Mackay Logan CMP 1992) Luna Park includes a rare collection of murals and amusements that

demonstrate mid 20th century popular art and traditional technologies. These have been complemented by the art works of Martin Sharp, Richard Liney, Gary Shead and Peter Kingston.

Social significance: Luna Park is important as a place of significance to generations of the Australian Public, in particular Sydney siders who have strong memories and associations with the place. Its landmark location at the centre of Sydney Harbour together with its recognisable character has endowed it with a far wider sense of ownership, granting it an iconic status. Luna Park received considerable attention following the tragic Ghost Train fire of 1979 and the ensuing short term closure of the park. It became the focus of considerable public action when it was threatened with redevelopment and remains a subject of high public interest. "It has become symbolic of political and community concern for issues such as the treatment of harbour foreshore, opposition to high-rise development and retention in public ownership of the public estate." (Godden Mackay 1992)

Research significance: Luna Park Precinct is a resource that is likely to yield information through archaeological investigation. Physical and visual evidence survives from most of the major phases of use and activities undertaken within the area. Luna Park has potential to contain archaeological resources associated with all historicalphases of the site's development, including pre-European occupation, development of transport systems in this area, the Dorman Long and Co phase of activity and development and the establishment and development of Luna Park itself. In the unlikely event that intact deposits of Aboriginal relics are present, these would have considerable research potential.

Rare assessment: Luna Park is unique as a rare surviving example of an amusement park and fantasy architecture in the art deco idiom of the 1930s. The original murals and design of Luna Park demonstrate an amusement park aesthetic that was inherited from America and reinterpreted in an Australian context.

Representative assessment:

Intact assessment: The Luna Park amusement centre has evolved and been altered over time and much of the original fabric of the structures and rides have been replaced with similar or identical components. Despite the replacement of fabric the significance of the place has been maintained through careful reconstruction and commitment to the original design aesthetic. "The primary significance of the place therefore vests in the

concept, design and associative values of place, rather than in any particular fabric. Retaining the integrity of the place therefore requires attention to matters such as design, concept and memories rather than keeping existing fabric and physical evidence." Richard Mackay quoted in Letter from LunaPark Sydney Pty Ltd 2009

Physical condition: Entrance Face and Towers have been rebuilt as a replica. Coney Island and contents have been restored. The Crystal Palace has been restored with alterations. (AHC Database Number: 017944, File Number 1/13/027/0049) Archaeological monitoring of Luna Park site was undertaken in c.1993 during redevelopment (Edward Higginbotham 1993). Conservation works undertaken in 1997 to remove in 1993-1994 (Godden Mackay 1992,1999) (SHFA Database Number: 4500504)

Australian Theme	NSW Theme	Local Theme
Building settlements, towns and cities	Activities associated with the provision of services, especially on a communal basis.	
Developing cultural institutions and ways of life	Activities associated with recreation and relaxation.	
Building settlements, towns and cities	Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages.	
Developing cultural institutions and ways of life	Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	
Developing local, regional and national economies	Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements.	
Developing cultural institutions and ways of life	Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	
Developing local, regional and national economies	Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements.	

Australian Theme	NSW Theme	Local Theme
Building settlements, towns and cities	Activities associated with the provision of services, especially on a communal basis.	
Developing cultural institutions and ways of life	Activities associated with recreation and relaxation.	
Developing cultural institutions and ways of life	Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	
Developing local, regional and national economies	Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements.	
Developing cultural institutions and ways of life	Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities.	

Listings

Heritage Listing	Listing Title	Listing Number	Gazette Date	Gazette Number	Gazette Page
Heritage Act - State Heritage Register	1811	Luna Park Precinct	31/01/2010		
Heritage Act - s.170 NSW State agency heritage register		Luna Park Precinct			
Register of the National Estate	105827	Luna Park - 1/13/027/004			
Local Environmental Plan		North Sydney LEP			
National Trust of Australia Register	8805	LUNA PARK URBAN CO			
Art Deco Society register					

IMAGES

Click to Enlarge

Click to Enlarge

Click to Enlarge

Click to Enlarge

Click to Enlarge

Click to Enlarge

Click to Enlarge

Related information

NSW Heritage Act 1977 NSW Heritage Council

Copyright © 2016 NSW Government

Appendix C

Standard Exemptions

HERITAGE INFORMATION SERIES

STANDARD EXEMPTIONS FOR WORKS REQUIRING HERITAGE COUNCIL APPROVAL

Heritage Council

of New South Wales

DISCLAIMER
Any representation, statement, opinion or advice, expressed or implied in this publication is made in good faith but on the basis that the State of New South Wales, its agents and employees are not liable (whether by reason of negligence, lack of care or otherwise) to any person for any damage or loss whatsoever which has occurred or may occur in relation to that person taking or not taking (as the case may be) action in respect of any representation, statement or advice referred to above.

Heritage Branch,
Department of Planning
Locked Bag 5020
Parramatta NSW 2124
Ph: (02) 9873 8500
Fax: (02) 9873 8599
www.heritage.nsw.gov.au

© Crown copyright 1999
New edition 2003, revised 2004, 2005
New edition 2006, revised 2009

ISBN 1 921121 03 3

HO 06/04

CONTENTS

INTRODUCTION 4
WHY HAVE STANDARD EXEMPTIONS? 5
HOW WILL EXEMPTIONS ALREADY IN PLACE BE AFFECTED BY THE NEW STANDARD EXEMPTIONS? 5
WHAT OTHER APPROVALS ARE NECESSARY TO DO WORK ON A HERITAGE ITEM? 5
HOW TO RELATE THE STANDARD EXEMPTION CLAUSES TO YOUR HERITAGE ITEM 6
SCHEDULE OF STANDARD EXEMPTIONS 7
GENERAL CONDITIONS 8
STANDARD EXEMPTION 1: MAINTENANCE AND CLEANING 10
STANDARD EXEMPTION 2: REPAIRS 11
STANDARD EXEMPTION 3: PAINTING 13
STANDARD EXEMPTION 4: EXCAVATION 15
STANDARD EXEMPTION 5: RESTORATION 17
STANDARD EXEMPTION 6: DEVELOPMENT ENDORSED BY THE HERITAGE COUNCIL OR DIRECTOR-GENERAL 18
STANDARD EXEMPTION 7: MINOR ACTIVITIES WITH LITTLE OR NO ADVERSE IMPACT ON HERITAGE SIGNIFICANCE 19
STANDARD EXEMPTION 8: NON-SIGNIFICANT FABRIC 20
STANDARD EXEMPTION 9: CHANGE OF USE 21
STANDARD EXEMPTION 10: NEW BUILDINGS 22
STANDARD EXEMPTION 11: TEMPORARY STRUCTURES 23
STANDARD EXEMPTION 12: LANDSCAPE MAINTENANCE 24
STANDARD EXEMPTION 13: SIGNAGE 26
STANDARD EXEMPTION 14: BURIAL SITES AND CEMETERIES 28
STANDARD EXEMPTION 15: COMPLIANCE WITH MINIMUM STANDARDS AND ORDERS 29
STANDARD EXEMPTION 16: SAFETY AND SECURITY 30
STANDARD EXEMPTION 17: MOVABLE HERITAGE ITEMS 31

INTRODUCTION

In NSW important items of our environmental heritage are listed on the State Heritage Register. Any changes to those items should respect and retain those qualities and characteristics that make the heritage place special.

Any major works proposed for **State Heritage Register items** therefore need to be assessed and approved by the Heritage Council to ensure that the heritage significance of the item will not be adversely affected.

However, the assessment process can waste the time and resources of both the owner and the Heritage Council if the works are only minor in nature and will have minimal impact on the heritage significance of the place. The Heritage Act allows the Minister for Planning, on the recommendation of the Heritage Council, **to grant exemptions for certain activities** which would otherwise require approval under the NSW Heritage Act.

There are two types of exemptions which can apply to a heritage item listed on the State Heritage Register:

1. **standard exemptions** for all items on the State Heritage Register. Typical activities that are exempted include building maintenance, minor repairs, alterations to certain interiors or areas and change of use.

2. **site specific exemptions** for a particular heritage item can be approved by the Minister on the recommendation of the Heritage Council.

These guidelines have been prepared to inform owners and managers of heritage items listed on the State Heritage Register about the standard exemptions. They also explain how to develop site specific exemptions for a heritage item.

The State Heritage Register

Heritage places and items of particular importance to the people of New South Wales are listed on the State Heritage Register. The Register was created in April 1999 by amendments to the *Heritage Act 1977.*

The key to listing on the State Heritage Register is the level of significance. Only those heritage items which are of **state significance in NSW** are listed on the State Heritage Register.

To check whether an item is listed on the register, check the online heritage database on the homepage of the Heritage Branch, Department of Planning:

www.heritage.nsw.gov.au

This online database lists all statutorily protected items in NSW. It may be accessed from the homepage, via the Listings tab, then Heritage databases.

WHY HAVE STANDARD EXEMPTIONS?

The standard exemptions apply to all items listed on the State Heritage Register. These exemptions came into force on 5 September, 2008. They replace all previous standard exemptions.

The current exemptions replace those gazetted on 4 April 2006 and as amended 28 April 2006. They relate to a broad range of minor development and will result in a more streamlined approval process.

The purpose of the standard exemptions is to clarify for owners, the Heritage Branch and local councils what kind of maintenance and minor works can be undertaken without needing Heritage Council approval. This ensures that owners are not required to make unnecessary applications for minor maintenance and repair.

The Heritage Council has prepared guidelines to help owners and managers to interpret and apply the standard exemptions. Those guidelines were first published in 2004 and have been incorporated into this document.

HOW WILL EXEMPTIONS ALREADY IN PLACE BE AFFECTED BY THE NEW STANDARD EXEMPTIONS?

1. **Standard Exemptions:** The new standard exemptions replace all existing standard exemptions.

2. **Site Specific Exemptions:** Some heritage items have site specific exemptions for works other than those in the standard list. Site specific exemptions will continue to remain in force.

WHAT OTHER APPROVALS ARE NECESSARY TO DO WORK ON A HERITAGE ITEM?

The exemptions only reduce the need to obtain approval from the Heritage Council, under section 60 of the Heritage Act, to carry out works to a heritage item listed on the State Heritage Register. You should check with your local council for information on additional development and building approvals, and with the Heritage Branch for other approvals which may be required under the Heritage Act, such as an Excavation Permit.

HOW TO RELATE THE STANDARD EXEMPTION CLAUSES TO YOUR HERITAGE ITEM

The standard exemption clauses can be grouped under two headings:

- maintenance and repairs;
- alterations.

Clauses have been kept as concise as possible to avoid ambiguities. The terminology used is consistent with the Australia ICOMOS *Burra Charter*. Australia ICOMOS is the Australian Chapter of International Council on Monuments and Sites, a UNESCO-affiliated international organisation of conservation specialists. The *Burra Charter* is a nationally accepted standard for assessing and managing change to heritage items.

Before you develop firm proposals for changes to the heritage item, take the following actions:

[1.] Check the boundaries of the item to which the State Heritage Register listing applies;

[2.] Check the exemptions which apply to your heritage item;

[3.] Read these explanatory notes to ensure that the work you propose is exempted, and check if prior Heritage Council notification and endorsement is required before the works are commenced;

[4.] If the work is not exempted, apply to the Heritage Council for approval under section 60 of the Heritage Act;

[5.] Check with the local council concerning other approvals that may be required;

[6.] Check with the Heritage Branch if the work you propose involves the disturbance of relics more than 50 years old.

SCHEDULE OF STANDARD EXEMPTIONS

HERITAGE ACT, 1977

NOTICE OF ORDER UNDER SECTION 57(2) OF THE HERITAGE ACT, 1977

I, the Minister for Planning, pursuant to subsection 57(2) of the Heritage Act 1977, on the recommendation of the Heritage Council of New South Wales, do by this Order:

1. **revoke the Schedule of Exemptions to subsection 57(1) of the Heritage Act made under subsection 57(2) and published in the Government Gazette on 22 February 2008; and**

2. **grant standard exemptions from subsection 57(1) of the Heritage Act 1977, described in the Schedule attached.**

FRANK SARTOR

Minister for Planning

Sydney, 11 July 2008

SCHEDULE OF EXEMPTIONS TO SUBSECTION 57(1) OF THE

HERITAGE ACT 1977

MADE UNDER SUBSECTION 57(2)

GENERAL CONDITIONS

1. These general conditions apply to all of the following Exemptions.

2. Anything done pursuant to the following Exemptions must be carried out in accordance with relevant Guidelines issued by the Heritage Branch including *"The Maintenance of Heritage Assets: A Practical Guide" 1998, "Movable Heritage Principles" 2000 and "The Heritage Council Policy on Managing Change to Heritage Items"*.

3. The following Standard Exemptions do not apply to anything affecting objects, places, items or sites of heritage significance to Aboriginal people or which affect traditional access by Aboriginal people.

4. The Director, and Managers employed by the Heritage Branch,- Department of Planning; the Executive Director, Tenant and Asset Management Services, employed by the Sydney Harbour Foreshore Authority; the Executive Director Culture & Heritage employed by the Department of Environment and Climate Change and the General Manager, Sustainability employed by the Sydney Water Corporation may perform any of the functions of the Director-General of the Department of Planning (Director-General) under these exemptions.

The authorisation to the Executive Director, Tenant and Asset Management Services of the Sydney Harbour Foreshore Authority is restricted to land for which it is the delegated approval body under section 169 of the Heritage Act, and the preparation and submission of information required to demonstrate that compliance with the criteria contained in these exemptions is satisfied, must not be carried out by the Executive Director, Tenant and Asset Management Services.

The authorisation to the Executive Director Culture & Heritage of the Department of Environment and Climate Change is restricted to land for which it is the delegated approval body under section 169 of the Heritage Act, and the preparation and submission of information required to demonstrate that compliance with the criteria contained in these exemptions is satisfied, must not be carried out by the Executive Director Culture & Heritage.

The authorisation to the General Manager, Sustainability employed by the Sydney Water Corporation is restricted to land for which it is the delegated approval body under section 169 of the Heritage Act, and the preparation and submission of information required to demonstrate that compliance with the criteria contained in these exemptions is

satisfied, must not be carried out by the General Manager, Sustainability.

5. In these Exemptions, words shall be given the same meaning as in the *Heritage Act 1977* ("the Act") unless the contrary intention appears from the context of the exemption.

6. Anything done pursuant to the following Exemptions must be specified, supervised and carried out by people with knowledge, skills and experience appropriate to the work.

Guidelines

In addition to the above guidelines listed in paragraph two, the Heritage Council adopted further guidelines on 7 April 2004 (revised 2009) for use in interpreting and applying the standard exemptions.

If it is unclear whether proposed development satisfies the requirements of these exemptions, an application will be required under section 60 of the Heritage Act.

STANDARD EXEMPTION 1: MAINTENANCE AND CLEANING

1. The following maintenance and cleaning does not require approval under subsection 57(1) of the Act:

(a) the maintenance of an item to retain its condition or operation without the removal of or damage to the existing fabric or the introduction of new materials;

(b) cleaning including the removal of surface deposits, organic growths or graffiti by the use of low pressure water (less than 100 psi at the surface being cleaned) and neutral detergents and mild brushing and scrubbing.

NOTE 1: Traditional finishes such as oils and waxes must continue to be used for timber surfaces rather than modern alternative protective coatings such as polyurethane or acrylic which may seal the surface and can cause damage.

NOTE 2: Surface patina which has developed on the fabric may be an important part of the item's significance and if so needs to be preserved during maintenance and cleaning.

Guidelines

Maintenance is distinguished from repairs, restoration and reconstruction as it does not involve the removal of or damage to existing fabric or the introduction of new materials. It is a continuing process of protective care. Typical maintenance activity includes:

- *the removal of vegetation and litter from gutters and drainage systems;*
- *resecuring and tightening fixings of loose elements of building fabric;*
- *lubricating equipment and services which have moving parts;*
- *the application of protective coatings such as limewash, polish, oils and waxes to surfaces which have previously had such coatings applied; and*
- *cleaning by the removal of surface deposits using methods other than aggressive mechanical or chemical techniques such as high pressure, high temperature or strong solvents which may affect the substrate.*

This standard exemption applies to the maintenance of all types of heritage items including buildings, works, landscapes, cemeteries and movable heritage. Reference should be made to other relevant standard exemptions (#12, 14 and 17) for particular types of items.

STANDARD EXEMPTION 2: REPAIRS

1. 1. Repair to an item which is of the type described in (a) or (b) below does not require approval under subsection 57(1) of the Act:

(a) the replacement of services such as cabling, plumbing, wiring and fire services that uses existing service routes, cavities or voids or replaces existing surface mounted services and does not involve damage to or the removal of significant fabric;

(b) the repair (such as refixing and patching) or the replacement of missing, damaged or deteriorated fabric that is beyond further maintenance, which matches the existing fabric in appearance, material and method of affixing and does not involve damage to or the removal of significant fabric.

NOTE 1: Repairs must be based on the principle of doing as little as possible and only as much as is necessary to retain and protect the element. Therefore replacement must only occur as a last resort where the major part of an element has decayed beyond further maintenance.

NOTE 2: Any new materials used for repair must not exacerbate the decay of existing fabric due to chemical incompatibility, obscure existing fabric or limit access to existing fabric for future maintenance.

NOTE 3: Repair must maximise protection and retention of fabric and include the conservation of existing detailing, such as vents, capping, chimneys, carving, decoration or glazing.

Guidelines

This standard exemption is not intended to allow the cumulative replacement of large amounts or a high proportion of the fabric of an item. If replacement of large amounts of fabric is necessary, an application will be required to be submitted under s. 60 of the Heritage Act. If there is uncertainty about whether the proposed extent of repair is exempt from approval, advice should be sought from the Heritage Branch, Department of Planning.

Repairs should have detailed specifications and carried out by licensed tradespeople with experience in the conservation of heritage buildings. It is essential that the composition of elements of the fabric such renders, mortars, timber species and metal types remain the same to assist with matching appearance and avoiding chemical incompatibility.

Repair may involve reconstruction which means returning an item to a known earlier state. This may involve the use of new or recycled materials.

Reconstruction must satisfy a four-part test to qualify for exemption from approval:

1. *The nature of the earlier state being reconstructed must be known. Where there is conjecture about the earlier state of the fabric or where it is proposed to change the appearance, material or method of fixing of the fabric an application under s.60 of the Heritage Act will be required.*

2. *The replacement fabric must be matching in appearance and method of fixing. The use of salvaged or recycled fabric can be a valuable resource in matching appearance in preference to the use of new fabric which may appear obtrusive. However the damage to other heritage buildings by the salvaging of fabric for reuse is unacceptable. Salvaged materials must be judiciously sourced so as not to encourage secondary damage to other heritage resources. The use of artificial ageing techniques to assist the matching of new with original fabric is only advocated where there is an obtrusive mismatch of materials which negatively impacts on the heritage significance of the item. Ideally, new and original fabric should be subtly discernable on close examination to assist interpretation of the history of change to the building.*

3. *The fabric being replaced must be beyond further maintenance. The replacement of fabric may only occur where fabric is missing or it is so damaged or deteriorated that it is beyond further maintenance. In many cases the judgement about the level of deterioration and the effectiveness of further maintenance will require the advice of a person who is suitably experienced in similar heritage conservation projects. If it is unclear that the fabric is beyond further maintenance, its replacement will require the submission of an application under s. 60 of the Heritage Act.*

4. *Significant fabric must not be damaged or removed. In all cases of repair, the damage or removal of significant fabric is not permitted without approval. Significant fabric is that which contributes to the heritage significance of the item. The identification of the level of significance of fabric will usually require the advice of a person who is suitably experienced in similar heritage conservation projects. The damage or removal of significant fabric will require the submission of an application under s. 60 of the Heritage Act.*

New material used in repairs should where possible be date stamped in a location which is not conspicuous but is legible on close examination. Archival recording of removed and replacement fabric is advocated and should be used in interpretive displays where practicable.

STANDARD EXEMPTION 3: PAINTING

1. **Painting does not require approval under subsection 57(1) of the Act if the painting:**

   (a) does not involve the disturbance or removal of earlier paint layers other than that which has failed by chalking, flaking, peeling or blistering;

   (b) involves over-coating with an appropriate surface as an isolating layer to provide a means of protection for significant earlier layers or to provide a stable basis for repainting; and

   (c) employs the same colour scheme and paint type as an earlier scheme if they are appropriate to the substrate and do not endanger the survival of earlier paint layers.

2. **Painting which employs a different colour scheme and paint type from an earlier scheme does not require approval under subsection 57(1) of the Act, provided that:**

   (a) the Director-General is satisfied that the proposed colour scheme, paint type, details of surface preparation and paint removal will not adversely affect the heritage significance of the item; and

   (b) the person proposing to undertake the painting has received a notice advising that the Director-General is satisfied.

3. **A person proposing to undertake repainting of the kind described in paragraph 2 must write to the Director-General and describe the proposed colour scheme, paint type, details of surface preparation and paint removal involved in the repainting. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 2(a) the Director-General shall notify the applicant.**

NOTE: Preference should be given to the re-establishment of historically significant paint schemes of the item that are appropriate to the significance of the building.

