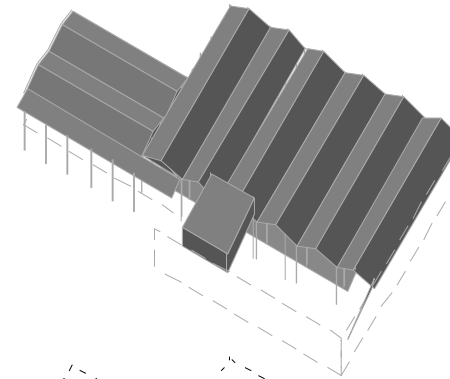
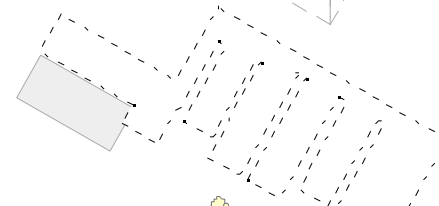


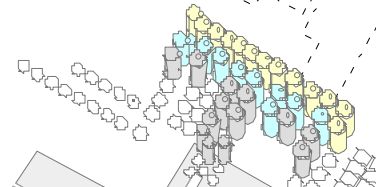
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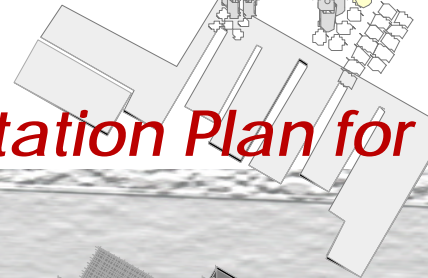
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lighting
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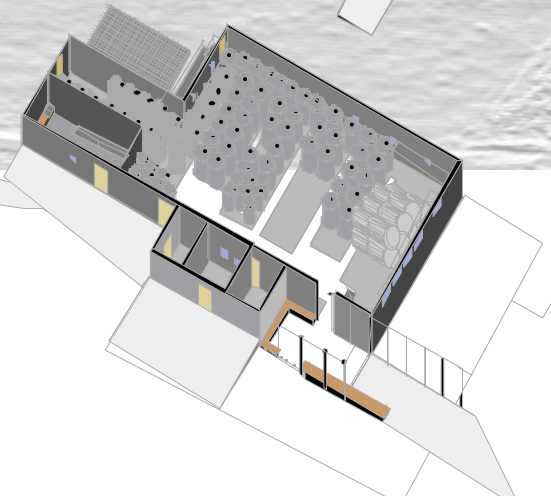
INSIDE TANKS
Story of
Ezio Luisini
Migration
The place



FLOOR



EXTENDED FLOOR PLAN
1:500



Interpretation Plan for the Luisini Winery

National Trust of Australia (WA)



April 2002

Paul Kloeden
MULLOWAY STUDIOS

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1 INTRODUCTION

Mulloway Studio and Paul Kloeden were engaged by the National Trust of Australia (WA) to prepare this interpretation plan for the Luisini Winery Project.

The Council of the National Trust of Australia (WA) has adopted an overall model for the long term management of its places, comprising three overlapping yet complementary components – the conservation plan, the business plan and the interpretation plan. Together they articulate the ideal state within which the heritage place should operate.

The brief sought a plan to “guide the National Trust of Australia (WA) in how to best transmit the heritage significance and values of the place to the public while also providing policy recommendations for adoption and implementation.

According to the brief, the “Luisini Winery is situated in the suburb of Kingsley which is about 20 kilometres north of the Perth city centre. The origins and operations of the Winery and its role in the development of the Wanneroo area are very important, but so is the link to the life of the Italian community in that area and in general, with particular reference to the period between the 1920s and the 1980s. At one stage the Luisini Winery was the largest privately owned winery in Western Australia and possibly in the southern hemisphere. Wine sales continued until 1988 and in 1989 the Winery building was purchased by the State Government at the request of the City of Wanneroo. The Western Australian Planning Commission has now entrusted the National Trust of Australia (WA) to conserve and interpret this important historical and heritage place.”

2 INTERPRETATION PLANNING

2.1 Defining Interpretation

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

2.2 What is an Interpretation Plan?

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

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

3 BACKGROUND COMPONENTS

Prior to the development of policies and strategies to guide the interpretation of the Luisini Winery it is necessary to understand the background to the place and its significance. It is necessary to consider the available assets and how the place is currently interpreted. Consideration must also be given to both the current, and future, audience.

3.1 Documentary Background

There are a number of formal documents and reports, some specifically related to the Luisini Winery, which provide an important source of background knowledge. They include:

- *The Brief*
- Business Plan *Luisini Winery Redevelopment Study and Recommendations* by Asset Research
- *Luisini Winery Conservation Plan* by Palassis Architects
- *Luisini Winery Access Proposals* by Morgan Urban Planning Services
- Yellagonga Regional Park Draft Management Plan
- Building Code of Australia
- Australian Standard on Accessibility

In addition, there are a number of other print resources, the most important of which include:

- *Luck without Joy* by Alfredo Strano
- *Italian Roots in Australian Soil* by Joseph Gentilli
- a number of articles by Jenny Tyrwhitt published in the *Trust News* and elsewhere
- transcripts of oral histories

3.2 Personal Background

Many people have provided considerable and valuable input into the understanding of the place and the development of the interpretation plan. They include (and please forgive any omissions):

- Enzo Sirna, Project Manager
- Members of the Interpretation Committee
- Members of the Conservation Committee, in particular Paul Conti
- Jenny Tyrwhitt
- Alfredo Strano
- Steve Lo Presti
- Mel Jarvis
- Ernie Mondello
- Philippa Rogers and Glynis Monks from the City of Wanneroo
- Suzie Veljanoska from the City of Joondalup
- Sue Vidovich and Blair Hill from the Wine Industry Association
- Tim Bowra from CALM
- Peter McKenzie, Chair of the Yellagonga Regional Park Community Advisory Committee
- Tony Sharley from Banrock Station Winery and Wetlands

3.3 Statement of Significance

In 1996 the National Trust of Australia (WA) commissioned Palassis Architects to prepare a conservation plan for the Luisini Winery. The conservation plan contains a Statement of Significance which is adopted for this interpretation plan.



Primary Significance

- The Luisini Winery has aesthetic value for its landscape setting next to Lake Goollelal.
- The Luisini Winery has historic significance for its association with the agricultural development of the Wanneroo district, and the dominant Italian occupation of the area from the 1920s through to the 1960s.
- The Luisini Winery has scientific value for its potential to demonstrate aspects of the winemaking and distilling process, while the surrounding areas have significance for their potential to contain archaeological deposits related to the newly arrived migrants who worked there.
- The Luisini Winery has social value for the local community as a well known local industry and manufacturer of wine since 1929, as the first place of employment in Western Australia for many new Italian migrants, and for its association with Ezio Luisini, and important patron of the Italian community in Western Australia.
- The Luisini Winery has rarity value as it displays a method of wine production and distillation that is no longer practiced in Western Australia. The still equipment is the last one of its kind in the Metropolitan Area.
- The Luisini Winery is representative of industrial buildings and the winemaking process in Western Australia.

Secondary Significance

- The area surrounding the Luisini Winery has scientific value due to its potential to reveal archaeological deposits relating to the Italian migrants, the daily activities of the winery and because of the building's vernacular methods of construction.
- The Luisini Winery building has historical significance which relates to the winery's former position as the largest privately owned winery in Western Australia.

While the conservation plan allocates degrees of significance to various elements of the building and its contents, the interpretation plan is premised on the belief that all elements are of equal, high significance. The construction, development and use of the winery was an ongoing, organic process, one third of the winery's life occurring after the death of Ezio Luisini. These constant changes are reflected throughout the building and

no one stage of the place's life is considered to be more significant than another. Indeed, the very changing nature of the building and its use is highly significant.

3.4 Place Inventory

An investigation of the place and its components reveal a number of heritage resources available for interpretation.

3.4.1 The Place

The “place” comprises primarily of a disused winery building situated within a fenced compound. It is located approximately 20km north of Perth in the suburb of Kingsley in the City of Joondalup. About halfway between the Swan Valley and the coast, it is isolated from both major roads and tourist destinations.

The winery is located on the western side of Lakeway Drive. In close proximity, on the opposite side of the road, is a residential housing estate. Immediately to the west of the winery is a significant wetland, Lake Goollelal, and parts of the site offer excellent views over the water. The wetland is contained within the Yellagonga Regional Park which abuts the winery site to the north and south.

The Luisini Winery site is currently closed to the public and there is no visitor infrastructure.

3.4.2 Buildings and Structures

The building itself is an agglomeration of a number of different spaces and construction methods, extended and developed over several decades from 1929 until the mid 1980's. The majority of the building is constructed from random stonework walling within a rough concrete frame. The roof is generally a timber



framed structure supported with timber and steel (railway line) columns. The roof covering and structure are considerably dilapidated. Leaks, corrosion, and excessively deflecting and missing members are evident.