Guidelines

Painting of surfaces which have not previously been painted such as face brickwork, stone, concrete or galvanised iron is likely to adversely affect the heritage significance of the item and is not exempt from approval under this standard exemption. Likewise, the stripping of paint coatings which were intended to be protective may expose the substrate to damage and cause the loss of the historical record and significance of the building. In cases where surface preparation has revealed significant historic paint layers, repainting should facilitate the interpretation of the evolution of the building by displaying appropriately located sample patches of historic paint schemes. This

information should also be examined if it is proposed to recreate earlier finishes or paint schemes.

Paint removal of failed layers to achieve a stable base for repainting is exempt from approval but intervention should be minimised to avoid the loss of the significant historical record. Where old paint layers are sound they should be left undisturbed. The removal of paint with a high content of lead or other hazardous materials requires considerable care and use of experienced tradespeople as its disturbance can create health hazards. If the removal of such paint layers will adversely affect the heritage significance of the item, an application will be required under section 60 of the Heritage Act.

Reference should be made to The Maintenance Series*, NSW Heritage Branch, particularly Information Sheets* 6.2 Removing Paint from Old Buildings*,* 7.2 Paint Finishes *and* 7.3 Basic Limewash *which are available online at www.heritage.nsw.gov.au.*

STANDARD EXEMPTION 4: EXCAVATION

1. Excavation or disturbance of land of the kind specified below does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a), (b) or (c) have been met and the person proposing to undertake the excavation or disturbance of land has received a notice advising that the Director-General is satisfied that:

(a) an archaeological assessment, zoning plan or management plan has been prepared in accordance with Guidelines published by the Heritage Council of NSW which indicates that any relics in the land are unlikely to have State or local heritage significance; or

(b) the excavation or disturbance of land will have a minor impact on archaeological relics including the testing of land to verify the existence of relics without destroying or removing them; or

(c) a statement describing the proposed excavation demonstrates that evidence relating to the history or nature of the site, such as its level of disturbance, indicates that the site has little or no archaeological research potential.

2. Excavation or disturbance of land of the kind specified below does not require approval under subsection 57(1) of the Act:

(a) the excavation or disturbance of land is for the purpose of exposing underground utility services infrastructure which occurs within an existing service trench and will not affect any other relics;

(b) the excavation or disturbance of land is to carry out inspections or emergency maintenance or repair on underground utility services and due care is taken to avoid effects on any other relics;

(c) the excavation or disturbance of land is to maintain, repair, or replace underground utility services to buildings which will not affect any other relics;

(d) the excavation or disturbance of land is to maintain or repair the foundations of an existing building which will not affect any associated relics;

(e) the excavation or disturbance of land is to expose survey marks for use in conducting a land survey

3. A person proposing to excavate or disturb land in the manner described in paragraph 1 must write to the Director-General and describe the proposed excavation or disturbance of land and set out why it satisfies the criteria set out in paragraph 1. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1 (a), (b) or (c) the Director-General shall notify the applicant.

NOTE 1: Any excavation with the potential to affect Aboriginal objects must be referred to the Director-General of the Department of Environment and Climate Change.

NOTE 2: If any Aboriginal objects are discovered on the site, excavation or disturbance is to cease and the Department of Environment and Climate Change is to be informed in accordance with section 91 of the National Parks and Wildlife Act, 1974.

NOTE 3: This exemption does not allow the removal of State significant relics.

NOTE 4: Where substantial intact archaeological relics of State or local significance, not identified in the archaeological assessment, zoning plan, management plan or statement required by this exemption, are unexpectedly discovered during excavation, work must cease in the affected area and the Heritage Council must be notified in writing in accordance with section 146 of the Act. Depending on the nature of the discovery, additional assessment and possibly an excavation permit may be required prior to the recommencement of excavation in the affected area.

NOTE 5: Archaeological research potential of a site is the extent to which further study of relics which are likely to be found is expected to contribute to improved knowledge about NSW history which is not demonstrated by other sites or archaeological resources.

STANDARD EXEMPTION 5: RESTORATION

1. **Restoration of an item by returning significant fabric to a known earlier location without the introduction of new material does not require approval under subsection 57(1) of the Act.**

2. **The following restoration does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) have been met and the person proposing to undertake the restoration has received a notice advising that the Director-General is satisfied:**

   (a) the restoration of an item without the introduction of new material (except for fixings) to reveal a known earlier configuration by removing accretions or reassembling existing components which does not adversely affect the heritage significance of the item.

3. **A person proposing to undertake restoration of the kind described in paragraph 2 must write to the Director-General and set out why there is a need for restoration to be undertaken and the proposed material and method of restoration. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 2(a), the Director-General shall notify the applicant.**

Guidelines

Restoration in accordance with clause 1 of this standard exemption does not involve the removal of fabric and only relates to the return of fabric which has been removed to storage or has been dislodged from its original location.

STANDARD EXEMPTION 6: DEVELOPMENT ENDORSED BY THE HERITAGE COUNCIL OR DIRECTOR-GENERAL

1. Minor development specifically identified as exempt development which does not materially impact on heritage significance, by a conservation policy or strategy within a conservation management plan which has been endorsed by the Heritage Council of NSW or by a conservation management strategy endorsed by the Director-General does not require approval under subsection 57(1) of the Act.

2. A person proposing to do anything of the kind described in paragraph 1 must write to the Director-General and describe the proposed development. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1, the Director-General shall notify the applicant.

Guidelines

This standard exemption does not exempt development that is consistent with a conservation policy or strategy contained in an endorsed conservation management plan or interim conservation management strategy other than development that is specifically identified as exempt development in that conservation plan or strategy.

STANDARD EXEMPTION 7: MINOR ACTIVITIES WITH LITTLE OR NO ADVERSE IMPACT ON HERITAGE SIGNIFICANCE

1. Anything which in the opinion of the Director-General is of a minor nature and will have little or no adverse impact on the heritage significance of the item does not require approval under subsection 57(1) of the Act.

2. A person proposing to do anything of the kind described in paragraph 1 must write to the Director-General and describe the proposed activity. If the Director-General is satisfied that the proposed activity meets the criteria set out in paragraph 1, the Director-General shall notify the applicant.

Guidelines

This standard exemption has the potential to relate to a wide range of minor development. In determining whether a proposed development is minor the Director may have regard to the context of the particular heritage item such as its size and setting. For instance a development may be considered to be minor in the context of Prospect Reservoir's 1200ha curtilage whereas a similar proposal affecting an item on a smaller site may not be considered to be minor.

In order to assess whether a proposal has an adverse affect on heritage significance it is necessary to submit a clear and concise statement of the item's heritage significance and an assessment of whether a proposal impacts on that significance.

STANDARD EXEMPTION 8: NON-SIGNIFICANT FABRIC

1. **The following development does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) have been met and the person proposing to undertake the development has received a notice advising that the Director-General is satisfied:**

   (a) the alteration of a building involving the construction or installation of new fabric or services or the removal of building fabric which will not adversely affect the heritage significance of the item.

2. **A person proposing to do anything of the kind described in paragraph 1 must write to the Director-General and describe the proposed development. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1(a), the Director-General shall notify the applicant.**

Guidelines

In order to assess the level of significance of fabric it is necessary to submit a clear and concise statement of the item's heritage significance and to grade the fabric of the place in accordance with its association with or impact on that significance. It may not always be concluded that more recent fabric is of less or no heritage significance.

STANDARD EXEMPTION 9: CHANGE OF USE

1. **The change of use of an item or its curtilage or the commencement of an additional or temporary use does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) and (b) have been met and the person proposing to undertake the change of use has received a notice advising that the Director-General is satisfied:**

   (a) the use does not involve the alteration of the fabric, layout or setting of the item or the carrying out of development other than that permitted by other standard or site specific exemptions; and

   (b) the use does not involve the cessation of the primary use for which the building was erected, a later significant use or the loss of significant associations with the item by current users;

2. A person proposing to change the use of an item or its curtilage or to commence an additional or temporary use of an item or its curtilage in the manner described in paragraph 1 must write to the Director-General and describe the changes proposed. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1(a) and (b), the Director-General shall notify the applicant.

.

Guidelines

For the purposes of this standard exemption any change of use which is inconsistent with specific conditions of any previous approval or consent such as hours of operation or nature of conduct of an activity requires approval under section 57(1) or the modification of an approval under section 65A of the Heritage Act.

STANDARD EXEMPTION 10: NEW BUILDINGS

1. **Subdivision under the *Strata Scheme (Freehold Development) Act* or *Strata Scheme (Leasehold Development) Act* of the interior of a building that has been constructed since the listing of the item on the State Heritage Register or the publication of an interim heritage order in the Gazette which applies to the land does not require approval under subsection 57(1) of the Act.**

2. **Alteration to the interior of a building which has been constructed since the listing of the item on the State Heritage Register or the publication of an interim heritage order in the Gazette which applies to the land does not require approval under subsection 57(1) of the Act.**

Guidelines

Subdivision to which clause 1 of this standard exemption applies must not subdivide the curtilage of the exterior of a building other than approved car spaces. A strata plan which otherwise proposes the subdivision of the curtilage of a heritage item requires approval under section 57(1) of the Heritage Act.

For the purposes of clause 2 of this standard exemption, alterations to the interior of a building:

- *do not include internal alterations to additions to buildings which existed prior to the listing of the site on the State Heritage Register or publication of the interim heritage order;*
- *must not affect the external appearance of the building such as by balcony enclosure or window screening; and*
- *must not be inconsistent with any specific conditions of a previous approval.*

Such alterations require approval under section 57(1) of the Heritage Act.

STANDARD EXEMPTION 11: TEMPORARY STRUCTURES

1. The erection of temporary structures does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) and (b) have been met and the person proposing to erect the structure has received a notice advising that the Director-General is satisfied:

(a) the structure will be erected within and used for a maximum period of 4 weeks after which it will be removed within a period of 2 days and not erected again within a period of 6 months; and

(b) the structure is not to be located where it could damage or endanger significant fabric including landscape or archaeological features of its curtilage or obstruct significant views of and from heritage items.

2. A person proposing to erect a structure of the kind described in paragraph 1 must write to the Director-General and set out the nature of the structure, the use for the structure and how long it will remain in place and the next occasion on which it is anticipated that the structure will be erected. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraphs 1(a) and 1(b) the Director-General shall notify the applicant.

Guidelines

The cumulative impact of the multiple use of this standard exemption will be considered by the Director in the assessment of the simultaneous construction of a number of temporary structures or a succession of temporary structures which may have a prolonged adverse impact on heritage significance of the item.

STANDARD EXEMPTION 12: LANDSCAPE MAINTENANCE

1. **Landscape maintenance which is of the type described below does not require approval under subsection 57(1) of the Act:**

   (a) weeding, watering, mowing, top-dressing, pest control and fertilizing necessary for the continued health of plants, without damage or major alterations to layout, contours, plant species or other significant landscape features;

   (b) pruning (to control size, improve shape, flowering or fruiting and the removal of diseased, dead or dangerous material), not exceeding 10% of the canopy of a tree within a period of 2 years;

   (c) pruning (to control size, improve shape, flowering or fruiting and the removal of diseased, dead or dangerous material) between 10% and 30% of the canopy of a tree within a period of 2 years;

   (d) removal of dead or dying trees which are to be replaced by trees of the same species in the same location; or

   (e) tree surgery by a qualified arborist, horticulturist or tree surgeon necessary for the health of those plants.

2. **A person proposing to undertake landscape maintenance in the manner described in paragraph 1(b) 1(c) or 1(d) must write to the Director-General and describe the maintenance proposed and provide certification by a qualified or experienced arborist, horticulturist or tree surgeon that the maintenance is necessary for the tree's health or for public safety. If the Director-General is satisfied that the proposed maintenance meets these criteria, the Director-General shall notify the applicant.**

NOTE 1: In relation to cemeteries, landscape features include monuments, grave markers, grave surrounds, fencing, path edging and the like.

NOTE 2: Other standard exemptions may apply to landscape maintenance such as #4 Excavation and #6 Development endorsed by the Heritage Council; and #7 Minor works with no adverse heritage impact.

Guidelines

Landscape features and gardens can be of heritage significance in their own right. They are often vital to the curtilage of a heritage item and fundamental to the setting of other (eg; built or archaeological) heritage items and important to the appreciation of their heritage significance. Landscape setting is by its nature evolving and often requires more regular maintenance than other elements of heritage fabric. Horticultural advice may be required to ensure a regime of maintenance appropriate to the retention of the heritage significance of a place.

General advice about landscape maintenance is provided by The Maintenance of Heritage Assets: A Practical Guide *Information Sheet 9.1* Heritage Gardens and Grounds*, printed versions available from the Heritage Branch, Department of Planning.*

General advice about heritage gardens is also available on the Heritage Branch website at: http://www.heritage.nsw.gov.au/06_subnav_10.htm and at: www.gardenhistorysociety.org.au.

STANDARD EXEMPTION 13: SIGNAGE

1. **The erection of signage which is of the types described in (a) or (b) below does not require approval under subsection 57(1) of the Act:**

   (a) temporary signage which is located behind or on the glass surface of a shop window which is not internally illuminated or flashing and is to be removed within eight weeks; or

   (b) a real estate sign indicating that the place is for auction, sale or letting and related particulars and which is removed within 10 days of the sale or letting of the place;

2. **The erection of signage which is of the types described in (a) or (b) below does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) and (b) respectively have been met and the person proposing to erect it has received a notice advising that the Director-General is satisfied:**

   (a) the erection of non-illuminated signage for the sole purpose of providing information to assist in the interpretation of the heritage significance of the item and which will not adversely affect significant fabric including landscape or archaeological features of its curtilage or obstruct significant views of and from heritage items; or

   (b) signage which is in the form of a flag or banner associated with a building used for a purpose which requires such form of promotion such as a theatre or gallery, which is displayed for a maximum period of eight weeks and which will not adversely affect significant fabric including landscape or archaeological features of its curtilage;

3. **A person proposing to erect signage of the kind described in paragraph 2 must write to the Director-General and describe the nature and purpose of the advertising or signage. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 2(a) or 2(b), the Director-General shall notify the applicant.**

4. **Signage of the kind described in paragraphs 1 and 2 must:**

   (a) not conceal or involve the removal of signage which has an integral relationship with the significance of the item;

   (b) be located and be of a suitable size so as not to obscure or damage significant fabric of the item;

   (c) be able to be later removed without causing damage to the significant fabric of the item; and

   (d) reuse existing fixing points or insert fixings within existing joints without damage to adjacent masonry.

Guidelines

In addition to the requirements of clause 4 of the standard exemptions, signage may be controlled by development control plans or signage policies prepared by the relevant local council. The operation of the standard exemptions do not affect the requirements for consent by local councils or the need to satisfy any signage policies which may have been adopted by them.

Additional forms of signage not addressed by this standard exemption may not require approval under section 57(1) of the Heritage Act if they satisfy the requirements of other standard exemptions such as Standard Exemption 7 (Minor Activities with no Adverse Impact on Heritage Significance) or Standard Exemption 8 (Non-significant Fabric).

Signage in accordance with clause 2(a) of the standard exemption for the purpose of assisting the interpretation of heritage significance:

- *requires approval under section 57(1) of the Heritage Act if additional information is provided which is unrelated to heritage interpretation such as commercial promotion or sponsorship; and*

- *must be in accordance with* Interpreting Heritage Places and Items *published by the Heritage Council and available online.*

STANDARD EXEMPTION 14: BURIAL SITES AND CEMETERIES

1. Development on land within a burial site or cemetery which is of the type described in (a), (b) or (c) below does not require approval under subsection 57(1) of the Act:

(a) the creation of a new grave;

(b) the erection of monuments or grave markers in a place of consistent character, including materials, size and form, which will not be in conflict with the character of the place; or

(c) an excavation or disturbance of land for the purpose of carrying out conservation or repair of monuments or grave markers;

provided that there will be no disturbance to human remains, to relics in the form of grave goods, associated landscape features or to a place of Aboriginal heritage significance.

2. A person proposing to carry out development in the manner described in paragraph 1(b) or (c) must write to the Director-General and describe the development proposed. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1, the Director-General shall notify the applicant.

3. This exemption does not apply to the erection of above-ground chambers, columbaria or vaults, or the designation of additional areas to be used as a burial place.

NOTE 1: Other standard exemptions apply to the maintenance, cleaning and repair of burial sites and cemeteries.

Guidelines

In addition to burial remains and artefacts, above ground cemetery elements may include headstones, footstones and other burial markers or monuments and associated elements such as grave kerbing, iron grave railings, grave furniture, enclosures and plantings. It is important that cemeteries listed on the State Heritage Register have a conservation policy or conservation management plan endorsed by the Heritage Council and that it records the history and significant fabric of the place with policies for conservation, relocation and the erection of new monuments and grave markers.

Additional advice about the management of heritage cemeteries is provided in:

- Cemeteries: Guidelines for their Care and Conservation, *Heritage Council of NSW and Department of Planning, 1992;*
- Skeletal Remains, *NSW Heritage Council, 1998;*
- Guidelines for Cemetery Conservation, *National Trust of Australia (NSW), 2002.*

STANDARD EXEMPTION 15: COMPLIANCE WITH MINIMUM STANDARDS AND ORDERS

1. **Development which is required for the purpose of compliance with the minimum standards set out in Part 3 of the *Heritage Regulation 1999* or an order issued under either:**

   (a) section 120 of the *Heritage Act 1977* regarding minimum standards of maintenance and repair; or

   (b) section 121S of the *Environmental Planning and Assessment Act 1979* regarding an order which is consistent with a submission by the Heritage Council under subsection 121S(6) of that Act;

   does not require approval under subsection 57(1) of the Act.

Guidelines

This standard exemption is intended to facilitate and expedite compliance with orders and minimum standards of maintenance and repair.

The Minimum Standards of Maintenance and Repair *replaced the "wilful neglect" provisions of the Heritage Act in 1999. The minimum standards are contained in Part 3 of the Heritage Regulation 2005 and are reproduced in the Heritage Information Series published by the Heritage Branch, Department of Planning. The minimum standards only apply to items listed on the State Heritage Register and relate to:*

- *weather protection;*
- *fire prevention and protection;*
- *security; and*
- *essential maintenance and repair to prevent serious or irreparable damage.*

Maintenance and repair which exceed the minimum standards in the Regulation may be exempt from approval under other standard exemptions (refer to #1 and #2).

Orders under s.121S(6) of the EP&A Act are those given by a council or other consent authority in relation to an item listed on the State Heritage Register, land to which an interim heritage order applies or a heritage item listed under an environmental planning instrument. Orders must not be given in relation to items listed on the State Heritage Register or land to which an interim heritage order relates unless the consent authority has given notice of it to the Heritage Council and considered any submission made by it.

STANDARD EXEMPTION 16: SAFETY AND SECURITY

1. **The following development does not require approval under subsection 57(1) of the Act, provided that the Director-General is satisfied that the criteria in (a) or (b) have been met and the person proposing to undertake the development has received a notice advising that the Director-General is satisfied:**

   (a) the erection of temporary security fencing, scaffolding, hoardings or surveillance systems to prevent unauthorised access or secure public safety which will not adversely affect significant fabric of the item including landscape or archaeological features of its curtilage; or

   (b) development, including emergency stabilisation, necessary to secure safety where a building or work or part of a building or work has been irreparably damaged or destabilised and poses a safety risk to its users or the public.

2. **A person proposing to undertake development of the kind described in paragraph 1 must write to the Director-General and describe the development and, if it is of the kind set out in 1(b), provide certification from a structural engineer having experience with heritage items confirming the necessity for the development with regard to the criteria set out in 1(b) and any adverse impact on significant fabric. If the Director-General is satisfied that the proposed development meets the criteria set out in paragraph 1(a) or (b), the Director-General shall notify the applicant.**

Guidelines

Development exempt under this standard exemption must be for the temporary or emergency securing of safety for users or the public. Permanent upgrading of site or building security may be exempt under other standard exemptions such as #7 (Minor Activities with little or no Adverse Impact on Heritage Significance) or #8 (Non-significant Fabric). Development described in 1(b) of this exemption is intended to apply in circumstances where there has been damage caused by a sudden change in circumstances of the building such as a catastrophic event, rather than safety risks which may arise from ongoing neglect of maintenance.

Emergency maintenance and repairs such as required following a storm event may be exempt under other standard exemptions such as #1 (Maintenance and Cleaning) and #2 (Repairs). More intrusive means of upgrading security which may damage significant fabric will require the submission of an application under section 60 of the Heritage Act.

Development in accordance with this exemption must be undertaken with minimal intervention to significant fabric.

STANDARD EXEMPTION 17: MOVABLE HERITAGE ITEMS

1. **The temporary relocation of movable heritage items, including contents, fixtures and objects, to ensure their security, maintenance and preservation, for conservation or exhibition, to ensure health or safety, the need for a controlled environment for those heritage items, or to protect the place, and which are to be returned to their present location within six months, does not require approval under subsection 57(1) of the Act.**

2. **A person proposing to relocate a movable heritage item as set out in paragraph 1 must advise the Director-General in writing of the proposed location and the reasons for its relocation. If the Director-General is satisfied that the temporary relocation meets the criteria set out in paragraph 1 the Director-General shall notify the applicant.**

Guidelines

Movable heritage items or objects which are listed on the State Heritage Register must be specifically referred to in the gazetted listing. Unless specifically listed, the movable content of buildings such as furniture, paintings and other decoration is not movable heritage for the purposes of the Heritage Act which triggers approval requirements to "move, damage or destroy it".