Much of the building is cut into the ground as it rises away the lake, the eastern side of the building being approximately 1.8m below ground, while the western side of the building is level with the external ground.

3.4.3 Artefacts

A number of artefacts are available, both fixed and loose. Some are located within the building, some outside, and some are stored off-site. They comprise:

On-site

- Still
- Feints tanks
- Boiler and chimney (loose)
- Concrete vats
- Timber casks
- Concrete vat formwork
- Former cellar door sales joinery items

Off-site (Wanneroo City Council)

- Bottled wine (red and white)
- Price list



BACKGROUND COMPONENTS



Off-site (Ernie Mondello)

- "Hopper" – de-stemming and crushing machine
- Pump
- Specific gravity measures and other laboratory equipment
- Crown locks
- Recipes
- Fermentation notebooks
- Distillation and other records
- Distillation flow charts
- Other items relating to Luisini, his shop but not specifically related to the winery (car, clock, glasses)

Off-site (elsewhere)

- Copy photographs
- Wine Labels
- Copy documents, including letters written by Luisini, official documents such as certificates, orders etc

3.4.4 Wetlands

Lake Goollelal is part of a natural wetland system and is the southern-most lake in the Yellagonga Regional Park. "The wetlands within the Yellagonga Regional Park are some of the more important in the Perth metropolitan region with the land and water areas supporting a large variety of wildlife species." *Yellagonga Regional Park Draft Management Plan, p2*

Discussions with the Department of Conservation and Land Management indicate a willingness to work with the National Trust of Australia (WA) in developing the wetlands as a tourist and recreational facility. They have



plans to construct a dual use (pedestrian and bicycle) path around Lake Goollelal, three quarters of it within the next two years.

3.4.5 Landscaping

The building complex is currently located within a fenced compound. Within the compound, existing landscaping comprises generally of open grassed areas. A few notable items include: -

- Olive tree
- Vine (grown from cuttings of some of the "original" vines)
- Raised platform adjacent the still and boiler room
- Good views west across the lake and wetland

Outside of the fenced compound there is vegetation associated with the riparian edge, some areas of natural vegetation, and considerable areas of open grass and introduced plantings.

There are also sites of various now demolished buildings and structures once associated with the winery. Although no remnants remain visible, the sites are significant and deserving of interpretation.

3.4.6 Other Locales

Very few locales outside the boundaries of the place have been identified as relevant to the stories to be told at Luisini Winery. There is site of the former Wesleyan Mission, whose land was later purchased by Luisini for vineyards. There is the site of Luisini's vineyards to the east of Wanneroo Road. There is also the site of the former Luisini shop and wine saloon in William Street, Northbridge.

BACKGROUND COMPONENTS



There are few destinations or attractions within the surrounding area that could provide mutual support for the Luisini Winery. Away from the coast and away from the Swan Valley, the place will need to become a destination in and of itself.

4 INTERPRETATION ANALYSIS OF CURRENT RESOURCES

The predominant message currently evident in the place is one of dereliction and deterioration. The presentation of the place, its high chain-link fence enclosure and lack of facilities, signage, or other interpretation belies its significance.

Apart from the building's minimal ability to "speak for itself", interpretation is non-existent. There is no naming, signage, date or other material available to convey the significance or history of the place.

An analysis of the place inventory and background material, however, indicates a number of opportunities. It also highlights areas of current shortcoming as well as both current and future constraints and limitations.



4.1 The Place

As previously stated the place is not currently open to visitors and is given no interpretation.

The winery's isolated location means that the place must become a destination in its own right. This isolation, however, also offers an opportunity to interpret the place relatively unconstrained by other development. The location, adjacent to the wetland and "within" a Regional Park, offers interpretive opportunities dealt with below.

The close location of residential housing to the east needs to be considered particularly in relation to issues of traffic, noise and visual impact.

The Conservation Plan alludes to the possibility of undertaking archaeological work on the site. As a result of discussions with Ernie Mondello and others it seems unlikely that such work would uncover anything of value. The previous structures on the site were of a lightweight nature and their demolition is unlikely to have left any remnants. The occupation of the site by workers was also of an ephemeral nature.

Whilst not recommending that any archaeological work be undertaken as part of the interpretive process, it is possible however, that remnants or artefacts could be found during the construction phase of the project. The builders should be made aware of this possibility and all care should be taken to identify and conserve any such finds.



4.2 Buildings and Structures

The extant winery building provides self-evidence of the industrial nature of the place and its scale of operation. As a disused winery it speaks primarily of winemaking, yet underpinning the winemaking story and specific to this winery are the broader and deeper stories of:

- The life of Ezio Luisini.
- Italian migration generally and Ezio Luisini's role in that process
- Early winemaking in WA.
- The significance of Lake Goollelal and the adjacent wetlands to native fauna, indigenous people and European immigrants.
- The Aboriginal and European history of the Wanneroo area.
- The impact of Italian migration on Australian cultural practices.

The conservation plan attributes levels of significance to the various parts of the fabric of the place. For the purposes of this interpretation plan it is assumed that all extant fabric is significant and, with the exception of the perimeter fence and entire surrounding suburban development, none is considered intrusive.



The winery building is relatively large and potentially multi-levelled. Its development will raise a number of safety and security issues including: -

- Requirement for ramps and level changes.
- Existing steps and other tripping hazards in the floor.
- Supervision of large spaces with limited lines of sight.
- The relatively isolated nature of the location of the place.
- Building code compliance – exits, fire protection, structure.

4.3 Artefacts

The artefacts enumerated above in the Place Inventory, as well as those which will undoubtedly come to light during the content development phase and later, will play a central role in the interpretation of the place. Their use does, however, raise a number of important issues.



4.3.1 Boiler and Still

Can the boiler and/or still be restored to working order? Should they? From an interpretive point of view this would have some value. From a conservation point of view it is more problematic. From a practical point of view it may simply not be possible.

Neither the boiler nor still have been used since 1973. Ernie Mondello, the last person to use them, and Mel Jarvis, who has an excellent working knowledge of the still in particular, both believe that it is impossible. Even if it were possible, and further detailed research would be needed to determine this, questions of cost, safety, legislative controls and the disposal of the large quantities of alcohol which the still would produce, would

need to be addressed. Some link with a large operating winery, who would need to see the economic feasibility of running the still, would appear to be necessary.



4.3.2 Other Fixed Artefacts

The concrete vats provide a unique opportunity to use their interiors as "contained" interpretive spaces, suitable for a range of interpretive techniques including light and sound. They make it possible to separate the broader, underpinning stories from the more generally visible winery story. Concealing them within the vats allows these stories to be told without intruding into the "winery" space and potentially compromising the significance of the place.

4.3.3 Loose Artefacts

There are a number of loose artefacts which are currently owned by others, including the City of Wanneroo and Ernie Mondello. Negotiations need to be conducted to ensure that these are made available for display at the Luisini Winery. Attempts should also be made to locate further artefacts.

Many artefacts are in a poor state of preservation. There are items of machinery such as a de-stemmer and a pump which are incomplete. The use of such artefacts for interpretation purposes needs to conform to a yet-to-be-developed conservation policy. As a general rule we would suggest that these items be conserved and not restored. They will then need to be subjected to varying degrees of interpretation.



The bottles of wine are especially problematic. They have a particularly high interpretive value but are extremely vulnerable to further deterioration, having already suffered from poor storage, failing corks and severe evaporation. It essential that a conservation policy be determined as soon as possible and that the use of these objects be consistent with that policy. This will undoubtedly impact on their method of display.

The amount of documentary material surviving from the Luisini period is limited. There are some photographs. There are some official documents including the internment records and no doubt others such as death certificate and will could be sourced. Ernie Mondello holds some records from the winery. Of particular value are copies of letters written by Luisini, in his own hand. To date the only ones located are contained in the internment records and, while they provide the closest contact we have to the man himself, their contents need to be interpreted in that light.



In addition to the artefacts, Mel Jarvis, former excise officer and the subject of an oral history, is a resource of immense value in interpreting the story of the still and its operation. He has offered to donate a diagram which, while not useable in its current form, will be important in interpreting the workings of the still. That offer should be accepted.

4.4 Luck without Joy

The major underpinning story of the place is that of Ezio Luisini, patron of the Italian community and founder of the winery. The only published and “complete” account of his life is that contained in *Luck without Joy* by Alfredo Strano. In telling the story of Ezio Luisini, this book must be the principal source.

Reliance on this book to the degree which is necessary means that permission will be required from the copyright owner, Alfredo Strano. Consideration should be given to the National Trust of Australia (WA) obtaining the copyright from Mr Strano. This would enable them to use the book’s contents as they see fit. It would also enable them to publish and sell the book at the winery.

Reliance on the book also raises other issues. The book is not without its critics. There are claims that the book is factually incorrect, although few can point to substantial errors. More important is the claim that much of the content is unsubstantiated. There are no references, dates are often vague and sources not named. It is also true that the book does not present a complete, rounded picture of Luisini.

None of these factors lessens the reliance which must be placed on this account of Luisini's life. It is the most complete and consistent source available, and has stood for many years without any contrary account being published. It must be remembered, however, that, no matter how accurate, the book presents one man's view of Luisini. The fact that this view is the subject of debate should be seen as an opportunity rather than a constraint. It provides the opportunity for presenting different – competing, confirming or complementary - views of the man, recollections and stories which will “flesh out” the character. The debate itself will ensure that the fullest picture possible is presented.

4.5 Oral Histories

The National Trust of Australia (WA) has recorded and transcribed a series of oral histories from people associated with Ezio Luisini, the winery and the Italian community.

While of enormous value as background material, the histories are not sufficiently focussed to enable their use as exhibition material. Subsequent conversations with some of the subjects of these histories indicate that they have recollections and stories which, with more focussed questioning and if suitably recorded in both vision and sound, could be used in exhibition displays.

Based on the existing oral histories, subsequent interviews and the interpretation strategies outlined below, the following people have been identified as those most suitable for further interview and video recording:

- Ernie Mondello – to tell of the winery after Luisini's death as well as stories of the winery and Luisini
- Steve Lo Presti – to shed light on the Luisini household, its daily life, the shop and the winery
- Carla Bertelli – to shed further light on the Luisini household, its daily life and the shop
- Maria Mondello – to tell of Luisini's first wife, the purchase of the shop and wine saloon, the establishment of the winery and her husband's role there.

These interviews and recordings should be done with the assistance, and in the presence of the person responsible for content development of the exhibition.

4.6 Wetlands

Situated within the Yellagonga Regional Park, the adjoining natural wetlands are managed by the Department of Conservation and Land Management (CALM). A Management Plan, currently still in draft form, has been prepared to govern the management of the park.

The wetlands are currently “undeveloped” and uninterpreted. CALM has plans for a dual use path to be constructed circumnavigating Lake Goollelal but no immediate plans for interpretation of either the wetlands or its fauna. The opportunity exists for the National Trust of Australia (WA) to work with CALM in the development and interpretation of the wetlands. In doing so the Trust needs to be cognizant of CALM’s signage and other policies to ensure consistency of interpretation strategies around the lake.

The proximity of the winery site to the lake’s edge suggests that some major wetlands interpretive element such as a boardwalk and bird hide should be constructed close to the winery. Visitors to this interpretive element will then be visually attracted to the winery and restaurant, and vice versa.

Banrock Station in the Riverland of South Australia presents an exciting example of the synergy which can be developed between a winery, restaurant and wetlands. The mutually supportive nature of these three activities is crucial to their success. No one activity would, on its own, be viable.

To transpose that model to the Luisini Winery site, however, will necessitate overcoming some hurdles not faced at Banrock Station. At Banrock Station the whole of the site is under their ownership and control. This means that visitor numbers to the wetlands, and their movement around the site, can be strictly controlled. They can be charged an entry fee. For the winery, restaurant and wetlands experience to be equally



successful at Luisini Winery the National Trust of Australia (WA) will need to work closely with other stakeholders, particularly CALM.

One aspect of the Banrock Station model which must be adopted is that relating to the construction of infrastructure. The design of buildings, carparks and other infrastructure must conform to best practise standards for a wetlands environment. The Luisini Winery must be seen as a model for the provision of infrastructure and use in a sensitive environment.



4.7 Landscaping

The current landscaping, both within and outside the perimeter fence, offers no interpretive experience beyond that inherent in some remnant native vegetation.

The development of the Luisini Winery landscape offers a number of opportunities to interpret:

- The sites of previous buildings and structures, including their form and use – for example the story of Italian winery workers could be told on the site of the former house where they resided
- Previous plantings on the winery site including vines, olives, vegetables and fruit trees – this could be incorporated into functional purposes such as sight and/or noise screenings
- The native vegetation of the area, both at the water's edge and on the flats

4.8 Other Locales

Those few relevant locales, identified outside the boundaries of the place, are difficult to incorporate into a broader, contextual interpretation.

INTERPRETATION ANALYSIS



The site of the former Wesleyan Mission lies to the south of the winery site. The location of the former mission buildings, however, would appear to be built on with houses. Similarly, the site of Luisini's vineyards to the east of Wanneroo Road, has since been developed.

One locale which does still exist, albeit in a highly modified form, is the former Luisini shop and wine saloon in William Street Northbridge. While the William Street frontage is unrecognisable, much of the basic structure remains from Luisini's time. From the rear in particular, some small indication can be obtained as to how Luisini lived and worked. The lane access and the small size of the residential rooms are readily apparent. While any interpretation at that site is outside the scope of this project, the locale will be referred to in some of the stories and oral histories presented in the exhibition.

5 AUDIENCE PROFILE

5.1 General

As the site is currently closed to the public, there is no current or established visitor profile. The interpretation plan must then focus on the establishment of a desired visitor profile and identification of potential audiences.

The location presents a number of potential restrictions in terms of visitation. First and foremost is the relative isolation of the site. Although only a short drive from the Perth city centre, the place will be the only significant cultural/tourist facility in its area. While it is relatively close to the winemaking areas of the Swan Valley, it is unlikely that it will be able to access visitors to and from that region.

The Luisini Winery must therefore become a destination in and of itself. The example of Banrock Station is, however, encouraging. Although it is located in the Riverland of South Australia, a popular tourist region, some 42% of their 95,000 annual visitors make the day trip from Adelaide, a 2_ hour drive away, specifically to visit the wetlands/winery/restaurant complex.

A second restriction on visitor numbers may occur because of the adjoining residential development. Resident concerns may affect access to the site, carparking space, restaurant numbers and, possibly, some uses.

In identifying potential audiences and a desired visitor profile reliance has been placed largely on the findings of the survey conducted by Asset research and set out in their business plan for the Luisini Winery. Their conclusions have been supplemented by the evidence obtained from Tony Sharley of Banrock Station as well as other people acknowledged in 3.2 above.

5.2 Multiple Attractions

It is clear that for the project to succeed a number of different visitor groups must be attracted to the site. In this way each element of the project - museum, restaurant, wine tasting, wetlands - will attract visitors who will support not just that element, but the other elements as well. For example, in the United States birdwatching is the fastest growing form of outdoor recreation. The demographics for typical birdwatchers is that they are University educated with a high disposable income – an ideal market for both a museum and restaurant. Banrock Station provides a clear Australian example of just how essential this mutual dependence is to the viability of the project.

Visitors will initially visit the Luisini Winery to satisfy one or more particular interest. They will include:

- Wine Industry Association wine tasting "students"
- Restaurant patrons
- School and education based groups
- Italian migrants and/or their descendants
- Those interested in migrant history
- Those interested in local history
- Those interested in wine and winemaking
- Conservation groups
- Bird watchers, individual and groups
- Recreational users including walkers, joggers and bicycle riders
- Community groups wishing to use the multi-purpose lecture room
- Conference / workshop groups

Of these potential, and desirable, visitor groups, two in particular warrant specific mention.

5.3 Wine Industry Association

The Wine Industry Association has been identified as a potential permanent occupier of part of the place. This group currently runs two wine appreciation classes per night, 4 nights per week at Claremont and is looking for space in the northern Perth suburbs to conduct similar classes. Their use would be compatible with the business and interpretation goals of the place. Such a permanent, regular use of part of the place is likely to result in increased visitation to both the museum and restaurant.

5.4 Education Groups

Education groups will form a significant proportion of the visitation. It is essential that the development be designed to cater for school groups over a range of ages. The development must include a space to gather, a diversity of activities and the presentation of information at varying appropriate levels. Consideration should also be given to the development of educational programs and materials.

5.5 Repeat Visitation

While it is expected that interstate and overseas visitors will be attracted to the place, the greatest visitation will come from local area and greater-Perth residents. An important goal should be to encourage repeat visitation by these groups. One important means of doing this is to hold special events on a regular, possibly recurring basis. Such events could focus on:

- Seasonal changes in the wetlands environment
- Seasonal changes in vine growth and the winemaking process
- Operation of the still
- Italian produce manufacture
- Italian community celebrations

6 KEY THEMES

The key themes to be communicated to the visitor to Luisini Winery arise directly from the statement of significance and the investigation of the physical evidence of the place. In determining what the visitor should know as a result of their visit, as well as what they will find interesting, consideration has also been given to the findings of the business plan and the views expressed by the Interpretation Committee and other stakeholders.

We have identified the following key themes to be communicated in the interpretation of the Luisini Winery. They are not listed in any particular order of importance.

- The natural environment - the wetlands, adjacent flats and hills, and including the flora and fauna - provides the foundation upon which all the stories of man's occupation of the place rest.
- All occupiers of the place and its surrounds – Aboriginal people, the Wesleyan mission, market gardens, farms, the winery and residential housing – are of importance to an understanding of the place.
- The Luisini Winery was at one stage the largest privately owned winery in Western Australia, possibly the Southern Hemisphere.
- The remaining winery building was but one of a number of buildings and structures which once occupied the site.
- The remaining winery building contains rare remnants of a method of wine production and distillation that is no longer practiced in Western Australia.
- Ezio Luisini was the archetypal migrant success story. He arrived in Western Australia as a young man, uneducated and virtually penniless, and rose to a position of great wealth and prominence, the patron of the local Italian community.
- Italian migrants have had a long and continuing place in, and influence upon, Australian society.
- In the Australian story, migration is the norm rather than the exception. Italian migration is but one part of that story.