The permanent relocation of an item of movable heritage such as listed ships or railway rolling stock will require the submission of an application under section 60 of the Heritage Act.

Additional advice regarding movable heritage is provided by:

- Objects in Their Place: An Introduction to Movable Heritage, *NSW Heritage Council, 1999; and*
- Movable Heritage Principles*, NSW Heritage Council and Ministry for the Arts, 1999.*

END

Appendix D

Existing Site Specific Exemptions

SCHEDULE "B"

All those pieces or parcels of land shown on the plan catalogued HC 2298 in the office of the Heritage Council of New South Wales. Parish of Prospect, County of Cumberland.

HERITAGE ACT 1977

Direction Pursuant to Section 34 (1) (a) to List an Item on the State Heritage Register

Linden Observatory Complex

SHR No. 1807

IN pursuance of section 34 (1) (a) of the Heritage Act 1977, I, the Minister for Planning, having considered a recommendation of the Heritage Council of New South Wales, direct the Council to list the item of environmental heritage specified in Schedule "A" on the State Heritage Register. This listing shall apply to the curtilage or site of the item, being the land described in Schedule "B".

Sydney, 31st day of January 2010.

The Hon. TONY KELLY, M.L.C.,
Minister for Planning

SCHEDULE "A"

The item known as Linden Observatory Complex, situated on the land described in Schedule "B".

SCHEDULE "B"

All those pieces or parcels of land known as Lot 1 DP 575127 in Parish of Linden, County of Cook shown on the plan catalogued HC 2301 in the office of the Heritage Council of New South Wales.

HERITAGE ACT 1977

Direction Pursuant to Section 34 (1) (a) to List an Item on the State Heritage Register

Luna Park Precinct

SHR No. 1811

IN pursuance of section 34 (1) (a) of the Heritage Act 1977, I, the Minister for Planning, having considered a recommendation of the Heritage Council of New South Wales, direct the Council to list the item of environmental heritage specified in Schedule "A" on the State Heritage Register. This listing shall apply to the curtilage or site of the item, being the land described in Schedule "B". The listing is subject to the exemptions from approval under section 57 (2) of the Heritage Act 1977, described in Schedule "C" and in addition to the standard exemptions.

Sydney, 31st day of January 2010.

The Hon. TONY KELLY, M.L.C.,
Minister for Planning

SCHEDULE "A"

The item known as Luna Park Precinct, situated on the land described in Schedule "B".

SCHEDULE "B"

All those pieces or parcels of land known as Lot 4 of Deposited Plan 1066900; Lot 3 of DP1066900; Lot 2 of DP1066900; Lot 1247 of DP48514; Lot 12 DP1113743, Parish of Willoughby, County of Cumberland shown on the plan catalogued HC 2293 in the office of the Heritage Council of New South Wales.

SCHEDULE "C"

Site Specific Exemptions

1. Any action specifically identified as an exemption in a Conservation Management Plan prepared for Luna Park, which has been endorsed by the Heritage Council of NSW;
2. Any action required to meet the obligations arising under the NSW Occupational Health and Safety Act 2000;
3. Replacement or removal of any amusement or ride (excluding the Wild Mouse, the Rotor, Coney Island and its contents, the Crystal Palace and the Entrance Face and Towers);
4. Installation of new amusements or rides in accordance with existing Development Consents as defined in Exemption number 9 of these Site Specific Exemptions;
5. Erection of signs relating to the operation of Luna Park in accordance with the existing Development Consents (including the approved signage strategy) listed in Exemption number 9 of these Site Specific Exemptions;
6. Removal of any post 1995 buildings or structures;
7. Repair, upgrading or replacement of post-1995 murals or artworks;
8. Erection of temporary structures related to the operations of Luna Park in accordance with existing Development Consents listed in Exemption number 9 of these Site Specific Exemptions;
9. Any development for which a valid development consent was issued prior to 31 August 2009 (North Sydney Council:DA427/00; MOD A3089/00) (Department of Planning: DA154-06-01; DA151-5-2002; MOD32-05-2002; MOD491-10-03; DA201-6-2002; MOD47-6-2002; DA264-8-2002; DA60-2-2003; MP06_0163) (Sydney Harbour Foreshore Authority DA491-10-03; MOD151-05-02; DA039-01-04; MOD154-06-1(1); DA75-02-04; MOD201-06-02(1); DA86-03-04; DA98-03-04; MOD201-06-02(2); MOD154-06-01(2); DA169-06-05; MOD154-06-01(3); DA131-08-06; DA109-08-07; DA056-05-07; MOD056-05-07(1); DA109-06-08; DA118-07-08; DA144-09-08.
10. Any action required by or obligations arising from the Luna Park Site Act 1990; and
11. Any action required by or obligations arising from any Luna Park Plan of Management that is prepared in accordance with the Luna Park Site Act 1990.

Appendix E

Archaeological Research Design for Luna Park, Sydney

Luna Park, Sydney—Archaeological Research Design

The Luna Park, Sydney Conservation Management Plan (CMP) provides an overview of past archaeological investigations and an assessment of the archaeological significance of Luna Park, based on a detailed Archaeological Assessment and Research Design (AARD) prepared in 2002.[1].

The following 'Research Design' is also derived from the 2002 AARD but has been adapted and updated to reflect the findings of subsequent archaeological investigations at the site for which an updated summary of results is provided below. A plan identifying the location of previous excavations is provided as Figure 3.

This report addresses historical archaeology (non-Aboriginal) only; as the level of physical disturbance means that Aboriginal objects are unlikely to be present and an Aboriginal due diligence assessment is not warranted. Nevertheless, it is important to ensure that procedures are in place to ensure that if Aboriginal objects were to be discovered or disturbed, they are correctly identified and assessed and appropriately managed.

This report also includes a plan to identify areas of the Luna Park site with the potential to contain archaeological resources (Figure 3). The flowchart in Figure 1 and Figure 2 site plan provide a guide to statutory management requirements for potential remains within and outside the State Heritage Register (SHR) boundary for the site. An overlay plan is also provided that identifies features associated with several phases of use and change that have occurred at the site, some of which are anticipated to have impacted the potential survival of earlier archaeological remains (Figure 5). These plans are included to inform management of the site's archaeological resource, both within and outside the SHR site boundary, to facilitate ongoing maintenance and development activity in the study area in a manner that minimises or eliminates damage to archaeological heritage values.

Statutory Compliance

In NSW, archaeological features may be afforded protection under the follow statutory controls:

- *National Parks and Wildlife Act 1974* (NSW) (NPW Act);
- *Heritage Act 1977* (NSW) (Heritage Act); and
- *Environmental Planning and Assessment Act 1979* (NSW) (EPA Act).

Relevant specific statutory controls are outlined in the Luna Park CMP itself. The following section only identifies statutory controls relevant to management of archaeological resources.

National Parks and Wildlife Act 1974 (NSW)

All Aboriginal objects and places receive statutory protection under the NSW National Parks and Wildlife Act 1974 (NPW Act). Aboriginal objects are defined as:

> *… physical evidence of the use of an area by Aboriginal people. They can also be referred to as 'Aboriginal sites', 'relics' or 'cultural material'.*[2]

If Aboriginal objects were to be found on the Luna Park, Sydney site, the Department of Planning, Industry and Environment (DPIE) must be informed in line with the requirements of Section 89(A) of the NPW Act. Applicants must seek approval prior to the disturbance of sites that are expected to contain Aboriginal objects and cultural material. Offences relating to the harm to, or desecration of, an Aboriginal

object or declared Aboriginal Place were introduced with the NPW Amendment (Aboriginal Objects and Places) Regulation 2010 on 1 October 2010. The definition of 'harm' includes destroying, defacing, damaging or moving an Aboriginal object or declared Aboriginal Place.

As discussed above, Aboriginal archaeology is not addressed in this assessment. It is unlikely that Aboriginal cultural material will be encountered at the site.

Heritage Act 1977 (NSW)

Luna Park, Sydney, was listed on the State Heritage Register (SHR) in March 2010 (#01811). Particular requirements and processes of the Heritage Act apply therefore apply. The approval of the Heritage Council of NSW (Heritage Council) is required for proposed works within the SHR boundary at Luna Park, except where such works are covered by standard or site-specific exemptions gazetted under Section 57(2) of the Heritage Act.

The Heritage Council is the usual approval body for approvals required by Section 57(1) in respect of items listed on the SHR. The Heritage Council has delegated this function to Place Management NSW (PMNSW) in accordance with Section 169 of the Heritage Act in relation to land owned or managed by PMNSW, where the proposal has no material effect, or does not involve removal of state significant relics.

The Heritage Act also affords statutory protection to 'relics' within parts of Luna Park that are outside the SHR boundary. The Act defines 'relic' as any deposit, object or material evidence that:

a) relates to the settlement of the area that comprises New South Wales, not being Aboriginal settlement, and

b) is of State or local heritage significance

Section 139–145 of the Heritage Act prevent the excavation of a relic, except in accordance with an excavation permit (or an exemption from the need for a permit) issued by the Heritage Council of NSW.

Section 139 [1] of the Heritage Act states that:

> *A person must not disturb or excavate land knowing or having reasonable cause to suspect that the disturbance or excavation will or is likely to result in a relic being discovered, exposed, moved, damaged or destroyed unless the disturbance or excavation is carried out in accordance with an excavation permit.*

Investigations related to known or potential historical archaeological 'relics' outside the SHR area of Luna Park should be undertaken in accordance with a statutory 'exception' or a permit issued in accordance with the Heritage Act.[3] A permit or exception is not required where archaeological investigations relate to buried 'works' rather than 'relics'.

PMNSW has delegation from the Heritage Council of NSW to approve excavation permits for minor work.

Exemptions

Section 57(2) of the Heritage Act provides for a number of exemptions to Section 57(1) approval requirements. Activities that fall within an exemption do not require approval of the Heritage Council. There are two types of exemptions: Standard and Specific.

Standard Exemptions apply to all items on the SHR and generally include minor and non-intrusive works. Typical exempted works include maintenance (to buildings and gardens), minor repairs and repainting in approved colours. Standard exemptions do not apply to the disturbance, destruction, removal or

exposure of archaeological relics. The Heritage Council's current Standard Exemptions are included at Appendix C of the CMP.

Site-Specific Exemptions (SSE) for Luna Park were gazetted on 5 March 2010 and are included as Appendix D of the CMP. In addition the CMP includes a range of additional site specific exemptions, which will apply if and when the CMP is s endorsed by the NSW Heritage Council or delegate. Proposed SSE 3 is relevant to the potential archaeological resource at Luna Park.

Proposed SSE 3: Archaeology

Archaeological works undertaken in accordance with this Archaeological Research Design are permitted. However, SSE 3 would not apply if features of State significance were to be discovered.

Should the Excavation Director of archaeological works at Luna Park assess any exposed 'relics' as being of potential State significance, work must cease in the area and consultation must occur with archaeologists at Heritage NSW to decide on the appropriate management action.

Management of the Archaeological Resource

The following diagram (Figure 1) provides a user guide to assist the management of potential archaeological resources at Luna Park. The flowchart clarifies the different statutory processes that apply depending on whether an area is located outside or within the SHR boundary for the site. These areas and their relevant archaeological management processes are also identified in Figure 2:

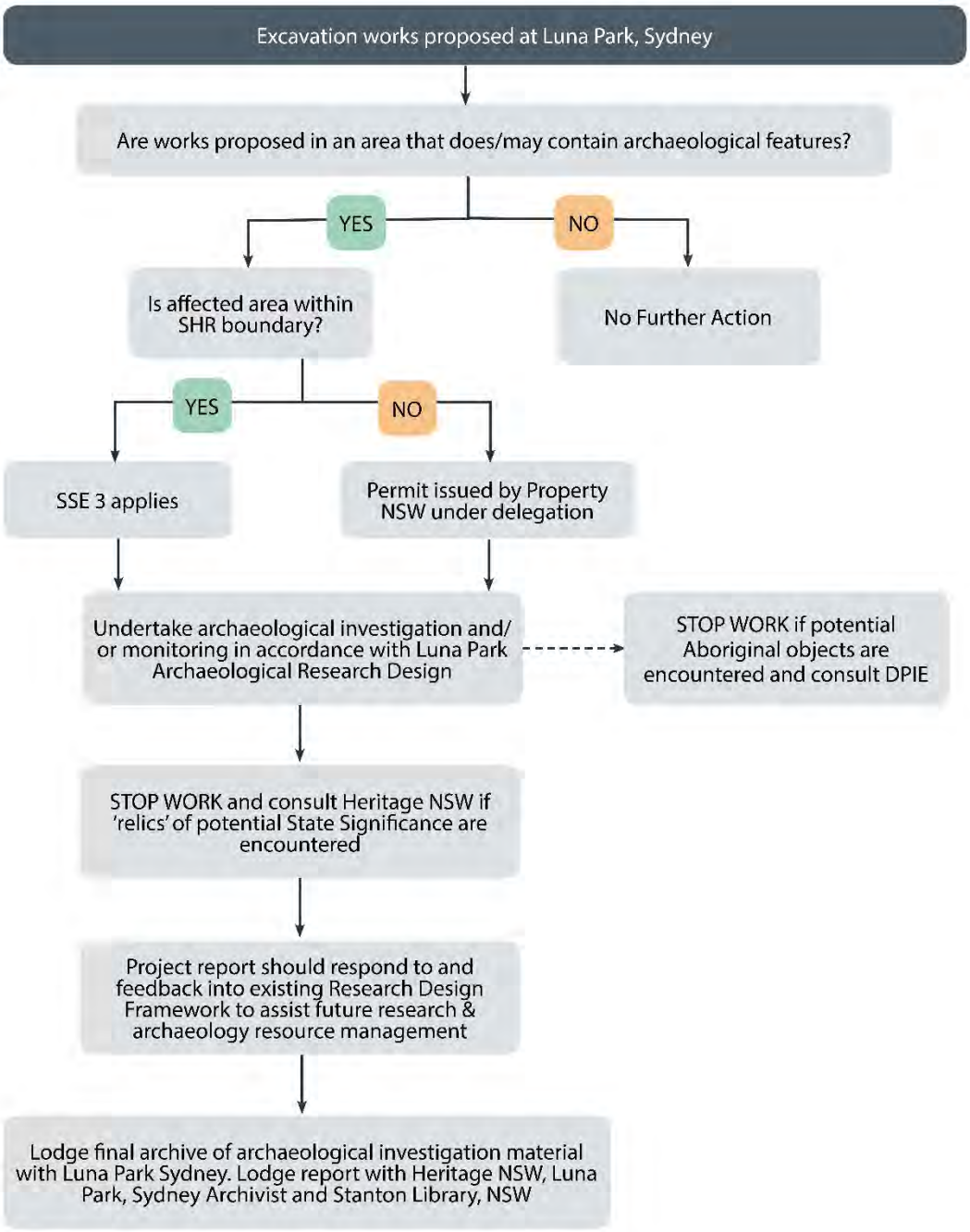


Figure 1 Proposed Luna Park Archaeological Management Process.

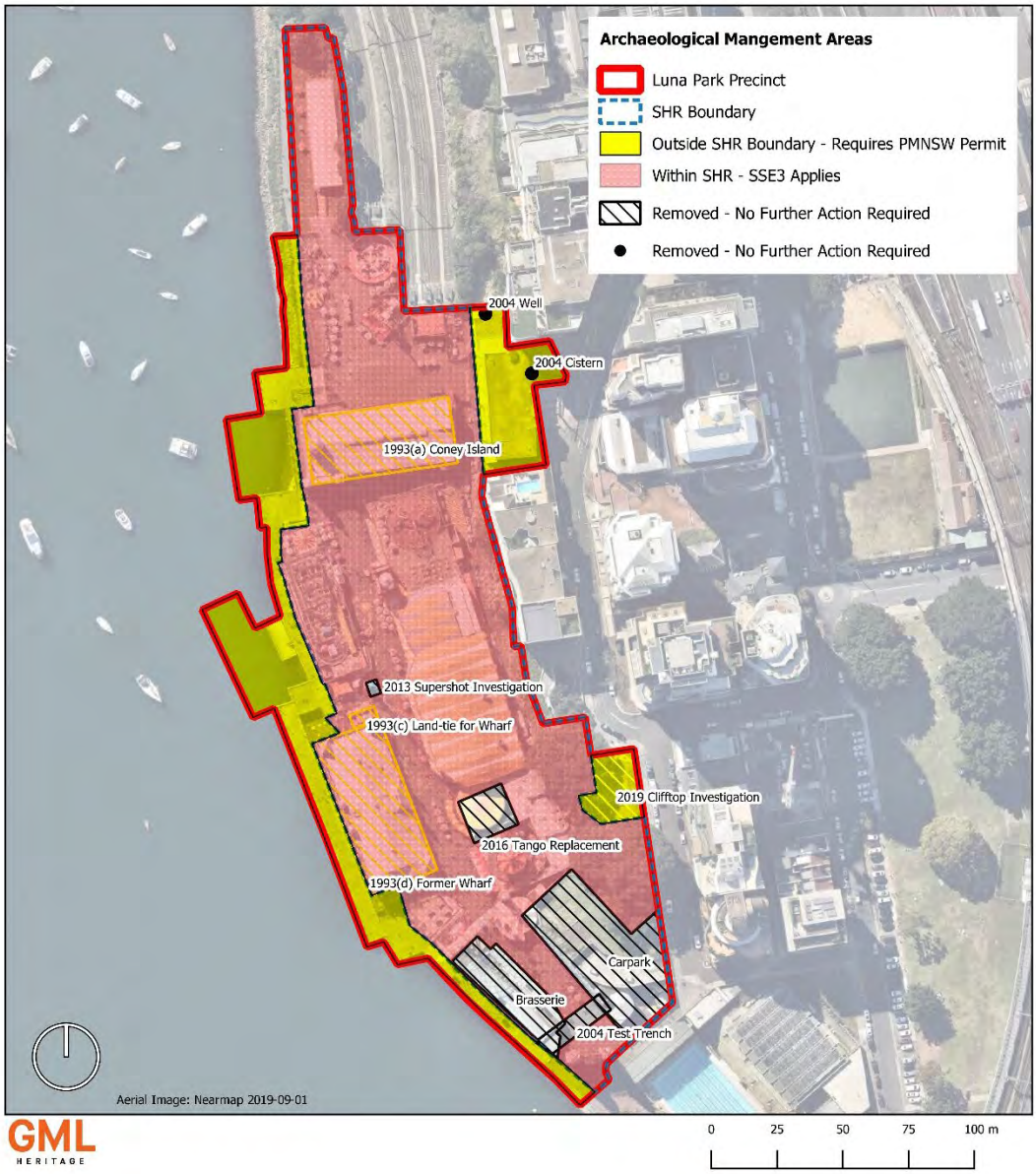


Figure 2 Plan showing archaeological management areas within the Luna Park Precinct. (Source: Nearmap 2019, overlay by GML)

Summary of Previous Archaeological Investigations at Luna Park

The Archaeological Assessment included as Section 5 in the Luna Park CMP identified several previous studies and a general summary of previous archaeological findings. This section provides an updated summary of the results from archaeological investigations conducted within the Luna Park Precinct between 1993 and 2019. Figure 3 identifies the location of the investigations discussed below.

E Higginbotham Consultant Archaeological Services, December 1993—*Report on the Archaeological Monitoring programme during the Redevelopment of Luna Park, Milsons Point, N.S.W*, prepared for Luna Park Reserve Trust & McLachlan Consultants

Archaeological monitoring of the Luna Park site was undertaken between January and November 1993 during excavation and installation of new services as part of redevelopment in the lead-up to the park reopening in 1995. Concrete slabs associated with previous phases of Luna Park usage were recorded throughout the program. A large area of quarried sandstone bedrock for provision of a level platform was also identified, though its location was not. The report noted that some of the quarried material was dumped to reclaim the foreshores.[4] None of the concrete slabs or fill layers were considered to have significance.

Remains of footings and other layers were observed under the floorboards in 'Coney Island' within the area previously used as a railway station. However, as works did not disturb the area no access or interpretation was possible.

During conservation works on the Crystal Palace all fabric was removed except the structural framework and footings. A photographic record was made of the exposed earlier underlying wharf, piers and decking which comprised planks laid diagonally across the supporting framework. Higginbotham noted its similarity to both historic and more recent Sydney Harbour wharf construction. In addition, a functional 'land-tie' made of two sections of railway line bolted together and secured to a corner wharf pier was observed and retained in situ here.[5]

Excavation for new service trenches exposed a twentieth-century underground brick and concrete stormwater retention chamber that was not considered to have significance.

Godden Mackay Logan, July 2004—Luna Park Archaeological Monitoring report prepared for Multiplex Constructions (NSW)

In 2002, a test trench was excavated in the south end of the Luna Park site, immediately north of the Luna Park face to sample an area at the foreshore of the harbour, prior to the filling and levelling for construction of Luna Park (see Figure 3). The 1891 historical plan of the area also suggested that a boat shed was formerly located in this area, giving rise to the possibility that structural remains, such as piles or a ramp, may be present.