7 INTERPRETATION POLICIES

The following interpretation policies articulate the core principles and procedures which should be followed when interpreting the Luisini Winery.

- The primary purpose of interpreting the place is to transmit to the public the heritage significance and values of the place as expounded in the statement of significance.
- All interpretation should be consistent with the conservation policy as set out in the Conservation Plan and respect the integrity of all extant building fabric. All fixed artefacts should be retained and interpreted in situ, their conservation conforming to the conservation plan while the collection and display of loose artefacts must be done in accordance with a developed conservation policy.
- Wherever possible all artefacts relevant to the place but currently stored off site should be displayed and interpreted within the winery. Efforts should be made to locate other artefacts but the principals of relevance and direct association should be strictly adhered to.
- As the existing buildings and artefacts speak primarily of winemaking, this is the principle story which should be interpreted at "surface level".
- Where possible interpretation of the winemaking theme and the building itself should occur at site-specific locations inside and around the building.
- The themes stories and connections which underpin the place and the remaining fabric – the Luisini, migration and site history stories - should not be brought to the "surface" but should in general only be revealed when the visitor makes the effort to enter the concrete tanks. Notwithstanding this general policy, there are some locations where site-specific interpretation is warranted.
- Other facilities which the Business Plan and other sources have identified as being necessary to the viability of the place – restaurant, environmental centre, service and toilet facilities – should be located in free-standing structures visually separate from the winery building. Visiting these facilities should, however, be part of the interpretive experience.
- In addition to the permanent interpretation of the place, space should be made available for temporary exhibitions. Those exhibitions requiring particular temperature, light, climate or security controls should be

INTERPRETATION POLICIES

located within a purpose built structure separate from the winery building. Those, which require no special conditions could be located within the winery building.

- While all interpretation should be accessible to children, some specific interpretation should be made available in child-only areas.
- The stories told should never be considered fully told. The interpretation should contain within itself mechanisms, such as ongoing evaluation and information gathering, for its own continuing development.

8 INTERPRETATION STRATEGIES

Based on the interpretation policies and in direct response to the site the following interpretation strategies have been adopted.

8.1 General

Suggested general strategies include:

- Presentation of the place through name signage and lighting befitting its significance.
- Public programmes such as demonstrations, lectures, structured activities, performances, children's projects etc
- Publications including brochures, exhibition catalogue, Strano's *Luck without Joy*
- Self guided tours of those elements of the place outside the buildings

In addition, a number of specific strategies are recommended.

8.2 Outside the Building

All interpretation outside the building should be site specific.

Some of the elements mentioned here are located on land beyond that owned by the National Trust. Nevertheless they are so connected to the winery and the success of this project that every attempt should be made to persuade the relevant landowner to adopt them



INTERPRETATION STRATEGIES



<i>Storyline</i>	<i>Interpretation Medium</i>	<i>Plan</i>
<ul style="list-style-type: none"> The natural environment - the wetlands are a major feature of the locale and the example of Banrock Station shows how well the combination of winery, restaurant and wetlands can work. Interpretation of the wetlands should be intimately connected with the Luisini Winery 	<ul style="list-style-type: none"> <i>Walkways, Bird Hides and interpretive Graphic Panels</i> 	<ul style="list-style-type: none"> Site plan
<ul style="list-style-type: none"> Aboriginal People - the prior occupation of this land should be acknowledged in a manner acceptable to the relevant Aboriginal people. While their ownership should be considered "inside the tanks" with the stories of other occupiers of the land, it may well be appropriate to also deal with it outside. 	<ul style="list-style-type: none"> <i>Graphic Panels</i> 	<ul style="list-style-type: none"> Site plan
<ul style="list-style-type: none"> The former Wesleyan Mission - the former Aboriginal Mission located on land purchased by Luisini to expand his vineyards should be interpreted on the site of that mission as well as dealt with "inside the tanks" 	<ul style="list-style-type: none"> <i>Graphic Panels</i> 	<ul style="list-style-type: none"> Site plan
<ul style="list-style-type: none"> Sites of demolished buildings and structures - the numerous outbuildings, vegetable gardens, olive groves, vines, pig trough etc should all be interpreted in situ 	<ul style="list-style-type: none"> <i>Graphic Panels, Plantings, Public Art</i> 	<ul style="list-style-type: none"> Site plan
<ul style="list-style-type: none"> Housing - the sale of vineyards and their replacement with housing should be interpreted as visibly close as possible to the location 	<ul style="list-style-type: none"> <i>Graphic Panels, Plantings</i> 	<ul style="list-style-type: none"> Site plan
<ul style="list-style-type: none"> Vehicular entry and carparking – the approach to the buildings should be an interpretive experience. The views and vistas of lake, buildings and vegetation should be developed and maintained. Carparking should be screened from residential development on 	<ul style="list-style-type: none"> <i>Graphic Panels, Plantings</i> 	<ul style="list-style-type: none"> Site plan

INTERPRETATION STRATEGIES

Lakeway Drive. Consultation with residents is required.

- Restaurant - visiting the restaurant should be part of the interpretive experience, related to the key themes, in particular the contribution made by Italian migrants.
 - *Graphic Panels, Food & Wine; eg regional menus, cooking classes & community functions* Site plan
 - *The structure itself should be an interpretive medium - a model for building in a sensitive environment*
- Environment Centre - will play an important part in the interpretation of the natural environment, particularly for educational and other organised groups.
 - *The Building itself (see above)*
 - *Graphic Panels, Educational Facilities*
- Grape growing.
 - *Plantings, including a vine fence. This could be supplemented by further vine planting in concert with the Wine Industry Association* Site plan + Bldg Plan 1
- Crushing and primary fermentation.
 - *Graphic Panels, Installation located on the site of the removed tanks, concrete wall and paving* Bldg Plan 2
- Ezio Luisini, his almost daily trip from his Perth shop to the winery and the transport of wine
 - *Replica utility, or abstract interpretive installation, indicating Luisini's presence at the premises*
- Entry
 - *Sign with hours of opening, entry charges etc* Bldg Plan 3





8.3 Inside the Building

8.3.1 On the Surface

The "surface level" interpretation, that not found "inside the tanks", is all site specific and relates to the winemaking theme. The interpretation will reveal elements of the building and artefacts which are related to understanding the winemaking process.

Elements of interpretation will consist of:



<i>Storyline</i>	<i>Interpretation Medium</i>	<i>Plan</i>
<ul style="list-style-type: none"> Cellar door sales. 	<ul style="list-style-type: none"> a staff desk located on the site of the former door sales 	Bldg Plan 4
<ul style="list-style-type: none"> Overview of technical aspects of winemaking. 	<ul style="list-style-type: none"> Graphic Panels located in the former laboratory 	Bldg Plan 5
<ul style="list-style-type: none"> Artefacts including scientific equipment, recipes etc. 	<ul style="list-style-type: none"> Display Cabinets, Graphic Panels - the former laboratory provides a secure environment to house small artefacts 	Bldg Plan 6
<ul style="list-style-type: none"> Secondary fermentation. 	<ul style="list-style-type: none"> Graphic Panels located within the tank, viewed through a window 	Bldg Plan 7
<ul style="list-style-type: none"> Manufacture of concrete tanks. 	<ul style="list-style-type: none"> The form work currently located outside should be relocated inside next to an appropriate tank and with appropriate Graphic Panels 	Bldg Plan 8 + 13

INTERPRETATION STRATEGIES



- Wooden barrels - changes in winemaking techniques, including the later use of wooden barrels.
- Summary of the winemaking process.
- Construction of the building - an explanation of the stages of construction, the timing, reasons etc.
- Crushing and primary fermentation.
- Movement of wine - how wine was moved through the process, largely by hand pump
- Bottling and distribution - the changes in distribution made over time, including the move to bottle on site.
- The boiler.
- *Graphic Panels, Lighting* Bldg Plan 8A
- *Graphic Panels, Lighting - a linear explanation of the process, consolidating the information and interpretation found elsewhere - located where visitor has an overview of the building* Bldg Plan 9
- *Graphic Panels and Lighting located where these stages are most apparent in the fabric* Bldg Plan 10
- *Viewing platform, associated with a necessary fire escape, from which to overlook the outside installation* Bldg Plan 12
- *Hands on "Pump" exhibit; pump, clear pipe, wooden barrel* Bldg Plan 14
- *Graphic Panels, possible display of existing wine although there are conservation issues to be resolved - located in the bottling shed* Bldg Plan 15
- *Graphic Panels, Cleaning and Lighting - strategy does not currently include attempting to return the boiler to working order (see Interpretation Analysis above)* Bldg Plan 16

INTERPRETATION STRATEGIES



- The still and the distillation process.
- The bond store and excise control.
- *Graphic Panels, Cleaning and Lighting* - strategy does not currently include attempting to return the still to working order (see Interpretation Analysis above) Bldg Plan 17
- *Graphic Panels, Lighting and display of Crown Lock* - installation located inside the store but "under lock and key", visible only from outside Bldg Plan 18

Other elements inside the building not specifically related to interpreted storylines are:

- Multi-purpose lecture room.
- Seating.
- Temporary Exhibitions.
- *Designed to meet the specific needs of the Wine Industry Association but suitable for other uses including school classes, seminars and conferences. The existing tanks will be cut-down and a new floating floor inserted.* Bldg Plan 12
- *Provided in larger open spaces – possibly movable* Bldg Plan
- *Space to be provided within the open spaces of the winery building - not suitable for exhibitions requiring light, temperature or other controls.* Bldg Plan

INTERPRETATION STRATEGIES

- Sales.
- *marketing of merchandise* Bldg
such as: - Plan
 - *Wine (new) sold under the Luisini brand – also available in restaurant*
 - *Italian produce*
 - *Luck without Joy*
 - *Catalogue, oral histories etc*
 - *Historic postcards from Umbria and Wanneroo*



8.3.2 Inside the Tanks

This major exhibit tells those stories which underpin the visible place and building fabric. The space is divided into three distinct threads / storylines (marked blue, yellow and grey on the plan)

Luisini (marked blue)

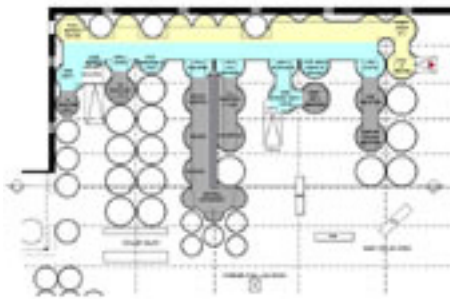
This is the central thread of the exhibit and essentially relates the story of Ezio Luisini as told by A. Strano in his book *Luck Without Joy*

The story is told chronologically from his birth to death

INTERPRETATION STRATEGIES

There are three possible entry/exit points. The main entry point, to which the visitor will be "encouraged" to move, is located midway through the story - at the point in time when Strano first met Luisini.

The major interpretive medium used will be Graphic Panels featuring historic images, historic documents, and text based on Strano's book. The preferred entry point will feature a soundscape, possibly of Strano reading or retelling of that first meeting with Luisini.



Facts (marked grey)

This thread is limited to the presentation of "facts". Unlike the other two threads it does not recount personal stories.

It comprises of a series of distinct, individual stories each of which relates to, or underlies, a particular part of the Luisini story. They run off the central thread at appropriate chronological times and deal with the themes of:

- The Site - like an archaeological dig, this reveals the layers of the site "below" the land purchased by Luisini
 - Natural Environment
 - Occupiers
 - Aboriginal People
 - Mission
 - Market Gardens
 - Housing
- Italian Migration
 - Phases
 - Reasons, numbers etc

- Contribution to Australia
- Migration in General

The interpretive medium primarily used will be Graphic Panels although other media will include:

Spaces into which only children will be "encouraged" to enter containing exhibits designed to present these stories specifically to them, and gather their responses to the issues raised. This provision of "adult-free zones" does not mean that other interpretation should be inaccessible to children.

A reflexive exhibit demonstrating that all visitors are migrants to this land, thus placing the specific Italian experience into a wider context.

Accompanying Stories (marked yellow)

This thread contains a collection of stories and oral histories, some of which may be in Italian. They are from Italian migrants, from people who knew or knew of Luisini such as his employees, associates and family.

The stories are chronologically consistent with the central thread. All relate to the content of the central thread but in various ways, such as:

- By placing Luisini in the wider context of other Italian migrants, their lives, work and experiences.
- By shedding further light on the Luisini story, perhaps supporting or perhaps offering counterpoints to Strano's account.
- By continuing the Luisini story (and particularly that part of it relating to the winery) beyond the date of his death

In addition to Graphic Panels, this thread will be rich in audio-visual material. It is proposed that there be three audio-visual "stories", featuring the reminiscences of :

- Maria Mondello -

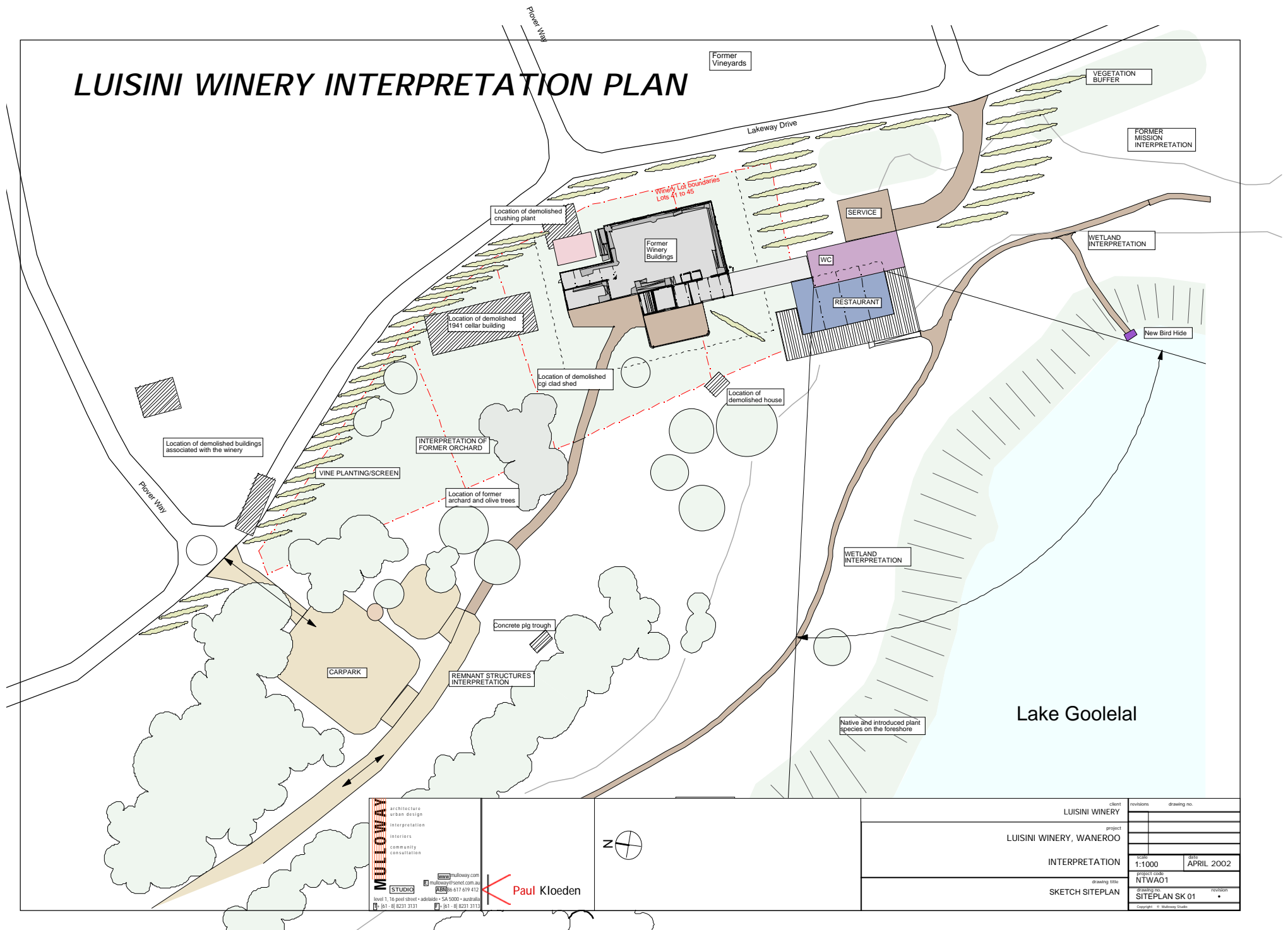
INTERPRETATION STRATEGIES

- *Steve Lo Presti & Carla Bertelli -*
- *Ernie Mondello -*

interspersed with historic photos

Provision will be made for visitors to record their own memories, of Luisini, of the place or wider area, or of their experience as a migrant.