The stratigraphy exposed in this test trench is also reflected at other areas of Luna Park, as encountered during 2013 investigations in the 'Supershot' ride area described below. An image of the stratigraphy is provided as Figure 6. This information can be a useful visual reference for consideration during future investigations at the site.

The upper levels consisted of the bitumen and road base upper levels associated with the current use of the site by Luna Park. These upper levels were based upon two separate fill episodes largely consisting of sandstone fragments. The upper fill (approximately 300–400mm thick) consisted of smaller

fragments generally less than 150mm in size in a moderately compacted mid-brown sandy loam matrix. No artefacts were observed in this deposit.

Below this was a fill deposit of larger sandstone fragments generally less than 300mm in size in a loose yellow sandy matrix. No artefacts were observed in this deposit apart from the remains of fill that had resulted from mechanical rock drilling of the nearby sandstone cliff face (see Figure 6).

Beneath the sandstone fill was a black ash and cinder deposit approximately 200mm thick. No artefacts were recovered from this level although a number of fragments of black basalt, possibly railway ballast, were observed in the deposit.

Beneath the black ash was another sandstone fill, which was only 200mm thick. This fill sat on natural bedrock.

A cistern and a well were also investigated during this phase of investigations in the northeast area of the site (Figure 3). The body of the well had a diameter of approximately 1600mm and the extant depth after full excavation exceeded 2m. Some impressed bottles and metal artefacts recovered from the well indicated a late date range into the twentieth century, suggesting that the well was sealed at this relatively recent date.

Approximately 10m south of the fence line of the rail yards, at the northern boundary of the Luna Park site and southwest from the well, a larger water storage feature (cistern) was also exposed by machine excavation. The construction materials and techniques of both features suggest that the well and the cistern were contemporaneous, though the cistern is not identified on the 1891 plan of the area.

This phase of monitoring and testing work did not result in the recording of significant features or deposits from the pre-Luna Park occupation of the site. The features identified and recorded were of local significance only. None were retained in situ and were removed at the completion of the recording work. The few artefacts recovered were of negligible significance and were not retained.

Godden Mackay Logan Pty Ltd, November 2013—*Luna Park Sydney: Supershot*[6] *(sic) Ride—Results of Archaeological Monitoring,* report prepared for Office of Environment and Heritage

Archaeological monitoring and recording undertaken in conjunction with the excavation of a square pit for the 'Supershot' (now 'Hair Raiser') footings resulted in the discovery of a number of modern services mainly located in the upper levels of the excavation area. A large modern sewer trench was identified running through the central part of the excavation area, causing a substantial disturbance to much of the excavated area.

A thick yellowish brown levelling fill containing large and small sandstone fill and located beneath a thin spread of a spilled sewer trench fill may be associated with occupation of the site by Dorman and Long during construction of the Sydney Harbour Bridge in the 1920s and 1930s.

Beneath the rubble levelling fill was a truncated, black cinder ash deposit approximately 200mm thick which may be associated with use of the area as the railway sidings during the end of the nineteenth century. This deposit also included sporadic fragments of slag and coke, as well as four fragments from a nineteenth-century creamy salt glazed stoneware vessel. The ash, cinder and coke were most likely the waste product from coal used for the locomotives. The presence of the salt glazed stoneware vessel fragments support the attribution of this deposit to a late nineteenth-century timeframe.

Beneath the black ash and cinder was another fill consisting of decomposed sandstones in light brown loam which sat on natural bedrock. It was interpreted as the first attempt at levelling and/or reclamation of the area prior to the construction of the railway.

The archaeological monitoring of excavation to accommodate the 'Supershot' ride's footings resulted in the discovery of a number of modern services that have previously caused significant disturbance to the subject area. The only deposit that could be associated with a more definite historical occupation of the site is the black cinder ash deposit which contained fragments of a nineteenth-century stoneware vessel (most likely a large water container).

GML Heritage Pty Ltd, June 2016—*Luna Park Archaeological Monitoring, Tango Replacement—Summary of Works,* report prepared for Luna Park Sydney Pty Ltd

GML Heritage Pty Ltd (GML) undertook archaeological monitoring during replacement of the Tango ride in June 2016. Brick features were exposed which were assessed as likely to be the remnants of footings for the Dorman and Long workshop that occupied the site immediately prior to Luna Park. These monitoring works also uncovered bituminous gravel and sand fill, which are likely to be part of the 1920s site preparation works for the Dorman and Long workshop. This work involved the levelling of the site by filling over the extant train tracks from the previous period when the North Shore railway line operated at the site. [7]

The archaeological results indicated that there is a low–moderate level of potential for archaeological remains to survive below the current ground surface in the area. Results indicated that later phases of development, including the Dorman and Long warehouse, then Luna Park and its successive services upgrades, had caused only minor disturbance to the earlier North Shore railway line phase in that area of the site.

GML Heritage, July 2019—Luna Park Cliff Top Park Archaeological Excavation Results

In 2019, GML undertook geophysical and archaeological investigations in the Luna Park Clifftop Park at Lot 11 DP1113743 prior to development of a public park by Property NSW. The site held the potential to contain an intact historical archaeological resource associated with the former Northcliff House, from the 1870s until the 1920s. The nature, condition and extent of this deposit was unknown. Two phases of archaeological excavation work were undertaken. Phase 1 (25 January 2019) was undertaken in three trenches, placed to coincide with a potential house foundation and respond to potential impact from the consequent park development. Phase 2 (28 and 29 March 2019) undertook additional mitigation excavation, principally in connection with a trench required for the park's new southern retaining wall.

Archaeological excavation identified the southwest corner and southern wall of Northcliff House. Two small sections of sandstone wall were exposed, with adhering shell mortar. The evidence of the house comprised construction foundation trenches, with cut and picked bedrock. The bedrock was cut to form a trench into which sandstone blocks were laid. The picking is perhaps evidence for the construction process and also to key or hold the adhering shell mortar in place.

The stratigraphical sequences identified indicate possible phases of house construction, with definitive layers indicative of the house's demolition. A slate demolition layer sealed two foundation trenches, suggesting that the majority of the site has not been subject to extensive post-house demolition impacts.

The investigation results suggested the potential for the house's foundation trenches and possibly lower foundation walls to remain within deeper soil deposits across the wider site. These deposits and features have the potential to provide further evidence relating to the structure and evolution of Northcliff House,

which are not available from other sources. Any future excavation work that penetrates below the layers introduced for the new park will need to account for the management of these archaeological features.

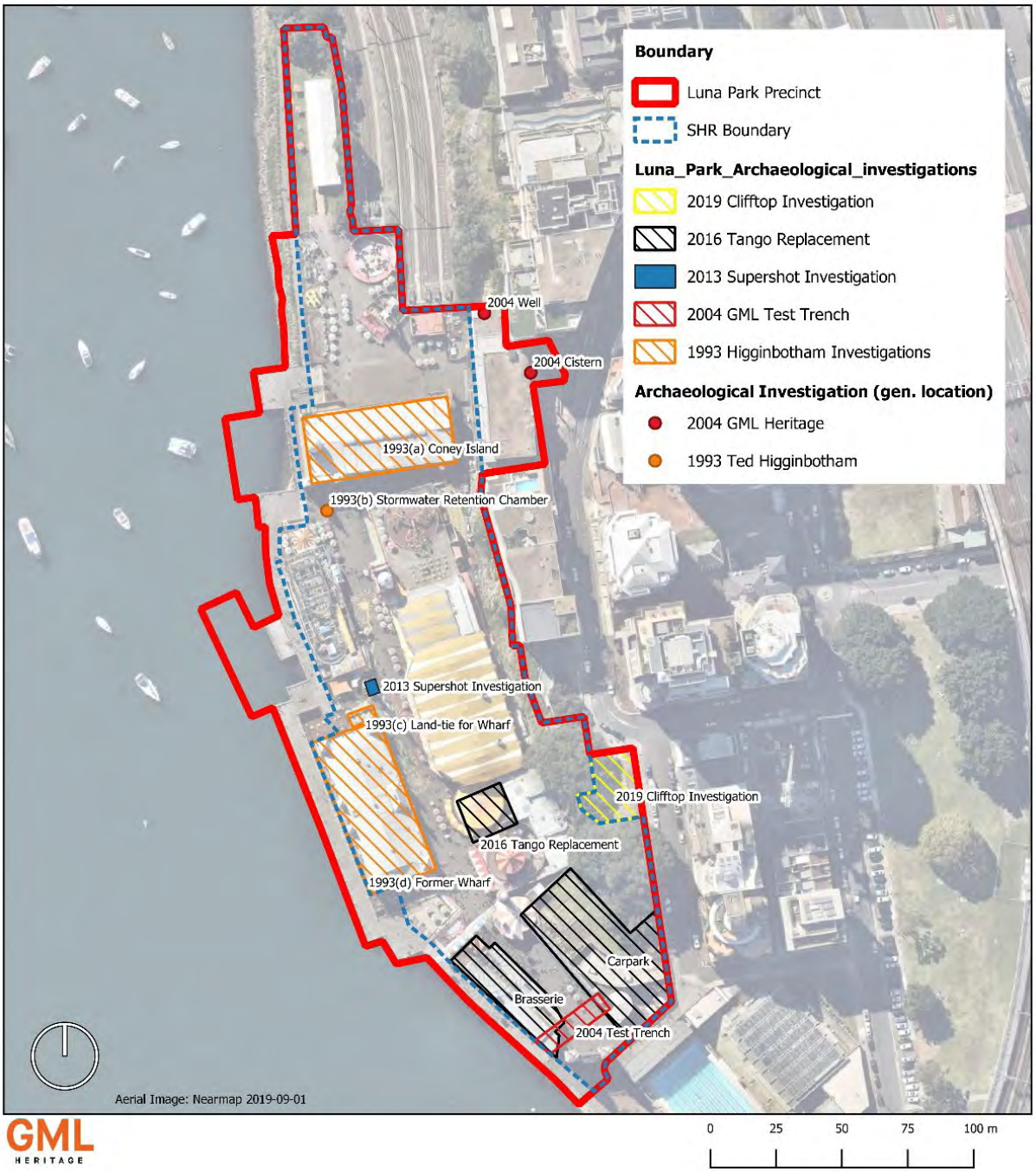


Figure 3 Plan showing the subject site, including locations of previous archaeological investigations and no archaeological potential. (Source: Nearmap 2019, overlay by GML)

Archaeological Sensitivity

Potential Archaeological Remains

The following discussion is summarised from Section 5 of the Luna Park CMP. It should be read in conjunction with Figure 5 which presents an overlay of historic plans to identify key phases of site use prior to occupation by Luna Park in 1935. Based on analysis of historical records, existing physical evidence and findings of various archaeological investigations undertaken at the site, archaeological remains associated with the following phases of the Luna Park site may be present.

- Evidence along the (buried) foreshore area of Aboriginal occupation and/or the pre-European environment—this evidence may include shell middens, stone tool technology or soil profiles and environmental data associated with the original shoreline. Given the extent of disturbance that has occurred to the shoreline over time, such evidence is unlikely to be present.

- In c1837, the Luna Park site was inhabited by three watermen who operated a wharf and 'watermen's service' to Dawes Point. A dairyman also lived in the area above the wharf. Evidence from this period may include structural remains and archaeological deposits or features associated with the occupation of the area at this time, including evidence of infrastructure associated with the wharf service, or possibly deep features such as rubbish pits. Given the extent of subsequent disturbance, including quarrying in 1893 to widen the area, such evidence is unlikely to be present.

- Evidence of the former rail formation and tracks through the Luna Park site may survive. The track configuration of the 1924–1932 station appears to remain largely intact, still arranged around the remnants of the platforms. The easternmost siding appears to represent the line of the original track to Milsons Point. The stations associated with this line were not located within the boundary of the current Luna Park site.

- The construction of the Sydney Harbour Bridge, by Dorman Long and Co, commenced in 1932. Dorman Long and Co's bridge construction factory was erected on the Luna Park site. This involved further land reclamation, the straightening of the North Shore Rail Line, the construction of the wharf on which the Dodgem Building was later erected and the quarrying of the eastern cliff face. The building was reportedly the largest in the southern hemisphere at the time. Remnant evidence of this factory building, and associated infrastructure is known to survive. The Dorman Long wharf survives beneath the Crystal Palace building. This phase of the site's history resulted in considerable modification to the topography and landscape of the site. Evidence of the extent of these modifications, and their impact on previous deposits, includes excavation of the cliff face and slope, filling and retainment of the shoreline (Figure 8). Such activities (part of the site's taphonomy) are significant in determining the potential survival of earlier archaeological remains.

- Luna Park opened in 1935. The layout of Luna Park has not changed markedly throughout its history, although there is some potential for this area to contain evidence associated with former park structures or features. Evidence of the ground preparation that occurred as part of the construction of Luna Park should also be identifiable (Figure 9).

Despite the considerable level of disturbance by the former rail infrastructure, Dorman Long and Co workshops, and various phases of construction and redevelopment of Luna Park, the site has potential to contain archaeological remains associated with various significant phases of pre and post European occupation. The archaeological potential varies across the site depending on the level of disturbance.

The condition of the potential archaeological relics at the site has not been comprehensively assessed and cannot be fully characterised with certainty without exposure and physical inspection. However, based on previous archaeological monitoring results, it is reasonable to expect further archaeological remains across the site. The potential archaeological relics would have varying levels of significance and research potential depending on their integrity and historical phasing.

In the unlikely event that intact Aboriginal archaeological evidence or Aboriginal objects were present, these would have considerable research potential and high potential social value.

Figure 7 presents a digitised series of overlays of historic shorelines and cliff faces recorded across the site between 1838 and the 1890s. The relative accuracy of these historic plans is suggested by the generally consistent shape of the shoreline form within the location of the spur (arrowed) in both plans. Figures 8 and 9 indicate some of the modifications that have occurred at the site since the 1890s.

Table 1 below provides a summary of potential archaeological remains and their significance at the site based on data in the existing significance assessment and archaeological investigation report results. Known archaeological significance for areas of the site is identified in Figure 4.

Table 1 Summary Table Identifying Areas of Potential Archaeological Sensitivity and their Significance.

Activity	Potential Remains	Integrity of Remains	Archaeological Potential	Archaeological Significance
Pre-European environment and Aboriginal occupation	Environmental evidence of original shoreline, soils and plants Remains of shell middens, stone tool technology	Likely to have been removed/disturbed by subsequent activity including foreshore reclamation	Nil/low	Exceptional State
c1837 Early European occupation along foreshore	Remains associated with wharf/watermen and dairy services Occupation deposits, rubbish pits	Likely to have been removed/disturbed by subsequent activity	Nil/low	Exceptional State or local
1924–1932 Former rail network	Railway tracks	Various remains exposed during previous investigations across the area	Moderate to high—extant in several exposed areas	Do not meet local threshold
1932–1935 Dorman & Long Co	Factory remains associated with building of the SHB	Remains survive below Crystal Palace	High—extant in several exposed areas	Local
1935 onward Luna Park	Ground preparation for Luna Park and former/replaced structures and features	Some evidence likely to survive	Moderate	Do not meet local threshold

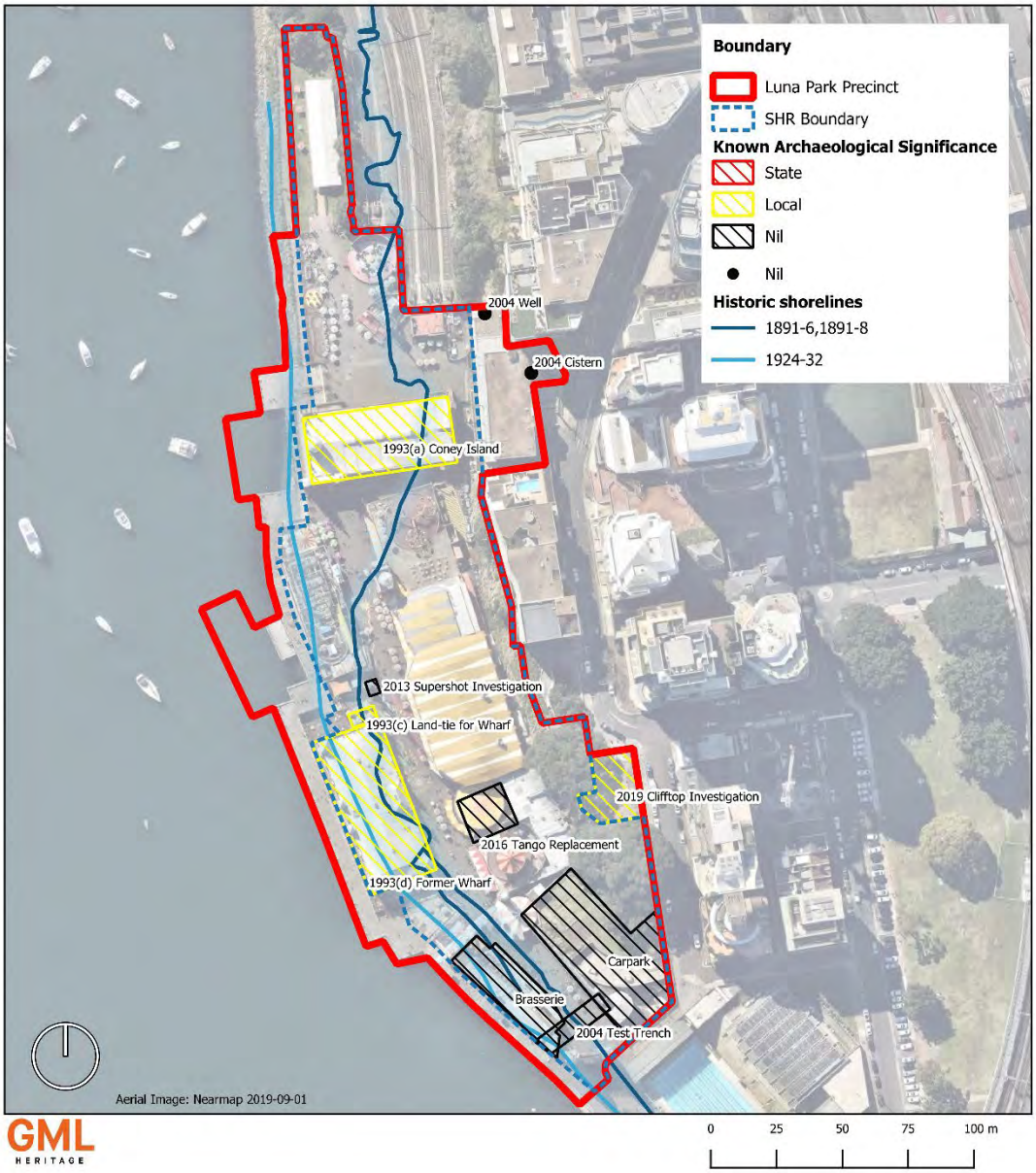


Figure 4 Plan showing areas of known archaeological significance. Note that archaeological remains are likely to survive in varying condition across the entire site where not previously removed. (Source: Nearmap 2019, overlay by GML)

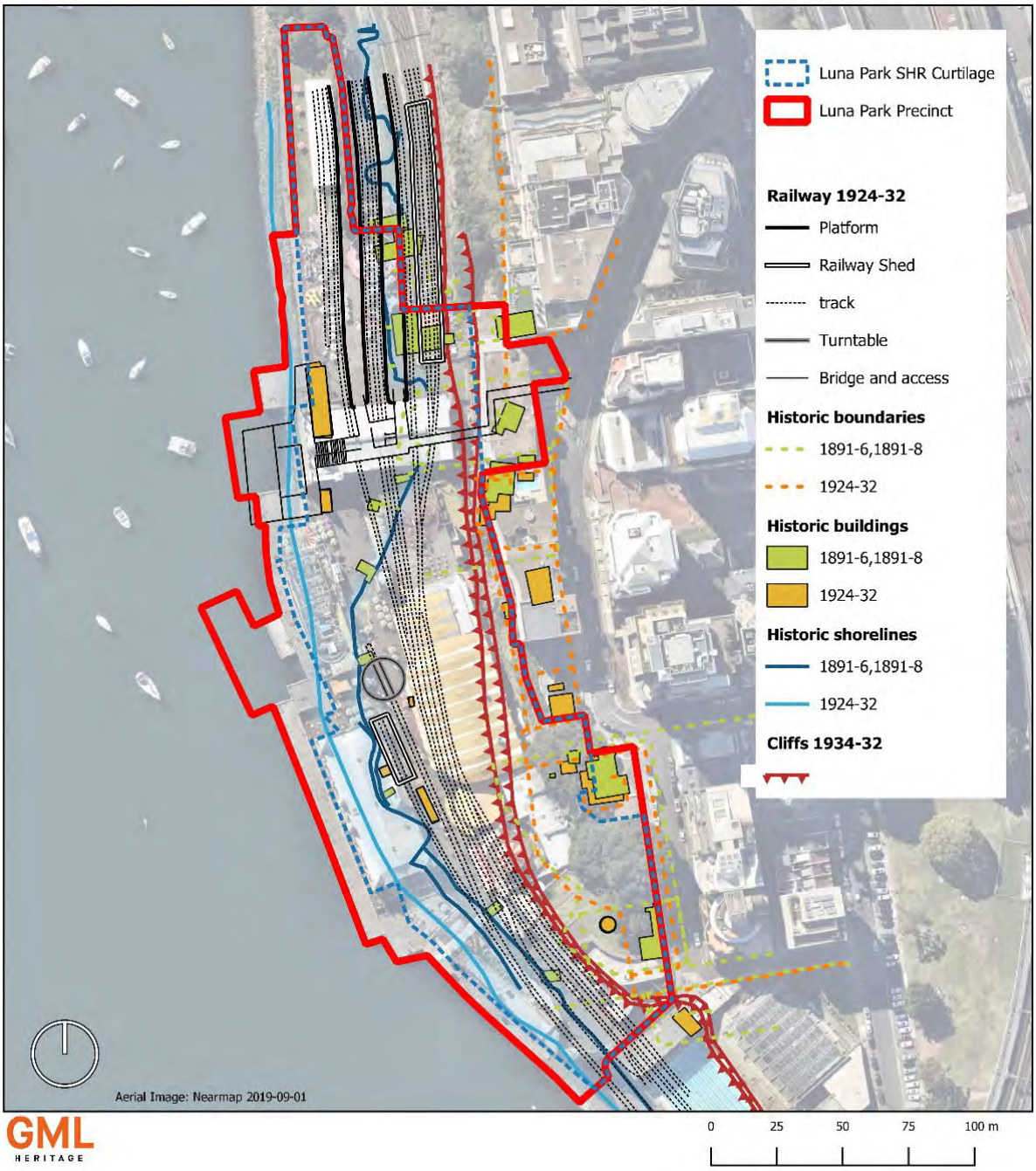


Figure 5 Overlay indicating the location of features and elements present at the site based on available historic plans. (Source: Nearmap 2019, overlay by GML Heritage)

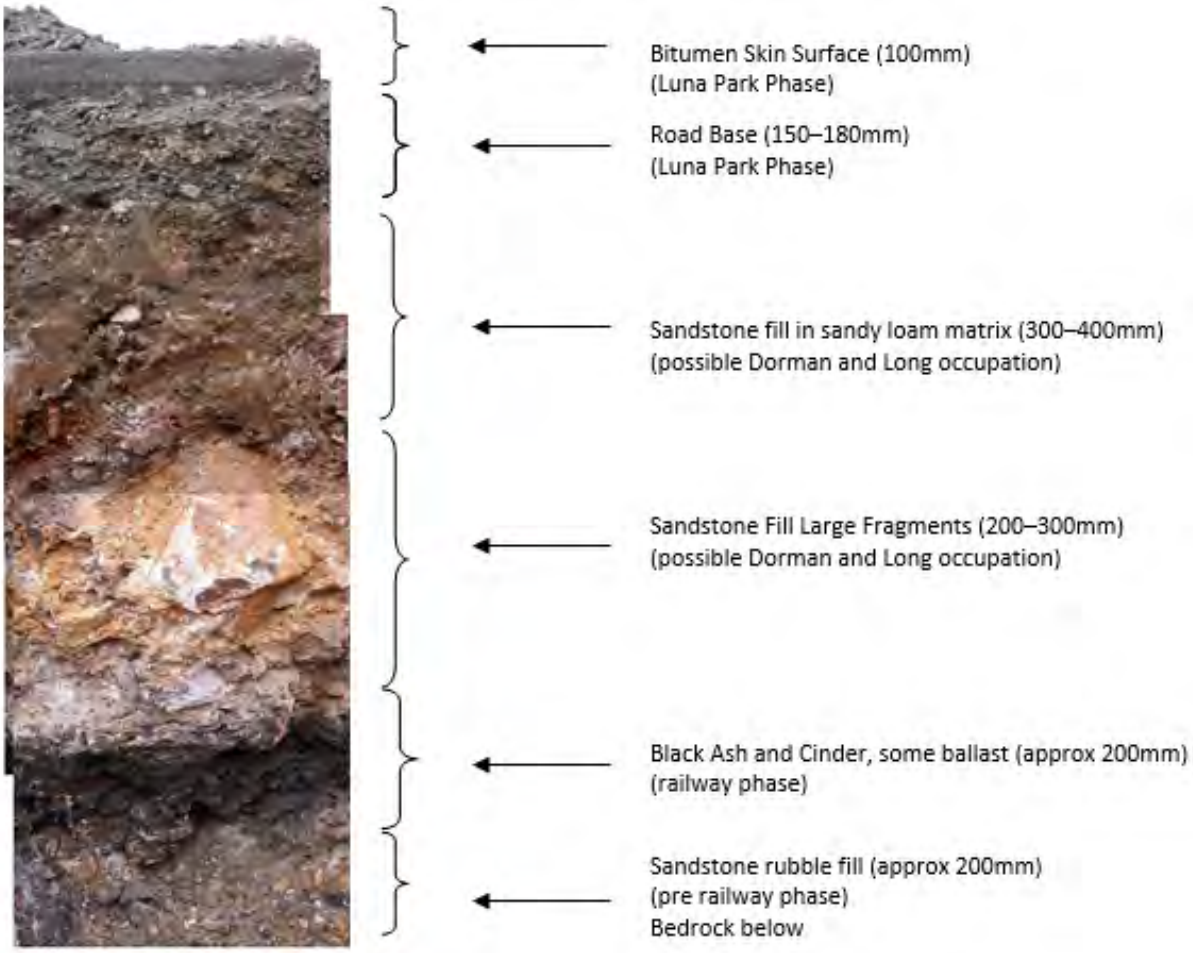


Figure 6 Section of a test trench excavated in 2002, showing a stratigraphic sequence also encountered during subsequent investigations at the Luna Park site. (Source: Godden Mackay Logan 2004, Figure 5, p 8)

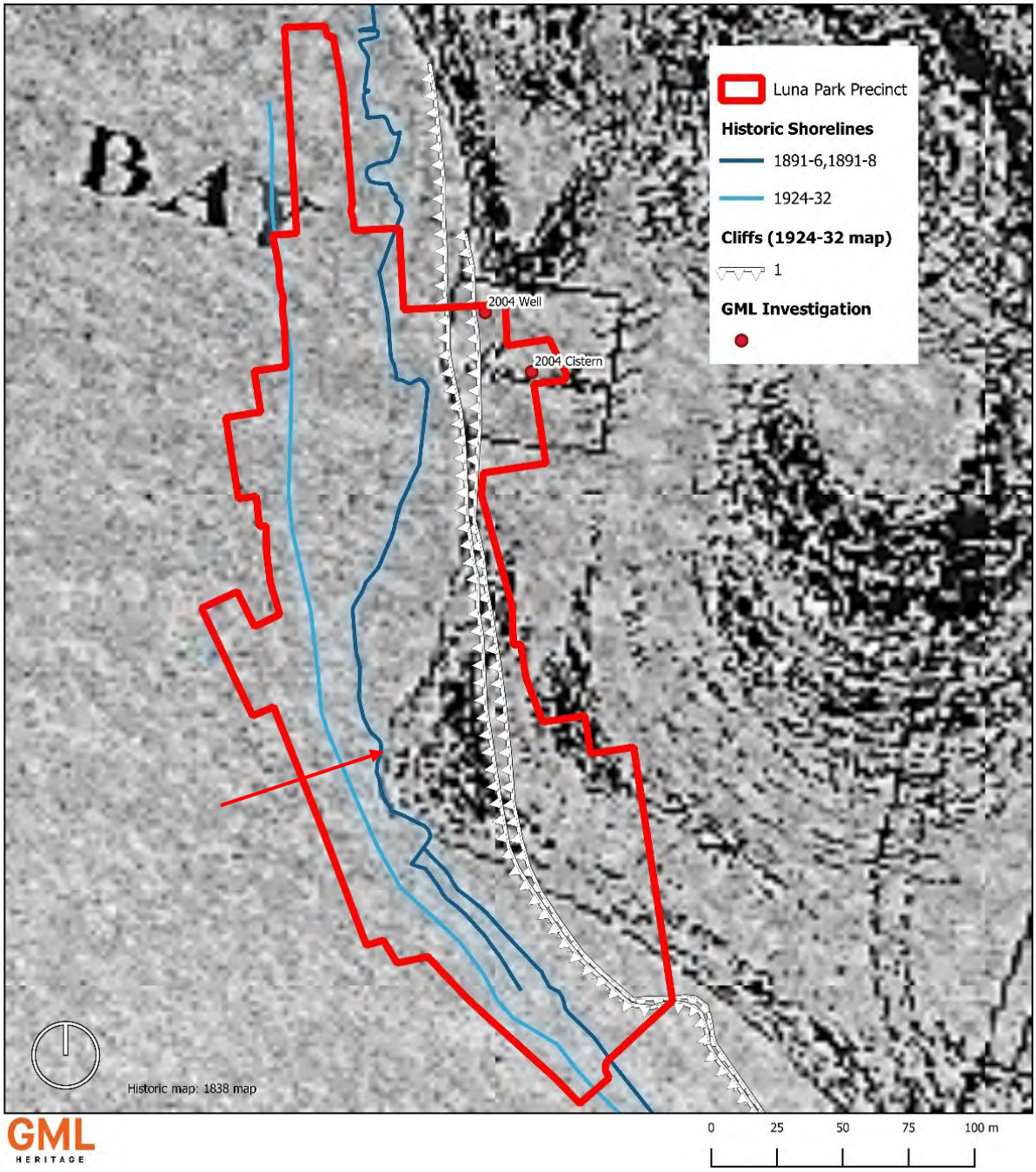


Figure 7 Historic overlay showing recorded shorelines and cliff face at the Luna Park site over an 1838 base plan. Note the correlation of the 1838 and 1891–1896 shoreline points (arrowed) and the cliffs to the north where the garden with the well is located, suggesting some mapping accuracy for these features. (Source: 1838 base plan, overlay by GML)

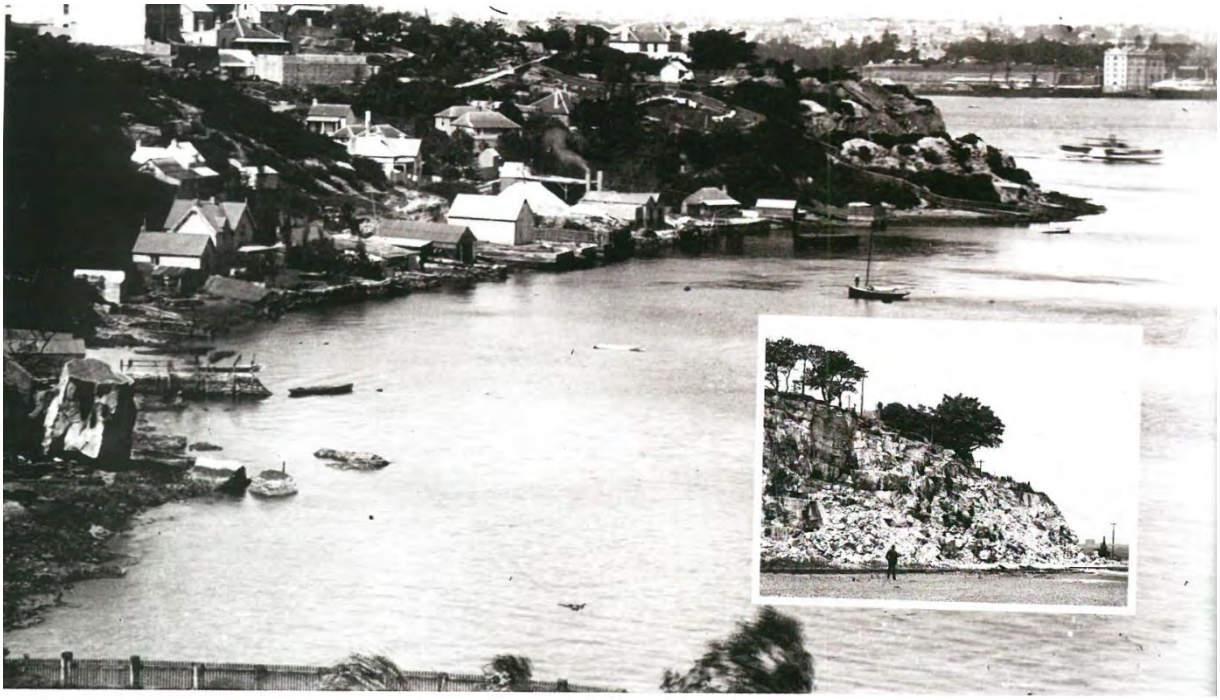


Figure 8 View looking toward the site on foreshore north of Milsons Point prior to cliff quarrying in 1893 and again c1925 (inset) in preparation for the Dorman & Long site occupation. (Source: Marshall, S 2005, Luna Park: Just for Fun)

Figure 9 View of the site looking north c.1981 during demolition and prepared works for Luna Park upgrade. (Source: Marshall, S 2005, Luna Park: Just for Fun)

Requirements for Archaeological Investigations at Luna Park

- Any proposed ground disturbance at Luna Park should have regard to the process outlined in Figure 1 and the Luna Park Archaeological Research Design (see below).
- Any areas of Luna Park that have archaeological potential should be subject to appropriate levels of archaeological monitoring and investigation.
- Archaeological monitoring and investigation should comply at all times with an applicable Site Specific Exemption, exception or excavation permit.
- Archaeological investigation should be tailored to take into account the varying degrees of impact and variations in the likelihood and potential significance of surviving archaeological features, as summarised in Table 1 and Figure 4.
- Should historical archaeological 'relics' of State significance be encountered work must cease in the area and consultation must occur with archaeologists at Heritage NSW to decide on the appropriate management action.
- Should any Aboriginal objects be encountered work must cease, the Department of Planning, Industry and Environment must be informed and the applicable requirements from the NSW National Parks and Wildlife Act must be followed.
- A report detailing the results of the fieldwork and post-excavation analysis should be produced. This report should address the questions raised by the Luna Park Archaeological Research Design (see below). The report should also consider the results from previous archaeological investigations and, if relevant, include any new avenues of enquiry that resulted from these to feed into and augment the existing Research Design framework and inform future investigations.

Archaeological Research Design

Theoretical Basis

Material Culture as a Resource

Archaeological deposits and features provide important evidence of the prehistory, history and settlement of New South Wales. Archaeological sites include structures and stratified deposits of material which, when analysed, may yield information which is unavailable from any other source. New information can challenge existing ideas of past behaviour. Archaeological investigation can yield much about technologies, economic and social conditions, taste and style, as well as site-specific information, such as data on previous site use, historic buildings themselves or information about their occupants. Features and artefacts extracted and recorded provide primary evidence about the way of life of previous generations. Archaeological sites therefore have high scientific value. This value can be further enhanced where there is a substantial body of supporting documentary evidence that enables further inference to be drawn from archaeological records.

Problem-Oriented Research

In undertaking archaeological excavation, it is a fundamental principle that the investigation should reveal information that is available from no other resource. Given the costs that are involved in conducting an archaeological excavation, it is incumbent upon the archaeologist to ensure that the funds expended result in the revelation of worthwhile data.

As a means of avoiding this inductive approach, archaeologists have developed a methodology centred around hypotheses testing, in which questions are framed in relation to current research problems and models, and the archaeological resource is used to test them. This 'hypothetico-deductive' method is often referred to as the 'New Archaeology'.

What is a Research Design?

A research design is a set of research questions developed specifically for a site within a wider research framework—an analytic tool which ensures that when archaeological resources are destroyed by excavation, the information content contributes current and relevant knowledge. The following section posits a framework of enquiry relevant for the Luna Park site.

A fundamental requirement of archaeological research design is that the questions posed must be responsive to the nature of the archaeological evidence that is likely to be encountered.

Nature of Archaeological Features

The information ultimately revealed by monitoring programs or archaeological excavation depends upon deposits and features themselves, factors affecting their preservation, factors affecting their recovery and the manner in which they are analysed.

Archaeological features fall into a number of categories. Deposits may be unstratified fill, a scatter of artefacts relating to a single event or process or an accumulation of artefacts, as occurs in an open site, a well or under a timber floor. Archaeological evidence itself may not necessarily be a deposit. In addition, there are structural features, individual finds and 'ecofacts'—changes apparent in the environment as the result of human activity, such as land clearance, introduction of vermin or soil pollution. Questions about what is to be collected during excavation, and indeed how the excavation is

to occur, will determine which of these elements are recorded. It is therefore essential that the analysis stage of any proposed project is planned before rather than after archaeological fieldwork by explicit presentation of a conceptual framework which can guide strategies in the field and in finds' interpretation.

Need for Review

Notwithstanding the development of a detailed research design, the nature of archaeological sites is such that their structure and content cannot be determined with any certainty until excavation commences. It is essential that the Luna Park research design is adaptable and revised as the nature and extent of the resources within the site become better understood, and a greater database enables decisions about what to monitor, what to record, what and where to excavate.

Findings from each successive archaeological investigation required at the site should be able to feed back into this main research design to inform on the significance of recorded remains in order to refine and reinforce the overall archaeological methodology and broader understanding and appreciation of the site's archaeological resource.

Research Design Questions

Archaeological investigation is directed at recovering information available through no other technique. The assessment of the Luna Park site has identified a number of areas in which archaeological techniques are likely to be the most reliable form of investigation.

The type of questions that might be asked of the site are as follows:

- What physical evidence of former activities survives on the site?
- What is the extent of the surviving archaeological evidence?
- What is the nature of extant archaeological features?
- What is the date of the identified elements?
- What can the material culture contribute to our knowledge about this site or other sites?

The site investigation is designed to answer these basic questions about the nature and extent of the existing archaeological resource. While these questions provide a basic context for further investigations, more specific questions must be asked to address the research potential of the site.

Site Specific Research Questions

Archaeological investigation is directed toward recovering information available through no other technique. The assessment of the site has identified a number of areas in which archaeological techniques are likely to be the most reliable form of investigation.

The type of questions that might be asked of the site are as follows:

1. What is the Nature of the Pre-contact Environment?

Should they be present, ecological data, including soil samples and pollen records, should be recovered/documented for future analysis. The focus here would be recovering material for palynological analysis, an examination of the study area's unmodified topography, and the nature of the site's soils, where such information is available. The data may afford an opportunity to examine the effect of

settlement on the local environment and changes made to the original topography to accommodate development.

2. Is there Physical Evidence of Aboriginal Occupancy within the Site?

Luna Park may contain remnant evidence of Aboriginal occupation (although this is considered unlikely). The original shoreline may have been sealed along the western side of the site, beneath extensive deposits of introduced fill used to create the current level ground surface.

In the unlikely event that such evidence were to be encountered, the relevant procedures arising from the NPW Act will be followed.

3. Is there Physical Evidence of Aboriginal–European Contact?

Evidence for this contact may survive in the form of European artefacts modified to suit Aboriginal use. In the unlikely event that such evidence were to be encountered, the relevant procedures arising from the NPW Act will be followed.

4. Is there Evidence of Early European Occupation of the Site?

Historical records indicate that the Luna Park site was inhabited by 'watermen' in c1837 who operated a wharf and 'waterman's service'; however, there is little detail on the nature of the early European occupation of the area. The current site extends well beyond the original shoreline, however, so it is unlikely that substantial early structures were constructed close to the shoreline and therefore within the current study area. Is there physical evidence at the site associated with early European occupation? What form does this evidence take? What does this evidence tell us about this phase of the site's history?

5. Does the Site Contain Evidence Associated with the Cable Tram Service that Operated from Milsons Point from 1886?

The site has an association with the development of transport systems for the city throughout its history, including the cable tram service that operated from Milsons Point to Ridge Street, North Sydney, in the late nineteenth century. Does evidence of this infrastructure survive?

6. Does the Site Contain Evidence Associated with the Railway System that Extended through the Site until the 1930s?

Milsons Point Station was a busy transport centre in the early twentieth century. The station was relocated prior to the construction of the Sydney Harbour Bridge and the construction of the Dorman Long and Co factory buildings on the site. Does evidence associated with this phase of the site's history remain intact beneath the Luna Park site? Remains of some features associated with the railway infrastructure have been located during previous archaeological investigations. If additional evidence relating to this phase of occupation remains in situ beneath the Luna Park complex, what can it add to our understanding of adaption of the site for that use? Do the remains indicate whether railway infrastructure elements were removed or incorporated into subsequent development of the area?

7. What was the Impact of the Construction of the Dorman Long and Co Factory Buildings on the Topography and Landscape of the Site?

Historical records indicate that the cliff face that runs along the eastern boundary of the Luna Park site was modified during the construction of the Dorman Long and Co factory buildings. Is much of the Luna Park site therefore sitting directly above bedrock? To what extent was the site filled at this time to create a level construction surface for the Dorman Long and Co buildings and yards?

8. What Evidence of the Dorman Long and Co Period Survives at the Site?

The Dorman Long and Co factory was built for the construction of the Sydney Harbour Bridge and was allegedly the largest factory building in the southern hemisphere at the time. Historical records indicate that this was a formidable structure with extensive yards and infrastructure associated with the factory. It has been established that some of the footings of this building survive in the vicinity of the Tango Train ride. What further evidence of the Dorman Long and Co infrastructure and activities survive at Luna Park? How does this site compare to other industrial sites from this period?