LUISINI WINERY INTERPRETATION PLAN



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Paul Kloeden



Lake Goollelal

client
LUISINI WINERY

project
LUISINI WINERY, WANEROO

INTERPRETATION

SKETCH SITEPLAN

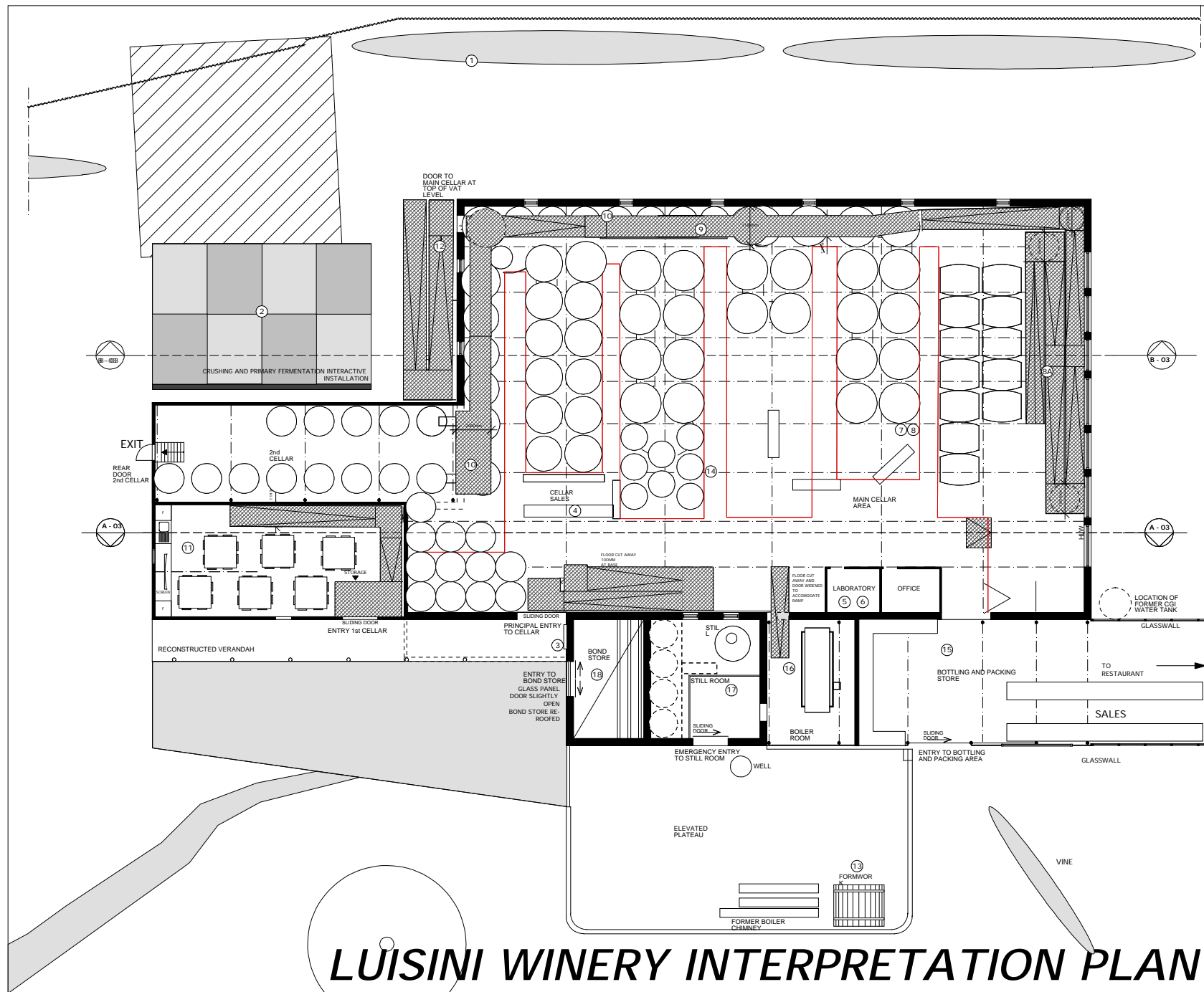
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scale 1:1000 date APRIL 2002

project code NTWAO1

drawing title SITEPLAN SK 01

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STUDIO
Paul Kloeden

1 VINE
2 FENCE
3 CRUSHING PRIMARY FERMENT
4 INST
5 ENTRY
6 SIGNAGE
7 ENTRY TICKET SALES
8 CONTROL
9 INTERPRETATION OF E.M.
10 SALES OVERVIEW OF WINEMAKING PROCESS IN LAB
11 ARTIFACTS: RECIPES: DRAWERS / CBDS
12 TANK USE - & WAXING
13 HOW TANK WAS MADE
14 OAK BARRELS -
15 INTERP
16 LINEAR OVERVIEW OF WINEMAKING
17 PHYSICAL DEVELOPMENT OF WINERY BLDG
18 WINE INDUSTRY ASS' SEMINAR ROOM
19 VIEWING PLATFORM/EMERGENCY EXIT
20 FORMWORK RELOCATED NEXT TO APPROPRIATE TANK - INSIDE PUMPING - INTERACTIVE INSTALLATION
21 BOTTLES: SALES: DISTRIBUTION
22 INTERP
23 BOILER ROOM
24 STILL ROOM
25 BOND STORE DOORS: TEXT: LIGHTING

client
National Trust (WA)

project
LUISINI WINERY
INTERPRETATION PLAN

drawing title
FLOORPLAN
Building & Wine Interpretation

scale
1:200

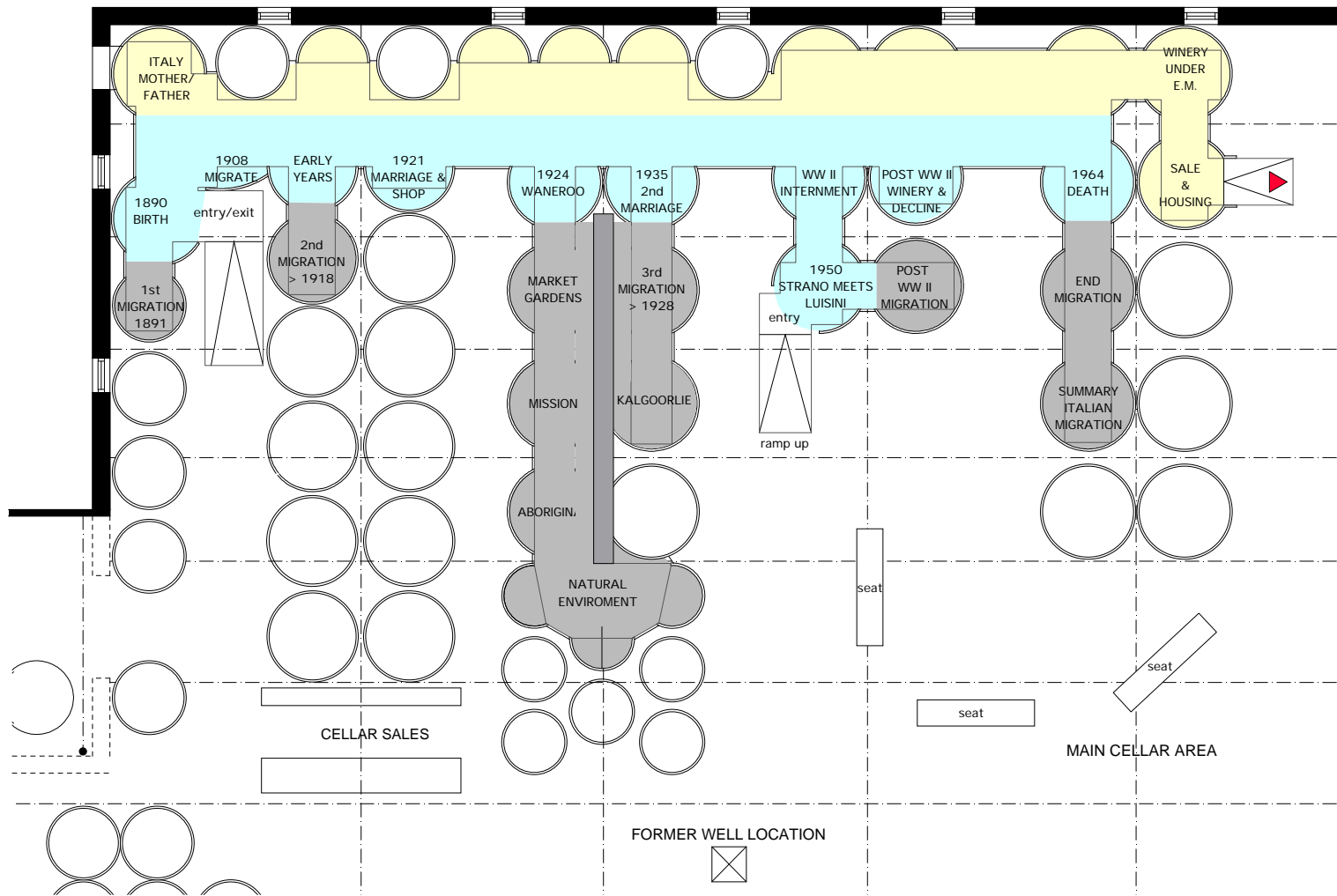
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STUDIO