9. What Impact Did the Construction of Luna Park Have on the Site?

Luna Park has been constructed on a level ground surface, the result of cutting and filling the original landscape to provide an area of flat ground. How much of this surface preparation occurred as a result of the construction of Luna Park? What impact has the installation of surfaces throughout the complex had on subsurface deposits?

While the layout of Luna Park has not changed markedly throughout its history, the site may also contain evidence associated with the development of this area since 1935.

Other Research Questions

As with all excavations, proposed projects provide an opportunity to gather information about site formation and disturbance processes. It is expected that analysis of the taphonomy (site formation processes) and stratigraphic analysis will present some challenges at Luna Park.

Excavations are also likely to provide information about survival rates of archaeological material and to contribute methodological knowledge on attribution of particular features to site phases or site occupants.

Investigation Methodology

The following headings outline appropriate methods of investigation at Luna Park to identify and record any archaeological deposits or features that may be encountered as part of future archaeological investigations that may occur.

Monitoring

A program of archaeological monitoring should be carried out in concert with excavation during site works. A suitably qualified archaeologist should supervise excavation work, until sterile layers are encountered.

Open Area Excavation

A decision to conduct further archaeological work depends upon the results from monitoring. It is unlikely that open area excavation would be required, given the nature and significance of the anticipated archaeological resource and the degree of disturbance that is likely to have occurred at Luna Park. However, should significant features (eg remains of early watermen houses) be encountered—these would require open area excavation. Should these remains be considered to have potential State significance, NSW Heritage would be consulted.

Sampling

Sampling of soil profile and pollen may occur within selected deposits exposed during demolition of structures and deposits across the study area. Analysis of pollen samples (if present) and the analysis

of the pedological processes may provide additional information regarding the environmental factors affecting Aboriginal and European occupation within the Sydney area.

Excavation Recording

Deposits and features may be removed by a combination of machine and manual excavation. Every unit identified during monitoring or archaeological excavation should be recorded, described and photographed. Pro-forma sheets may be used to record basic information about each unit or context.

Measured section drawings, context sheets, black-and-white archival photographs and colour images should form part of the archaeological archive. In addition, specialist analysis of soil samples or other deposits may be undertaken as part of the recording and analysis phase, where appropriate.

Post-Excavation

Where possible, processing of artefacts and other preliminary analysis and any required conservation treatment should occur on site during monitoring or excavation.

Artefacts and samples should ultimately become part of the Luna Park Sydney archival collection.

Post-Excavation Reporting

A report should be prepared following archaeological investigations. The report should describe the work undertaken, results achieved and responses to the research design and any specialist reports as required.

The final report should consist of:

- a summary of results from the monitoring and/or excavation, including measured drawings and photographs where appropriate;
- the results of any analysis which may have been undertaken on soil samples or other deposits, and a report on the artefacts retained from the testing;
- a response to the questions in the Archaeological Research Design, as appropriate;
- conclusions relating to the nature and extent of surviving archaeological remains; and
- recommendations for further archaeological work, if required.

The final archive of archaeological material should consist of the final report, site records, context sheets, artefact sheets, photographs, slides, drawings, artefacts and samples (inventoried, boxed, labelled and catalogued and permanently lodged with Luna Park Sydney).

A copy of archaeological reports and other relevant heritage documentation should be lodged with the Luna Park Sydney Archivist. In addition, copies of all existing heritage and archaeological reports should be lodged at the Stanton Library, North Sydney, to be compiled as part of a Luna Park collection.

Endnotes

1 Godden Mackay Logan Pty Ltd, April 2002, Luna Park Entertainment Complex, Carpark and Café/Brasserie – Archaeological Assessment and Research Design, report prepared for Multiplex Constructions Pty Ltd on behalf of Metro Edgley Pty Ltd.

2 Office of Environment and Heritage, 2012, *Regulation of Aboriginal Cultural Heritage*, viewed 20 September 2012 <environment.nsw.gov.au/licences/achregulation.htm>.

[3] An excavation permit issued pursuant to Section 141 of the NSW *Heritage Act 1977* is required to disturb or excavate any land where this will result in a relic being discovered, exposed, moved, damaged or destroyed, unless the activity is subject to an 'exception' under Section 139(4) of the Act.

[4] Higginbotham, E, Report on the archaeological monitoring programme during the redevelopment of Luna Park, Milsons Point, N.S.W. undertaken for Luna Park Reserve Trust & McLachlan Consultants, December 1993, p 4.

[5] Land ties are used to stabilise a feature such as a wharf to something unmoving such as a metal plate embedded in solid rock.

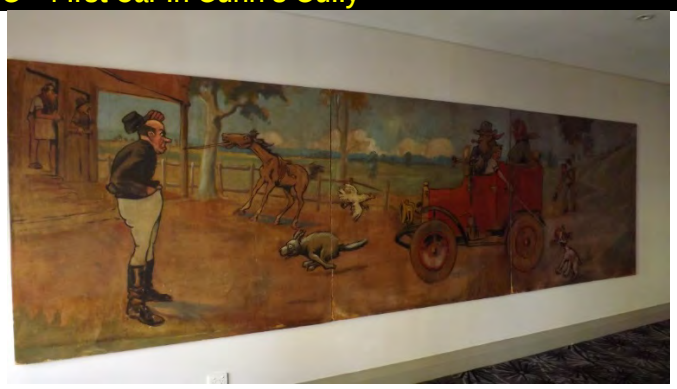
[6] 'Supershot ride' was the former name of the current Hair Raiser ride.

[7] GML Heritage Pty Ltd, June 2016, Luna Park Archaeological Monitoring, Tango Replacement—Summary of Works, report prepared for Luna Park Sydney Pty Ltd.

Appendix F

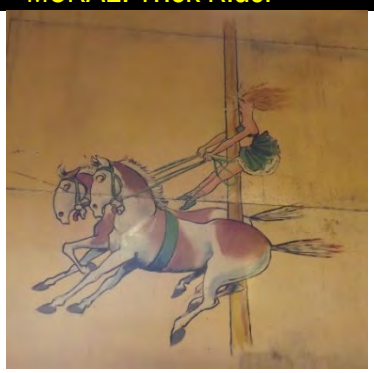
Schedule of Original Artwork

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

PAINTING – First Car in Gunn's Gully					
Artist	Arthur Barton				
Date	?				
Location	Crystal Palace -Ted Hopkins Room Foyer				
Modifications	Painted on canvas mounted on board in three panels measuring 5" by 5'10".				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	
	Ashley Taylor notes painting has been professionally restored, remounted and lightly painted in 1990's most likely by International Conservation Services Sydney. Ashley Taylor noted this artwork is safe in its position in Crystal Palace Foyer to Ted Hopkins Room.				

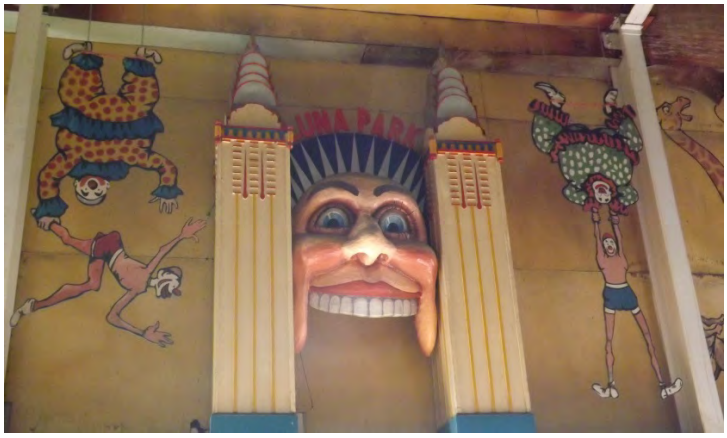
MURAL: Lion Tamer					
Artist	Arthur Barton				
Date	1950s or 1960s				
Location	Coney Island - Maloneys Corner (North) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Ashley Taylor notes Varnish painted over image in the 1970s has yellowed the background.				
Condition	☐ Excellent	☐ Good	☒ Fair	☒ Attention Required	
	Ashley notes background could be cleaned up and repainted. The lion tamer and 2 lions do not need any work.				

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

MURAL: Trick Rider					
Artist	Arthur Barton				
Date	1960s or possibly 1950s				
Location	Coney Island – Harbourside (North) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Ashley Taylor notes no touch ups to subject. Varnish painted over image in the 1970s has yellowed the background.				
Condition	☐ Excellent	☐ Good	☒ Fair	☒ Attention Required	
	Ashley notes that background only could be cleaned up and repainted with no touch ups to subject only				

MURAL: Elephant Band					
Artist	Arthur Barton				
Date	1960s				
Location	Coney Island – Harbourside (North) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Ashley Taylor notes no touch ups to subject. Varnish in the 1970s has caused yellowing of the background.				
Condition	☐ Excellent	☐ Good	☐ Fair	☒ Attention Required	
	Ashley notes only background could be cleaned up and repainted.				

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

MURAL: Acrobats & Entrance Face Model					
Artist	Acrobats: Art Barton Face 1994: A Taylor				
Date	Acrobats 1960s Face 1994				
Location	Coney Island – Harbourside (North) wall				
Modifications	Clown cut-outs are suspended from the roof structure in front of the wall. The entrance towers in centre were originally created by Arthur Barton but the face suspended between the 2 towers was replaced with one made by Ashley Taylor in 1994.				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	
	Ashley states this artwork and clown acrobats are safe and stable. Background to acrobats could be cleaned up and repainted.				

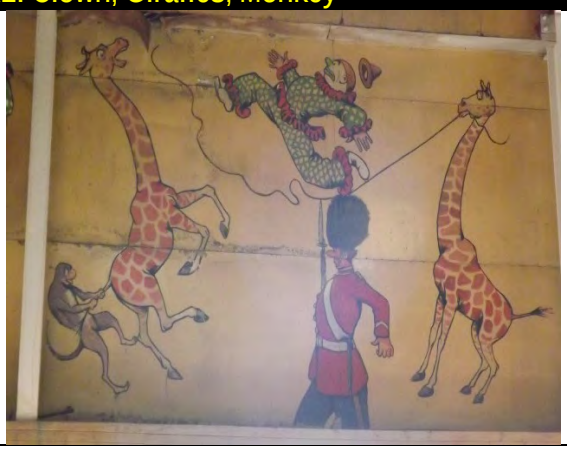
ARTWORK DIORAMA: Early Bird Catches The Worm					
Artist	Arthur Barton				
Date	Original late 1930s				
Location	Coney Island – Midway (South) wall				
Modifications	Ashley Taylor notes partly remade and repainted in 1994 by Peter Kingston.				
Condition	☐ Excellent	☐ Good	☐ Fair	☒ Attention Required	
	Ashley comments - Needs mechanical action and further painting.				

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

PAINTING: Caveman flying machine				
Artist	Arthur Barton			
Date	?			
Location	Coney Island – Midway (South) wall			
Modifications	Hung on wall above Turkey Trot.			
Condition	☐ Excellent	☐ Good	☒ Fair	☐ Attention Required
	Ashley Taylor states this work is safe at this time.			

PAINTING: Drunken Orchestra				
Artist	Arthur Barton			
Date	1940s			
Location	Coney Island – Midway (South) wall			
Modifications	Ashley Taylor comment - In 1994 Major touch ups, remounting and repainting were undertaken. One section of the panels was missing. From photographs Ashley copied and painted a new section to replace the section featuring the saxophone player.			
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required
	Ashley comments that at the moment the artwork seems unchanged since 1994 restoration.			

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

MURAL: Clown, Giraffes, Monkey					
Artist	Arthur Barton				
Date	1960s				
Location	Coney Island – Harbourside (North) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Ashley Taylor notes there were no touch-ups since painting.				
Condition	☐ Excellent	☐ Good	☐ Fair	☒ Attention Required	
	Ashley notes fascia above artwork needs repair. Background could be cleaned up and repainted, leaving minimal touch ups to subjects.				

MURAL: Clown Acrobats and Ponies					
Artist	Arthur Barton				
Date	1960s				
Location	Coney Island – Harbourside (North) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Ashley Taylor notes no touch-ups to subject. Varnish painted over image in the 1970s has yellowed the background.				
Condition	☐ Excellent	☐ Good	☐ Fair	☒ Attention Required	
	Ashley notes that background only could be cleaned up and repainted				

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

MURAL: Clowns on unicycle & roller skates					
Artist	Arthur Barton				
Date	Circa 1950s or 1960s				
Location	Coney Island - Maloneys Corner (North) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite Ashley Taylor notes no touch ups to subjects but part of the wall panel has suffered from moisture penetration during the closure of the park in the early 1990s.				
Condition	☐ Excellent	☐ Good	☐ Fair	☒ Attention Required	
	Ashley recommends background needs to be cleaned up, checked for mould and repainted, leaving minimal or no need to touch subjects.				

ART PANEL: How to find a husband					
Artist	Arthur Barton				
Date	?				
Location	Coney Island - Maloneys Corner (North) wall				
Modifications	Ashley Taylor comments that this art panel was enamel on Masonite Varnish applied over image in the 1970s has yellowed the background				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

PANEL PAINTING – Drunk and Disorderly					
Artist	Arthur Barton				
Date	?				
Location	Coney Island – Midway (South) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Fibro and to be treated with care.				
Condition	☐ Excellent	☐ Good	☒ Fair	☐ Attention Required	
	Ashley Taylor notes poor condition but stable since being varnished in 2016 by Ashley. He suggests further attention for restoration.				

ART PANEL: Two and three 'alves					
Artist	Arthur Barton				
Date	?				
Location	Coney Island – Midway (South) wall				
Modifications	Ashley Taylor notes a varnish was painted over the panel in the 1970s which has yellowed over time				
Condition	☐ Excellent	☐ Good	☒ Fair	☐ Attention Required	

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

ART PANEL: Short sighted customer					
Artist	Arthur Barton				
Date					
Location	Coney Island - Maloneys Corner (North) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this artwork originally located in Penny Arcade (demolished in 1993) as enamel on Masonite. The man on the right is a caricature of Ted Hopkins while the man on left is dressed as a redcoat attendant. Ashley Taylor notes this panel is original artwork but a coat of varnish applied over it in the 1970s has dulled the colours.				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	

ART Panel: He's Just a Drip from the Beg Dipper					
Artist	Arthur Barton				
Date	?				
Location	Coney Island – Midway (South) wall				
Modifications	Anne Doughty notes this artwork originally located in Penny Arcade (demolished in 1993). The man on the left is dressed as a red coated attendant. Record listed as Oil on plywood with varnish. Ashley Taylor notes this work is original artwork but a coat of varnish applied over it in the 1970s has dulled the colours.				
Condition	☐ Excellent	☐ Good	☒ Fair	☐ Attention Required	

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

ART PANEL: Peep show					
Artist	Arthur Barton				
Date					
Location	Coney Island - Maloneys Corner (North) wall				
Modifications	Anne Doughty notes this panel was originally located in Penny Arcade (demolished in early 1993). A very small area was broken off in top right hand corner of panel but seamlessly professionally restored most likely by International Conservation Services Sydney. Ashley Taylor notes this panel is original artwork but a coat of varnish applied over it in the 1970s has dulled the colours				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	

ARTWORK PANEL: Clowns on skates					
Artist	Arthur Barton				
Date	1960s				
Location	Coney Island – Midway (South) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Ashley Taylor notes the panel was varnished in the 1970s. Signs of visible repair around edges when panel was refitted in 1994 remain exposed.				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

ART PANEL: Fairy, clown and man on skates				
Artist	Arthur Barton			
Date	1960s			
Location	Coney Island – Cliff (East) wall			
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Ashley Taylor notes the panel was varnished in the 1970s. Signs of visible repair around joins when panel was refitted in 1994 remain exposed.			
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Art Panel: 4 Skaters including Fat Woman and Man in centre				
Artist	Arthur Barton			
Date	1960s			
Location	Coney Island – Cliff (East) wall			
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Ashley Taylor notes the panel was varnished in the 1970s. Signs of visible repair around joins when panel was refitted in 1994 remain exposed.			
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

ARTWORK PANEL: 4 Skaters including Soldier & Sailor					
Artist	Arthur Barton				
Date	1960s				
Location	Coney Island – Cliff (East) wall				
Modifications	Anne Doughty notes Peter Kingston & Martin Sharp identified this panel as enamel paint on Masonite. Signs of visible repair around joins when panel was refitted in 1994 remain exposed.				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	

ART PANEL: Skating Animals					
Artist	Arthur Barton				
Date	Circa 1960s				
Location	Coney Island – Cliff (East) wall				
Modifications	Anne Doughty notes Peter Kingston and Martin Sharp identified the artwork created by Arthur Barton. Ashley Taylor notes the panel was painted on Masonite and varnished in the 1970s. Signs of visible repair around joins when panel was refitted in 1994 remain exposed.				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

ART PANEL: The Bloke with the plastic swag					
Artist	Arthur Barton				
Date	?				
Location	Coney Island – Cliff (East) wall				
Modifications	Anne Doughty notes this panel (enamel on Masonite) was originally located in the Penny Arcade (demolished in 1993). A small area in the top middle text area was broken off but not affecting the subject. Record listed as oil on plywood. It was seamlessly professionally restored most likely by International Conservation Services Sydney in the early 1990s. Ashley Taylor notes this work is original artwork but a coat of varnish applied over it in the 1970s has dulled the colours.				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

PAINTING: Building of Loona Park 1935				
Artist	Arthur Barton			
Date				
Location	Coney Island - Maloneys Corner (North) wall			
Modifications	Ashley Taylor notes this is original artwork which was restored and remounted in 1994. Anne Doughty notes it was most likely restored by International Conservation. Services Sydney. In foreground can be seen Ted Hopkins with spanner, Dick Pearce with pliers and the North Shore line at the top. Peter Kingston identified it as a four panel mural on composite board 14ft x 20ft.			
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

MURAL: Ski scene				
Artist	Arthur Barton			
Date	1960s Possibly earlier			
Location	Coney Island – Cliff (East) wall			
Modifications	The ski scene covered the back wall on the cliff side as well as on the side of the Giant slide facing the stairway up to the slides. Ashley Taylor notes when the park was closed in the early 1990s fire damaged a small section of the ski scene on the side of the Giant slide. The damage was repaired in 1994 and Ashley copied and repainted the artwork exactly from photos as it had appeared in the style of Arthur Barton. In 2006 Ashley painted a small addition to the large mural on the back wall near to the Midway side to the right of the Ski hut behind the highest point of the slides. This was mainly matching the sky and snow covering that Arthur Barton had used and did not include any people.			
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required

Luna Park, Sydney—Conservation Management Plan
Schedule of Original Artworks

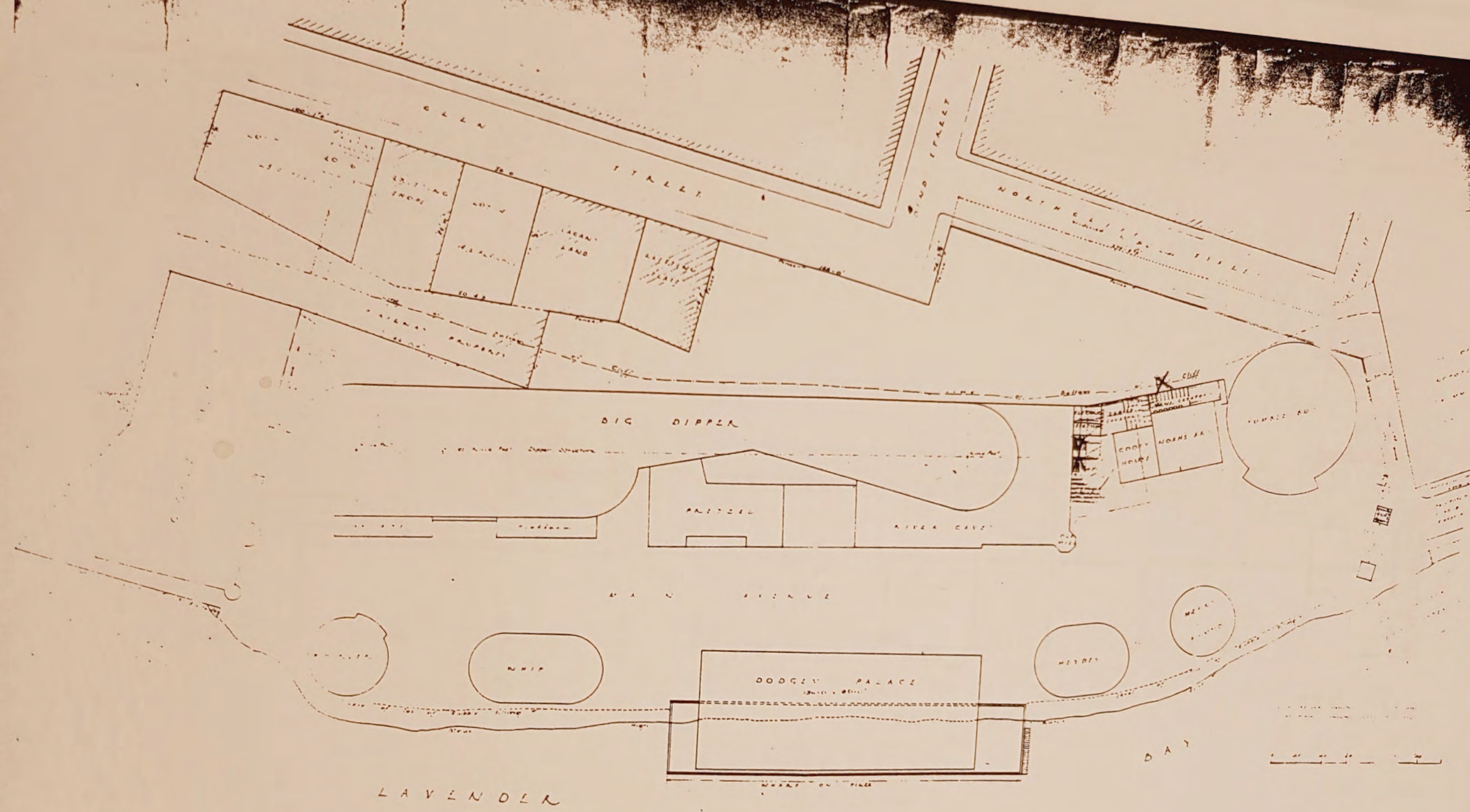
ART PANEL: Pinchin, it be … I can't let go					
Artist	Arthur Barton				
Date					
Location	Coney Island – Cliff (East) wall				
Modifications	Comic image of man playing with electric shock slot machine. Record listed as oil on plywood. Anne Doughty notes Peter Kingston & Martin Sharp identified this panel was originally located in Penny Arcade (demolished in early 1993). Ashley Taylor notes this panel is original artwork but a coat of varnish applied over it in the 1970s has darkened the colours.				
Condition	☐ Excellent	☒ Good	☐ Fair	☐ Attention Required	