Paul Kloeden

client

National Trust (WA)

project

LUISINI WINERY INTERPRETATION PLAN

drawing title

PT. FLOOR PLAN Stories

scale

1:200

date

APR 2002

project code

NTWA01

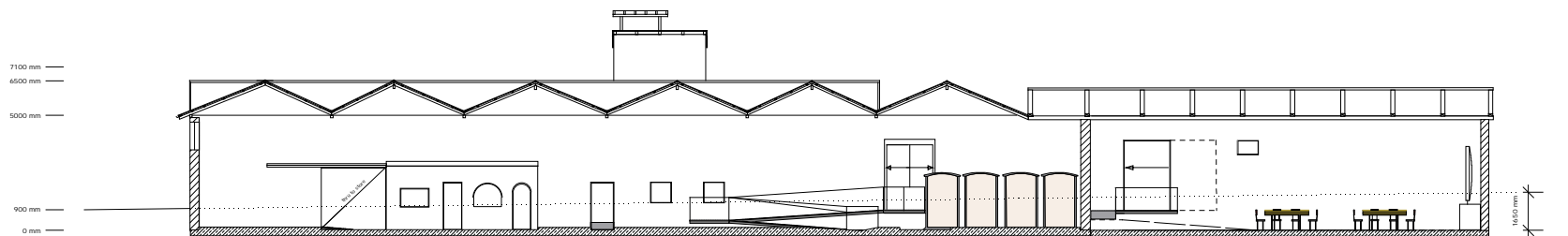
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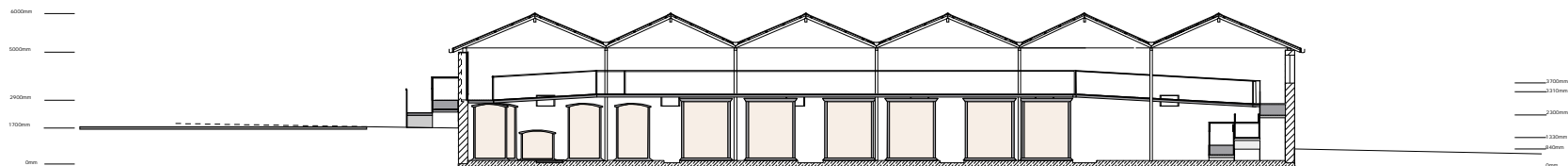
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SECTION A-A



SECTION B-B

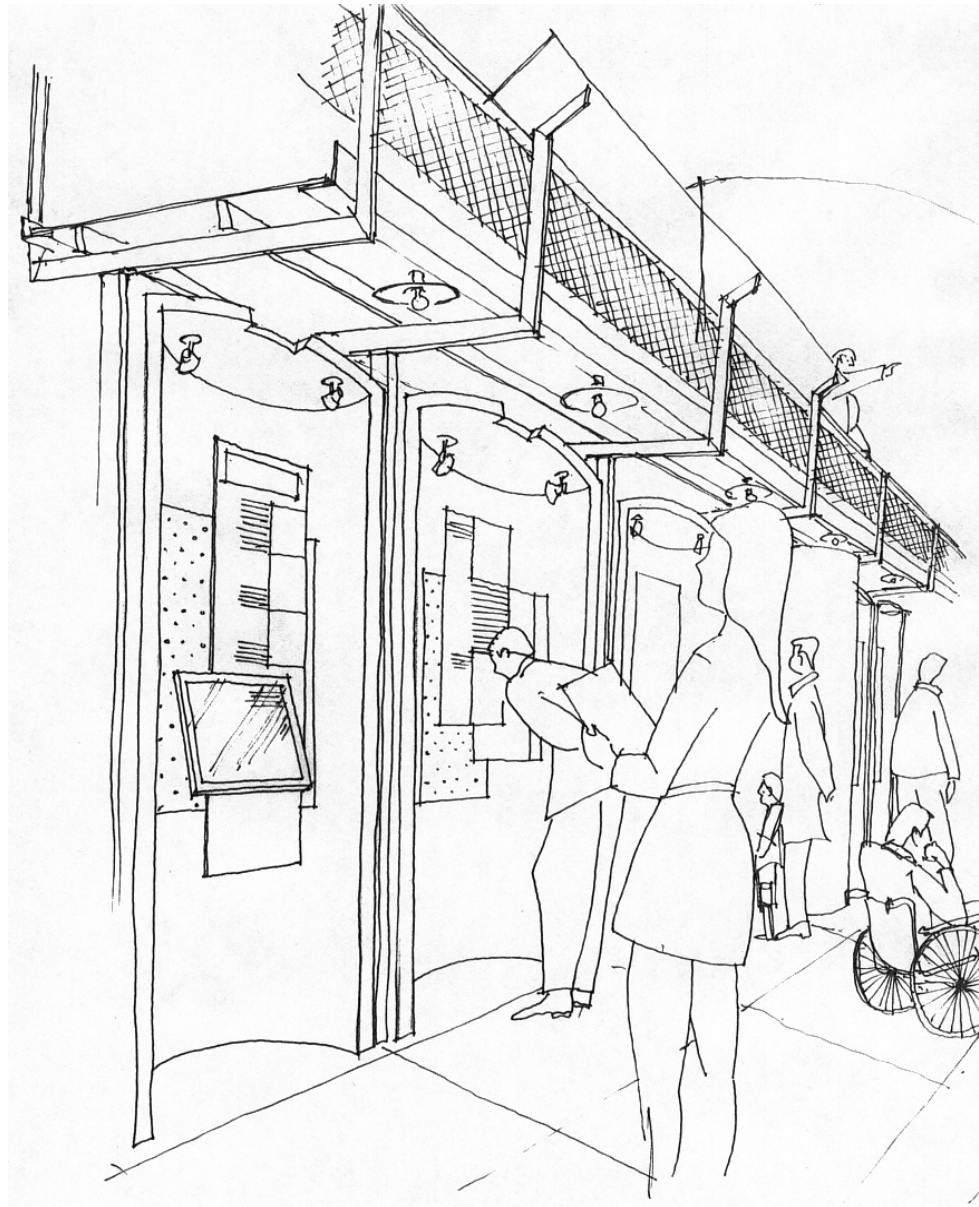
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STUDIO
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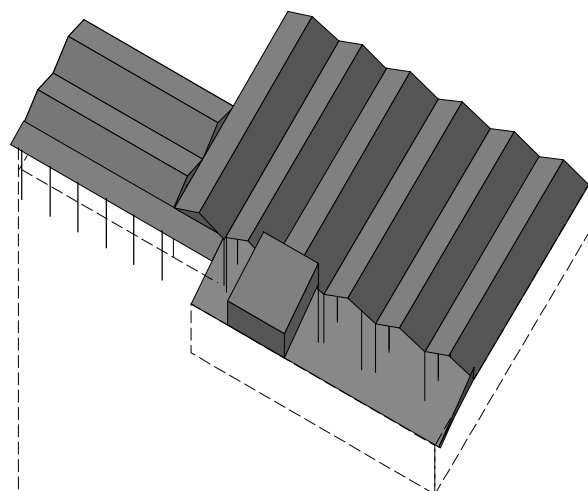
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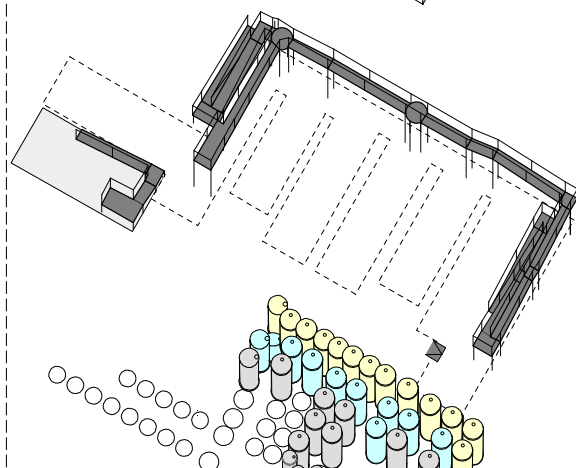


client National Trust (WA)	
project LUISINI WINERY INTERPRETATION PLAN	
drawing title INSIDE TANKS Interpretation	
scale 1:200	date APR 2002
project code NTWA01	
drawing no. SK05	revision •
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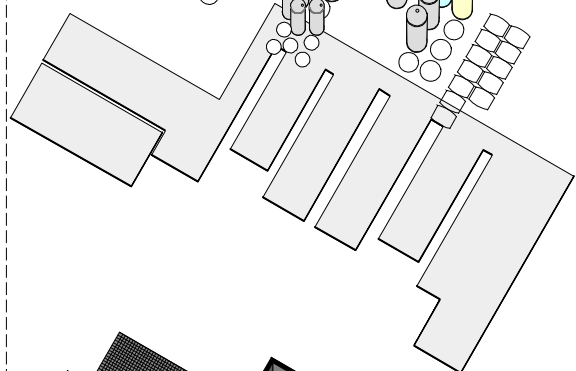
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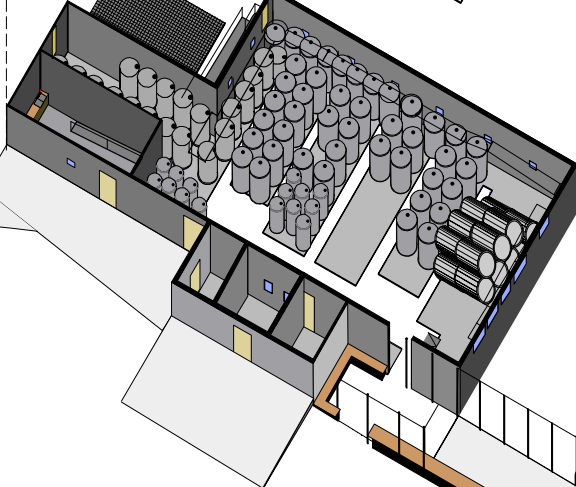
BUILDING INTERPRETATION
lighting
graphics
installations



INSIDE TANKS
Story of
Ezio Luisini
Migration
The place



FLOOR



EXTUDED FLOOR PLAN
1:500

architecture
urban design
interpretation
interiors
community
consultation

STUDIO

 Paul Kloeden

client

NATIONAL TRUST

project

LUISINI WINERY,
INTERPRETATION PLAN

drawing title

EXPLODED
AXONOMETRIC

scale
1:500

date
APR 2002

project code

NTWA01

drawing no.