Appendix G

Measured Drawings

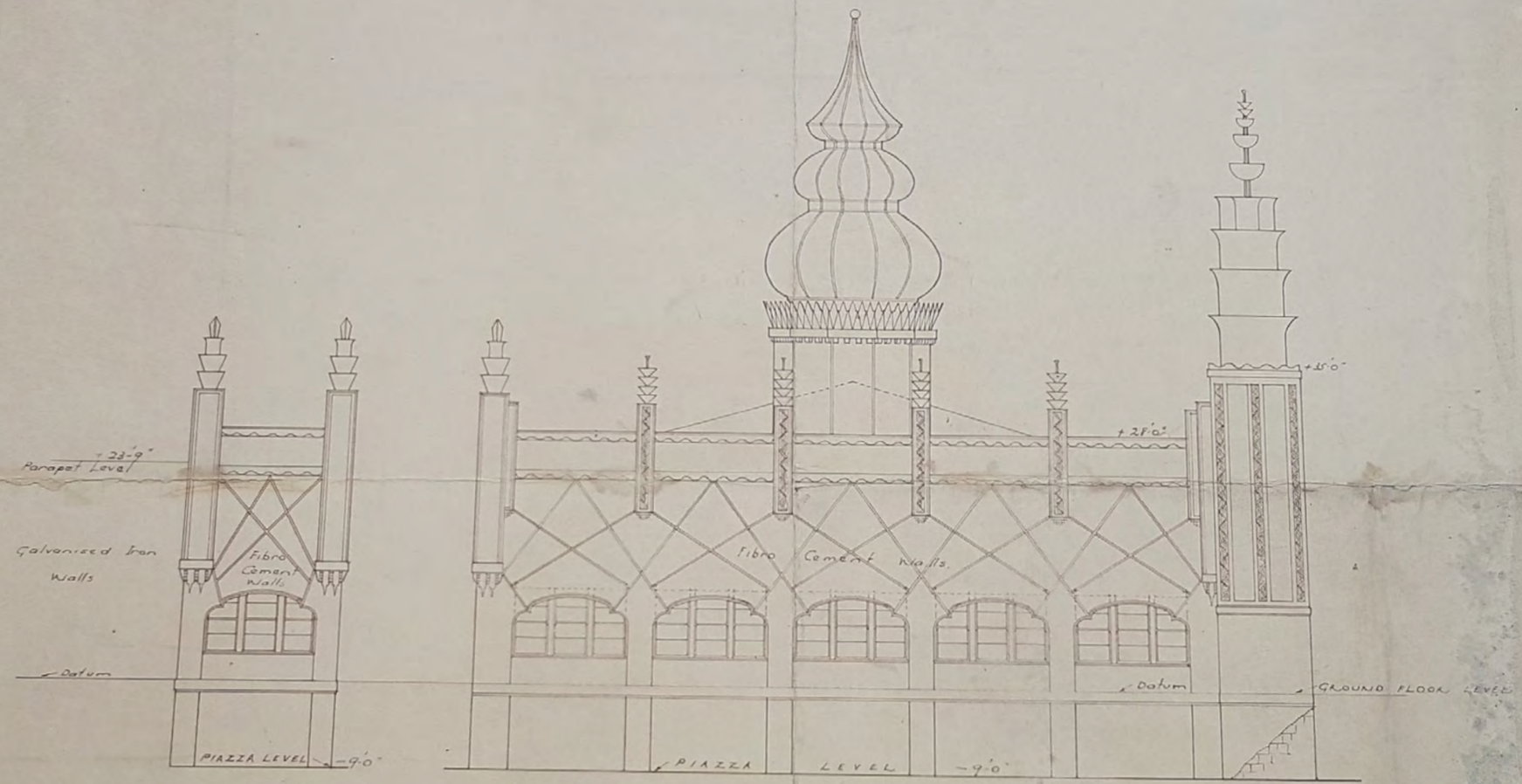
Luna Park, Sydney—Measured Drawings

- Stuart Bros., 1935, Layout of Site, Luna Park North Sydney, *(Source: State Library of NSW, PXD 1086)*
- Stuart Bros., 1935, Coney Island Funny Land Building (Elevation), Luna Park North Sydney, *(Source: State Library of NSW, PXD 1086)*
- Stuart Bros., 1935, Coney Island Funny Land Building (Ground Floor Plan), Luna Park North Sydney, *(Source: State Library of NSW, PXD 1086)*
- Stuart Bros., 1935, Dodgem Palace (Elevation to Lavender Bay), Luna Park North Sydney, *(Source: State Library of NSW, PXD 1086)*
- Stuart Bros., 1935, Dodgem Palace (End Elevation), Luna Park North Sydney, *(Source: State Library of NSW, PXD 1086)*
- Stuart Bros., 1935, Dodgem Palace (Plan at Ground Level), Luna Park North Sydney, *(Source: State Library of NSW, PXD 1086)*
- Ken Maher and Partners Pty Ltd., 1992, Site Plan Existing Setout, Luna Park Reserve, *(Source: Luna Park)*
- Ken Maher and Partners Pty Ltd., 1992, Proposed Site Location Plan, Luna Park Reserve, *(Source: Luna Park)*
- Ken Maher and Partners Pty Ltd., 1992, Dodgem Palace East and North Elevations, Luna Park Reserve, *(Source: Luna Park)*
- Ken Maher and Partners Pty Ltd., 1992, Coney Island Entrance South Elevation, Luna Park Reserve, *(Source: Luna Park)*



LAYOUT OF SITE. LUNA PARK. NORTH SYDNEY.

Stewart Bros Ltd Builders June 1935 Scale 20'-0" to 1 inch



RETURN BAY
FACING NORTH.

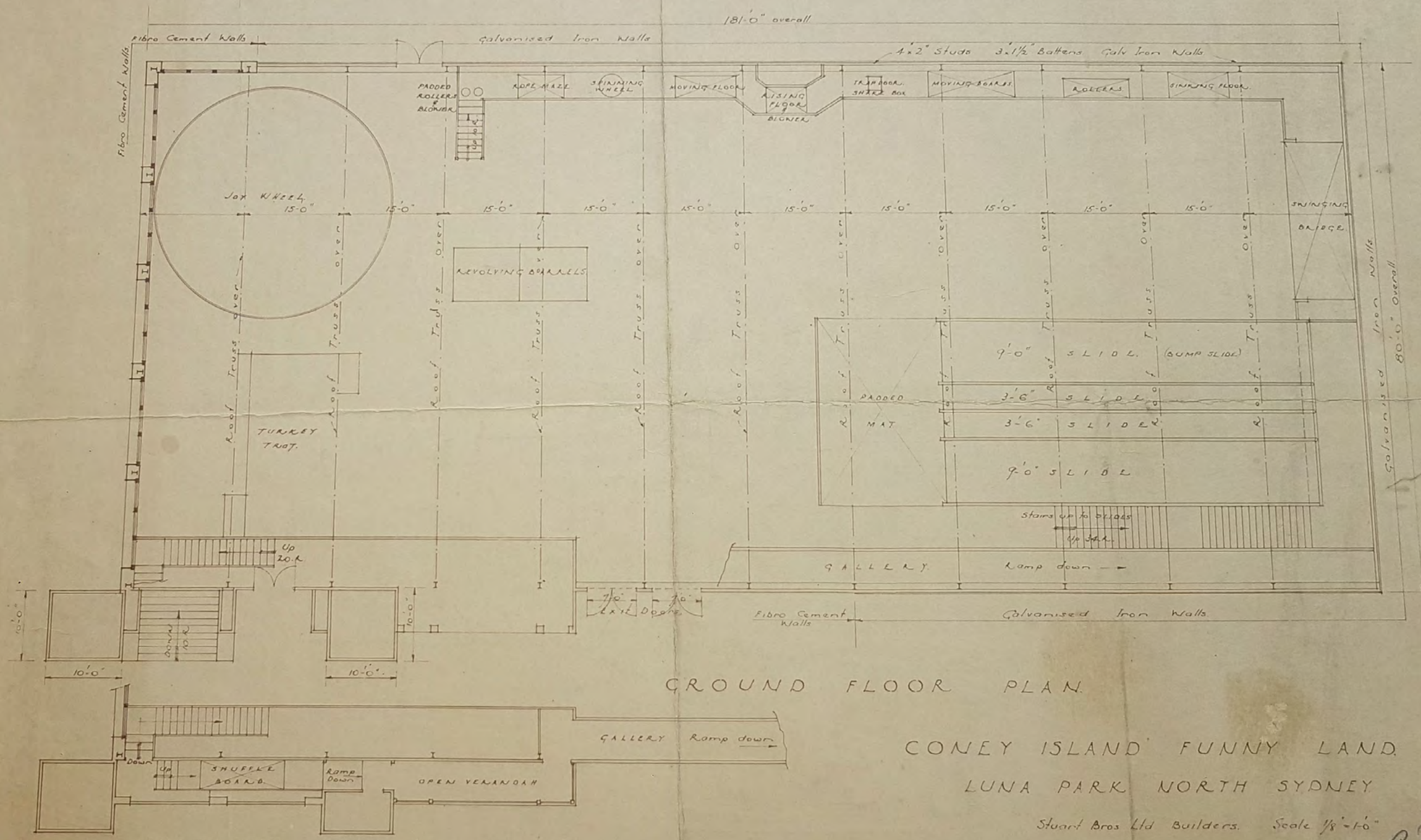
END ELEVATION FACING LAVENDER BAY.

CONEY ISLAND FUNNY LAND BUILDING.

LUNA PARK NORTH SYDNEY.

Stuart Bros Ltd Builders Camperdown Scale 1/8" - 1'0"

LAVENDER



GROUND FLOOR PLAN.

MEZZANINE PLAN (OVER ENTRANCE)

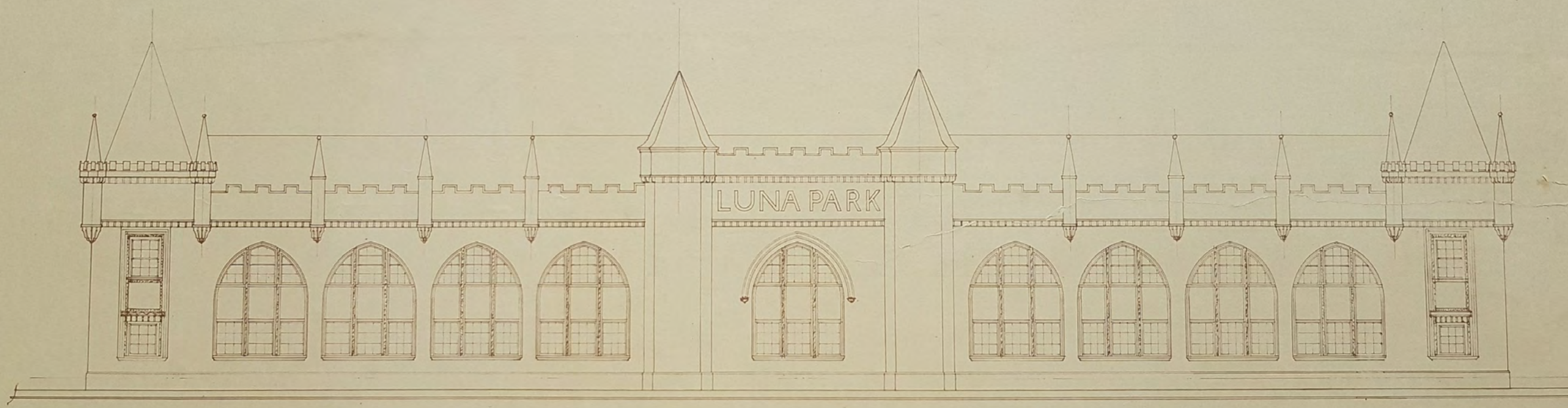
CONEY ISLAND' FUNNY LAND.

LUNA PARK NORTH SYDNEY.

Stuart Bros Ltd Builders. Scale 1/8"-1'-0"

CI

G.P. F.



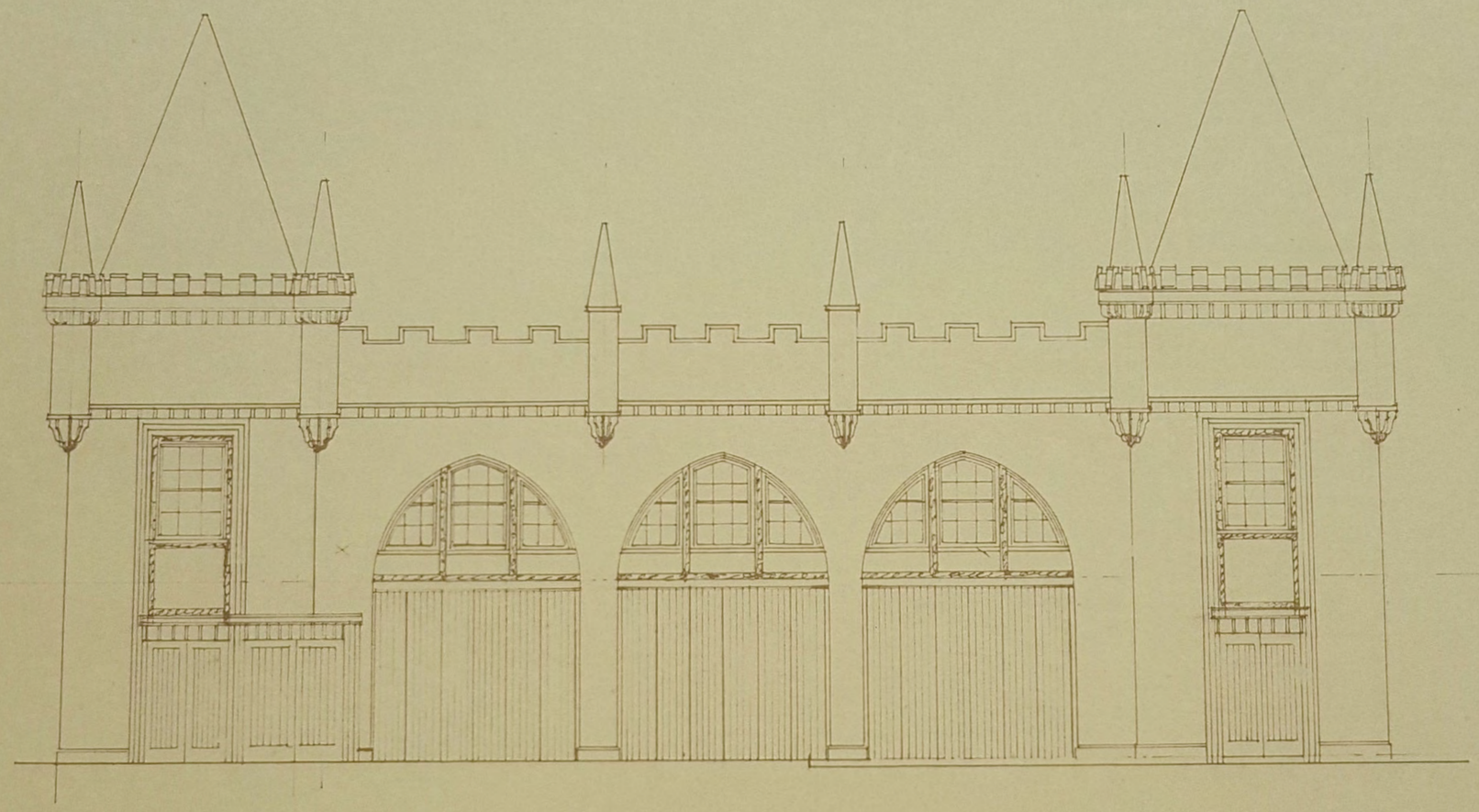
ELEVATION TO LAVENDER BAY

DODGEM PALACE

LUNA PARK NORTH SYDNEY

Scale :- 1/8" to 1'0"

Stuart Bros Ltd. Builders
Lucas Street Camperdown.



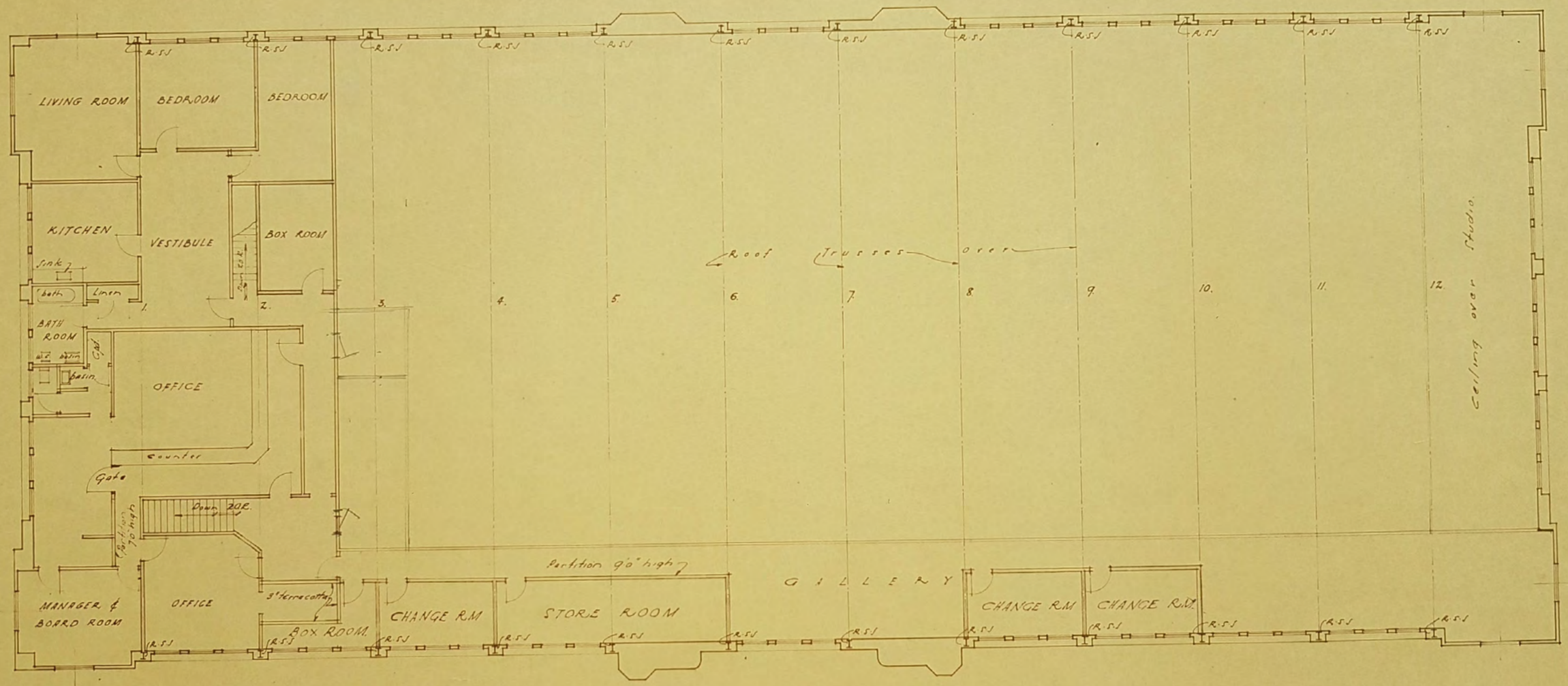
END ELEVATION

"DODGEM"

Stuart Bros. Ltd. Builders

Lucas Street. Camperdown.

Scale:- 1/8" to 1'0"



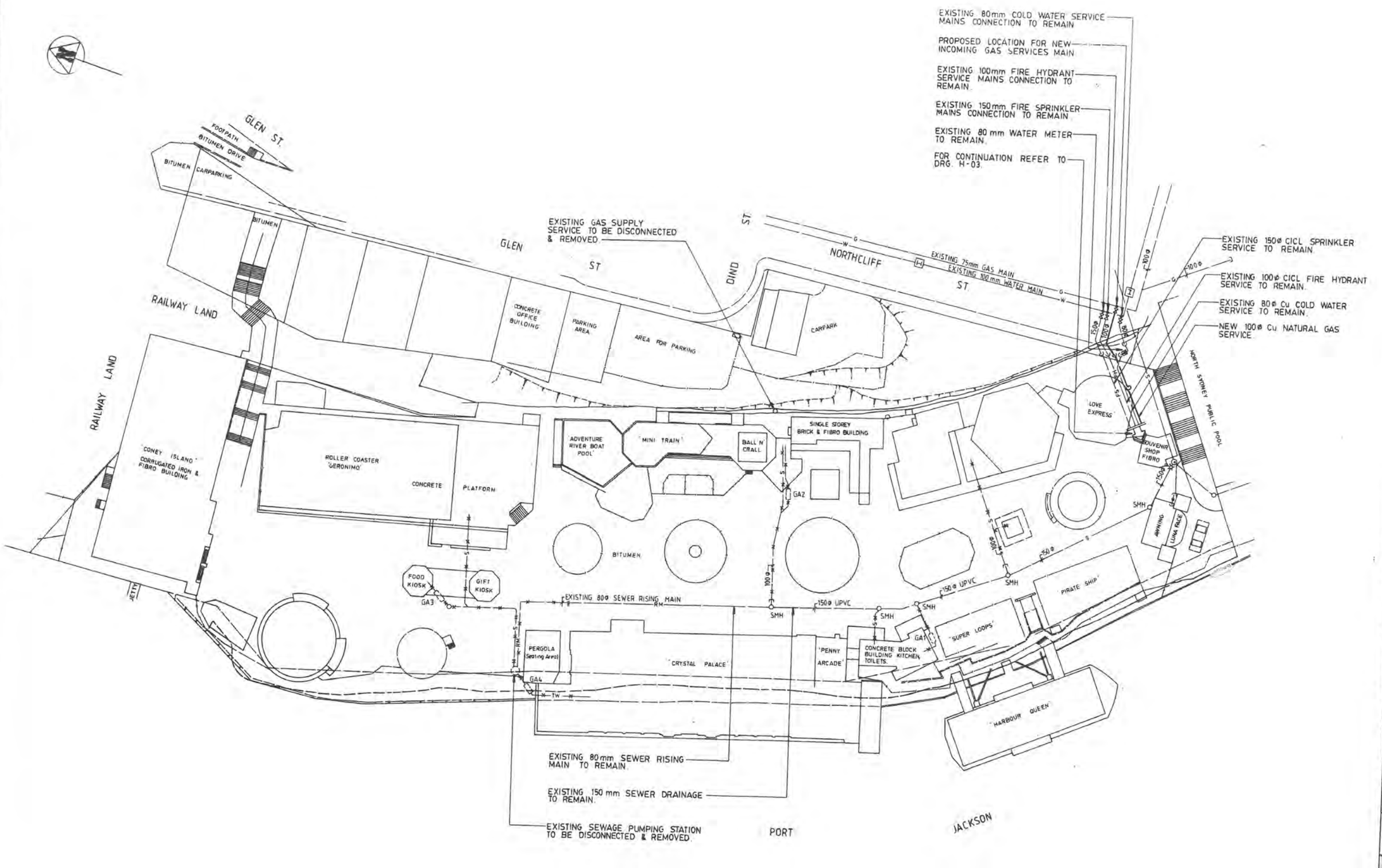
PLAN AT 11'-0" LEVEL

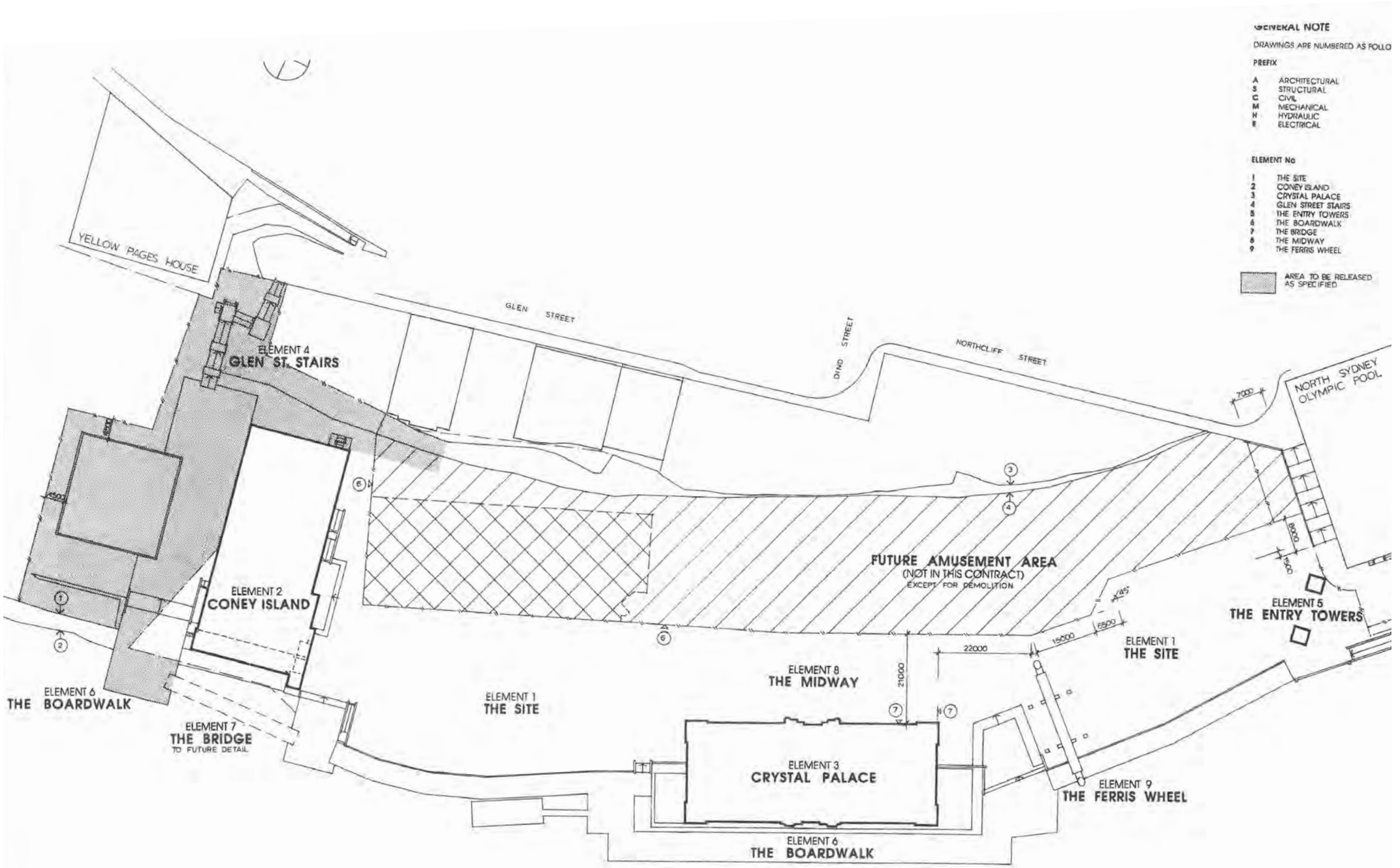
"DODGEM"

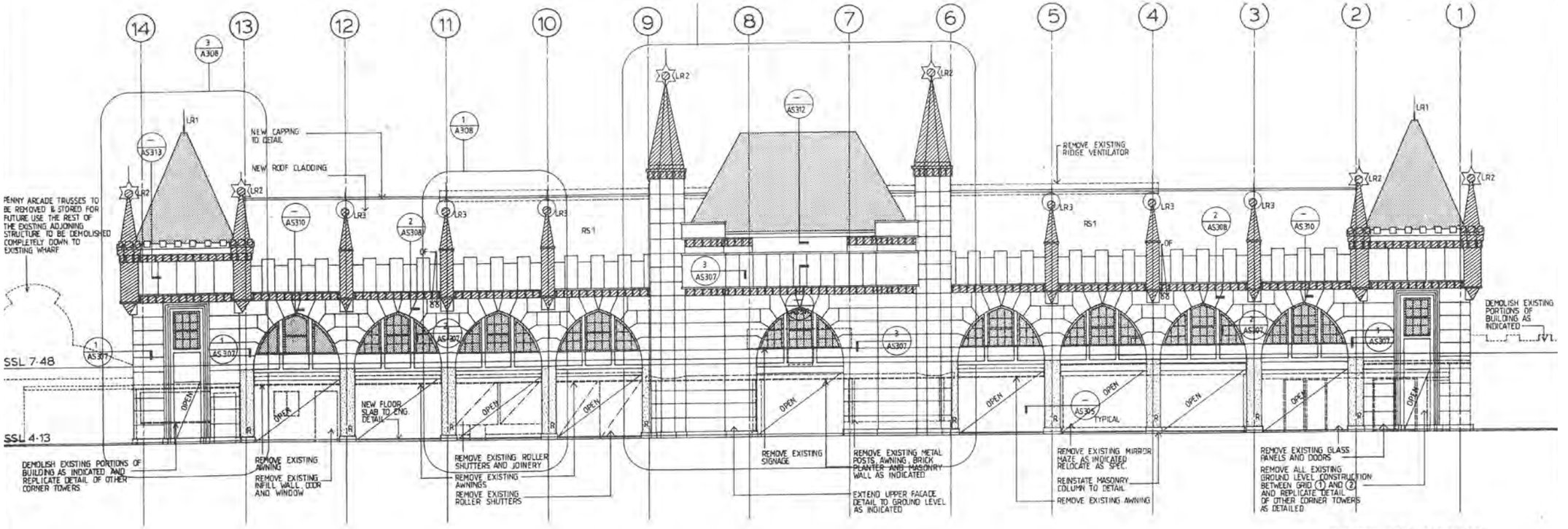
Stuart Bros Ltd. Builders

Lucas Street Camperdown

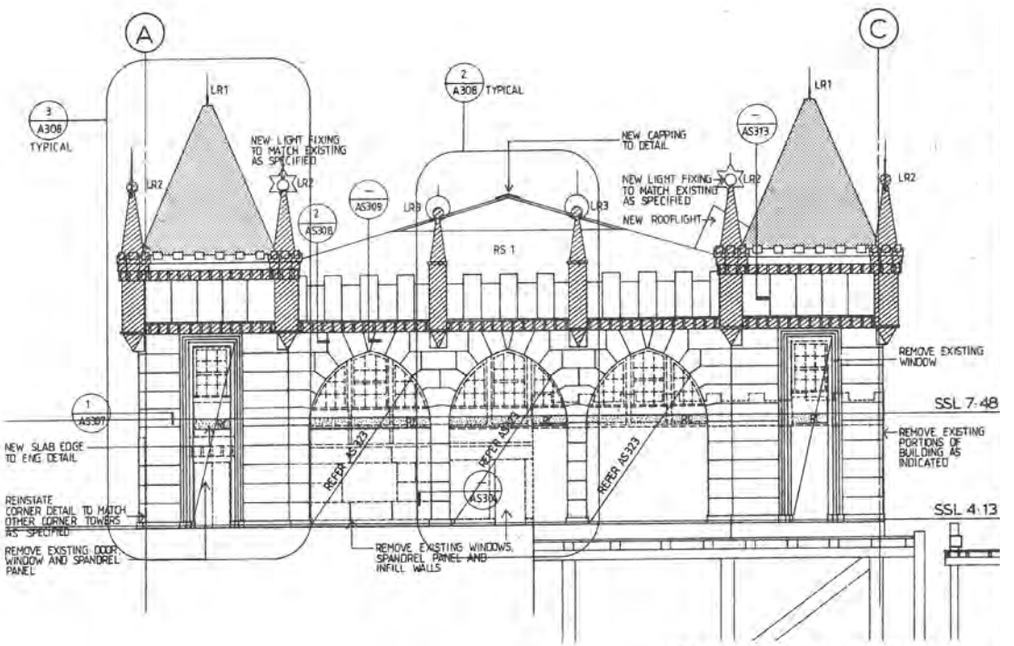
Scale - 1/8 inch to 1'0"


EXISTING 80mm COLD WATER SERVICE MAINS CONNECTION TO REMAIN
PROPOSED LOCATION FOR NEW INCOMING GAS SERVICES MAIN
EXISTING 100mm FIRE HYDRANT SERVICE MAINS CONNECTION TO REMAIN
EXISTING 150mm FIRE SPRINKLER MAINS CONNECTION TO REMAIN
EXISTING 80 mm WATER METER TO REMAIN.
FOR CONTINUATION REFER TO DRG. H-03.
EXISTING 150Ø CICL SPRINKLER SERVICE TO REMAIN.
EXISTING 100Ø CICL FIRE HYDRANT SERVICE TO REMAIN.
EXISTING 80Ø Cu COLD WATER SERVICE TO REMAIN.
NEW 100Ø Cu NATURAL GAS SERVICE.
EXISTING GAS SUPPLY SERVICE TO BE DISCONNECTED & REMOVED.
EXISTING 75mm GAS MAIN
EXISTING 100mm WATER MAIN
EXISTING 80mm SEWER RISING MAIN TO REMAIN.
EXISTING 150 mm SEWER DRAINAGE TO REMAIN.
EXISTING SEWAGE PUMPING STATION TO BE DISCONNECTED & REMOVED.
GLEN ST.
FOOTPATH
BITUMEN DRIVE
BITUMEN CARPARKING
BITUMEN
GLEN ST
DIND ST.
NORTHCLIFF ST.
RAILWAY LAND
RAILWAY LAND
CONCRETE OFFICE BUILDING
PARKING AREA
AREA FOR PARKING
CARPARK
'CONEY ISLAND' CORRUGATED IRON & FIBRO BUILDING
ROLLER COASTER 'GERONIMO'
CONCRETE
PLATFORM
'ADVENTURE RIVER BOAT POOL'
'MINI TRAIN'
'BALL N' CRALL'
SINGLE STOREY BRICK & FIBRO BUILDING
'LOVE EXPRESS'
SOUVENIR SHOP FIBRO
NORTH SYDNEY PUBLIC POOL
AWNING
LUNA PALACE
BITUMEN
FOOD KIOSK
GIFT KIOSK
GA3
GA2
GA4
GA1
JETTY
EXISTING 80Ø SEWER RISING MAIN
150Ø UPVC
150Ø UPVC
SMH
PERGOLA (Seating Area)
'CRYSTAL PALACE'
'PENNY ARCADE'
CONCRETE BLOCK BUILDING KITCHEN TOILETS.
'SUPER LOOPS'
'PIRATE SHIP'
'HARBOUR QUEEN'
PORT
JACKSON

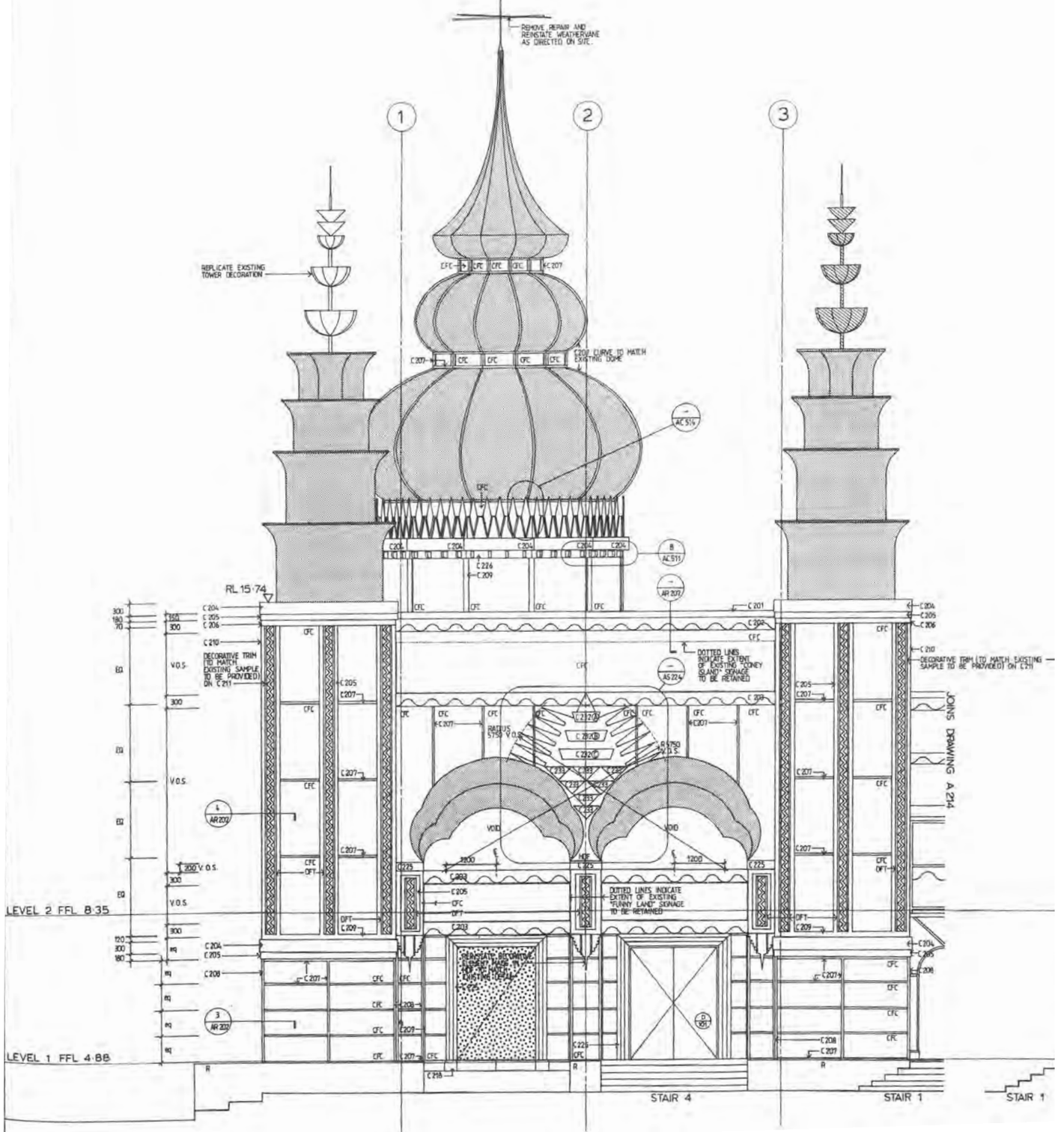

GENERAL NOTE
DRAWINGS ARE NUMBERED AS FOLLO
PREFIX
A ARCHITECTURAL
S STRUCTURAL
C CIVIL
M MECHANICAL
H HYDRAULIC
E ELECTRICAL
ELEMENT No
1 THE SITE
2 CONEY ISLAND
3 CRYSTAL PALACE
4 GLEN STREET STAIRS
5 THE ENTRY TOWERS
6 THE BOARDWALK
7 THE BRIDGE
8 THE MIDWAY
9 THE FERRIS WHEEL
AREA TO BE RELEASED AS SPECIFIED
YELLOW PAGES HOUSE
GLEN STREET
DIND STREET
NORTHCLIFF STREET
NORTH SYDNEY OLYMPIC POOL
ELEMENT 4
GLEN ST. STAIRS
ELEMENT 2
CONEY ISLAND
FUTURE AMUSEMENT AREA
(NOT IN THIS CONTRACT)
EXCEPT FOR DEMOLITION
ELEMENT 5
THE ENTRY TOWERS
ELEMENT 1
THE SITE
ELEMENT 8
THE MIDWAY
ELEMENT 6
THE BOARDWALK
ELEMENT 7
THE BRIDGE
TO FUTURE DETAIL
ELEMENT 1
THE SITE
ELEMENT 3
CRYSTAL PALACE
ELEMENT 9
THE FERRIS WHEEL
ELEMENT 6
THE BOARDWALK
22000
15000
21000
8000
1500
6600
45°
7000
4500



EAST ELEVATION



NORTH ELEVATION


REMOVE, REPAIR AND REINSTATE WEATHERVANE AS DIRECTED ON SITE.
REPLICATE EXISTING TOWER DECORATION
C207 CURVE TO MATCH EXISTING DOME
AC 514
RL 15·74
DECORATIVE TRIM (TO MATCH EXISTING SAMPLE TO BE PROVIDED) ON C211
DOTTED LINES INDICATE EXTENT OF EXISTING "CONEY ISLAND" SIGNAGE TO BE RETAINED
AS 224
RADIUS 5750 V.O.S.
VOID
DOTTED LINES INDICATE EXTENT OF EXISTING "FUNNY LAND" SIGNAGE TO BE RETAINED
REINSTATE DECORATIVE ELEMENT MADE IN FOR TO MATCH EXISTING DETAIL
LEVEL 2 FFL 8·35
LEVEL 1 FFL 4·88
STAIR 4
STAIR 1
JOINS DRAWING A 214