SK06

revision

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10 IMPLEMENTATION & RESOURCES

10.1 Consultation

No broad-based community consultation has been undertaken through this consultancy, although some preliminary work was previously undertaken based on former designs. It is anticipated that further consultation with residents will be undertaken prior to the adoption of any broader masterplan and that the consultation process will be undertaken through the City of Joondalup.

The outcomes of any consultation process are unlikely to affect the focus of this interpretation plan, particularly the major themes, storylines, interpretation policies and central strategies. Site planning, the location of additional structures, and some of the external interpretation strategies may well be affected however, particularly the size and location of the proposed restaurant, carparking, and screen planting.

Consultation with stakeholders, particularly the members of the Interpretation Committee, and some key figures such as Ernie Mondello and Alfredo Strano will take place regularly during the content development stage of the project. There will also need to be regular consultation with the Conservation Committee to ensure that conservation policies are maintained, as well as those responsible for the long-term business planning of the venture.

10.2 Budget

The following is a preliminary working budget for the interpretation of the Luisini Winery. It is limited to the specific elements of interpretation. Items such as the new restaurant and environmental centre building, carpark, landscaping works, and shared path remain dependent on parameters outside the scope of this plan and have not been costed.

IMPLEMENTATION AND RESOURCES

The budget as presented is separated into the main areas of interpretation.

<i>Winery buildings interpretation</i>	<i>\$303,600</i>
Installations-fabrication & installation	\$230,000
Contingency	\$11,500
Design Fees	\$34,500
GST	\$27,600
 <i>Museum – inside tanks</i>	 <i>\$267,960</i>
Exhibition-fabrication & installation	\$203,000
Contingency	\$10,150
Design Fees	\$30,450
GST	\$24,360
 <i>Wetlands</i>	 <i>\$65,670</i>
Bird-hide and boardwalk	\$40,000
Allow 6 signs @\$1200.00 ea	\$7,200
Contingency	\$3,000
Design Fees	\$9,500
GST	\$5,970

IMPLEMENTATION AND RESOURCES

<i>Disbursements</i>	<i>\$30,000</i>
Travel & accommodation – 10 trips @ \$2500/trip	\$25,000
Miscellaneous allowances	\$5,000
<i>Totals</i>	<i>\$667,230</i>

10.3 Base Building Works

This section outlines the base infrastructure requirements needed to support the museum development.

10.3.1 Conservation Works

It is proposed that a programme of conservation works run concurrently with the interpretation and development programme.

In 1996 Palassis Architects prepared a conservation plan outlining prioritized conservation works but none of the conservation works have yet been executed. It is recommended that these conservation works be undertaken as a matter of priority and include items such as: -

- Repairs/replacement of roof sheeting
- Weatherproofing and bird-proofing
- Structural repairs/consolidation

The conservation plan also outlines policies in relation to adaptation works. The coordination of interpretive works and conservation works will require more detailed and specific policies and recommendations than those contained within the current plan.

10.3.2 Adaptation and Construction

The insertion of interpretive elements and the general opening of the building to the public will require adaptation impacting on the extant fabric to varying degrees.

Ramps: the “sunken” nature of the building, the multi-levelled floor and the requirements of the interpretive proposals mean that visitors will need to move through a number of levels, requiring stairs, ramps, or other methods of vertical transportation and floor “infill sections”.

Tanks adaptation: the proposed insertion of displays within a series of the former wine storage tanks will require significant modification and removal of fabric.

10.4 BCA & DDA

The museum development must comply with the Building Code of Australia and the Disability Discrimination Act. The conversion of the building from essentially a storage or industrial facility to a museum or gallery type use will involve a change in classification imposing a series of parameters and regulations relevant to the new classification. These regulate the development of infrastructure with respect to health, safety and disability discrimination, and will particularly apply to the following aspects of the museum development: -

- Access and egress
- Fire safety

- Construction
- Movement
- Ancillary services such as toilets

10.4.1 Ramps And Walkways

It is proposed that ramps and raised walkways be installed to facilitate access for all, to all parts of the exhibition. These ramps and walkways will need to comply with relevant accessibility standards with respect to gradient, balustrade detailing etc.

10.4.2 Electrical

The current electrical system is relatively basic and limited to general lighting and power supply. Electrical requirements for the museum development should incorporate: -

- A level of supply sufficient to operate the displays and other infrastructure
- Central switching opportunities
- Security system
- Computer and internet facilities, phone and fax

10.4.3 Lighting

Light levels in the building are relatively low and should remain so. Some of the interpretive installations will use lighting to highlight parts of the building fabric, and generally all installations will incorporate some level of lighting. The internal development of the tanks will obviously require lighting of graphic panels, installations, and general lighting. Emergency lighting will also be required.

10.4.4 Acoustics

The acoustic qualities of the spaces within the concrete tanks are quite poor due to the hardness and shape of internal surfaces. This will need to be addressed within the development of the exhibition. Acoustically absorbent material could be incorporated within the displays and the opening out of the majority of the tanks will also assist in the mitigation of potential acoustic problems.

10.4.5 Heating And Cooling

The winery site is subject to extremes of temperature throughout the year. The ambient temperature levels within the building, however, form an integral part in the interpretation of the place as a wine storage facility. It is not anticipated that any artificial heating and cooling systems be included as part of the development of the place.

The space to be allocated to the Wine Industry Association may need to be airconditioned. It will be operated during the evening as a classroom/seminar room facility holding 30 or more people. The space is not well insulated and will require temperature control to support the proposed use.

10.5 Staffing and Management

A fully developed facility like that proposed in this plan will require at least one full-time staff member to undertake a range of tasks including:-

- Curation
- Volunteer coordination

- General management
- Booking facilities
- Temporary and visiting exhibitions coordination
- Education programme coordination

In addition there may be other part-time staff required, as well as a number of volunteers.

Staff and volunteers will require office and storage space. The opportunity exists for them to be accommodated in the small former office space within the main winery space or, given this space is limited, within the proposed new building.

It is important to understand the opportunities and constraints of a volunteer programme, and the resources required to develop it successfully.

10.6 Branding, Copyright, Permissions and Alliances

If it has not already been done, the National Trust of Australia (WA) should take legal steps to obtain the exclusive rights to the "Luisini" and "Luisini Winery" brand names. The name will be an important part of both the interpretation process as well as the marketing of the project.

As previously mentioned attempts should be made to obtain the copyright, or some lesser rights to publication, of Alfredo Strano's *Luck without Joy*. This will be necessary for its contents to be used in the exhibition - a central pillar of the interpretation strategies. It will also provide a marketing opportunity.

IMPLEMENTATION AND RESOURCES

In the same vein, releases will need to be obtained from those people supplying reminiscences or stories, including the video-recorded oral histories, for their publication, both in the exhibition and in any subsequent catalogue or other publication.

Finally, consideration should be given to forming a strategic alliance with a major operating winery. This would present opportunities for long term sponsorship and marketing. It could enable the production and sale of wine under the *Luisini* label. The example of Banrock Station shows that wine sales are made not just to those visiting the Station as a winery, but to many who visit for another reason and purchase the wine as a souvenir. Indeed, Banrock Station itself could be considered as such a possible partner.

11 EVALUATION

A programme of on-going evaluation should be developed to determine the extent to which the goals of the project or exhibit were met and, to the extent that they weren't, focus on changes which need to be made.

Evaluation could be undertaken through observation and/or surveys.

Simple observations could be undertaken by volunteers to develop an understanding of: -

- the capture and holding power of the various exhibits
- which installations are most popular with which particular group
- what circulation patterns occur.

Questionnaires or surveys could be completed in the course of a one-to-one interview, or given to visitors to complete at the Cafe over a cup of coffee, or drop into a "post box" on site. Quite detailed information could be obtained in this way. Offering incentives for submitting the completed surveys, such as entry into a monthly draw for some prize such as a year's free membership to the Trust, would encourage greater response.

Evaluation can also be "built-in" to the museum experience. Two opportunities exist within the interpretation strategies outlined above. The first is at that point where visitors are asked to relate their own stories or experiences. The second is in the "adult-free" zone where children's responses are sought.