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images  
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except 10,11,13,14  
SHILOH PERRY

1 / ENTRY  
STATEMENT

2/ VIEW FROM  
HENRY STREET

3/ GIANT TEA CUP

4/ THE GALLERY  
AND THE CAFE



# MODERN MOORE'S

A recent design project made the Moore's Building in Fremantle my second home for a short time. Sharing ideas with friends and colleagues it was a welcome space for creative exploration sustained by warm sun, hot coffee and scrumptious food.

Built in 1868 by Henry Moore, the modern version of the building still speaks the language of a foregone era. It is almost possible in the limestone blocks and sandstone bricks to hear the clatter of horse and carriage entering the thoroughfare from Henry Street to the stables behind. Running your hands on the roughness of the walls and hearing the creaking floorboards beneath your feet you are taken back to the origins of West Australia's most significant port city.

Looking out the window to the street below you can imagine the lively activity of a young and growing city, this building on 46 Henry Street, at the heart of it all. Hardy and adventurous pioneers from around the world coming to start a new life in this rugged land. The Moore's building is where they stocked up on coffee, flour, saddles, herbs and spices; supplies for city dwellers and outback station owners alike.

Prosperity and growth fuelled commerce, business and production and the Moore's family were at the forefront of this growth as the first general merchant business in Western Australia.

The bustle of a modern, vibrant cafe seeps through this historical reverie bringing the present to life with contemporary music, the hum of the espresso machine and the

5 / THE HOSTESS

6 / HISTORICAL EVIDENCE- MASONRY ARCHWAY

7 / NEW METAL, OLD BRICK, RETRO CHAIR AND CREAKY TIMBER

8 / A FRIENDLY WARNING



rumble of cars driving past on the street below. Sitting at a table in the courtyard of Moore and Moore Cafe guests are warmed by the autumn sun, a delicious food and the company of friends. A DJ mixes some records, a bit of funk, a bit of jazz adding to the pleasing cacophony. There is the chatter of enjoyment, children's laughter and the ever present sound of the barrister banging and whizzing away on the coffee machine.

The furniture is an eclectic mix of wooden picnic tables and chairs shaded with canvas umbrellas. Antique silver sugar servers and salt and pepper shakers adorn the tables along with quirky table "numbers" made from what may be old bicycle

parts and children's alphabet picture cards. Quirkiness is what sets apart the new from the old. Upon entry from Henry Street, there is a mannequin hanging from the ceiling painted a high gloss black wearing a pink tutu. A bright red retro fridge labelled Moore & Moore's H20 sits across from an art deco entry table with a high fluted back. Above this is a black and white screen print of prisoners working in a field.

Red and black provide a strong accent throughout the cafe interior. Red velvet curtains run the length of a universal beam above the kitchen

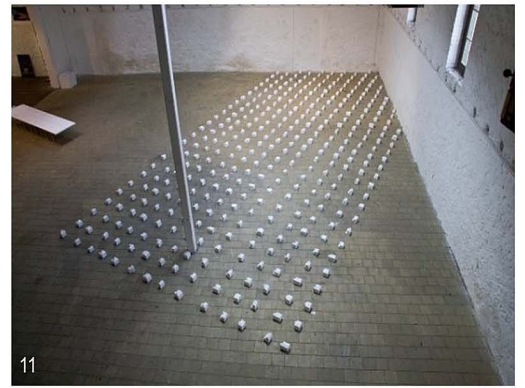
9 / REGULAR CUSTOMER

10 / INTO THE NIGHT BY SHILOH PERRY

11 / KERB APPEAL (REVISITED) BY SHILOH PERRY

12 / THE RESIDENCE

13-14 / POT OF GOLD BY SHILOH PERRY



servery and toilets. There is also a vibrant piece of red Perspex in a nook above the stove, its' transparency highlighting the original limestone block behind. The new structural elements such as the universal beams and columns are painted high gloss black which provide a nice contrast to the corrugated iron wall cladding. This corrugated iron is repeated in the courtyard on the storage room and parts of the artist studios where the horse stables used to be.

The Moore's building hosts an artist in residence programme. Local and international artists live, work and exhibit in this historical building. The residence building is the oldest one on the complex. It is a lofty three story space with modernity introduced in the spiral metal folded staircase, a 'somewhat' u-shaped kitchen and a luxurious ensuite in the musky basement. The sound of the cafe filter in through cracks of the heavy wooden door, adding atmosphere to the artist's work space. The walls are rough, naked and raw; seemingly untouched since their formation.

This rawness is evident once again as you enter the gallery space in the main warehouse accessed from the cafe thoroughfare. The double height spacious volume is filled with natural light and even here, the cafe ambience is present. Artists praise the space for its' quality of light and generosity. Art can be admired from a comfortable distance allowing large pieces to be exhibited as well as small, intimate ones.

Local artist, Shiloh Perry's exhibition "On the

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Inside" made exemplary use of the space. Using minimal work Perry "did not want to interfere with the architecture". "Kerb Appeal" highlighted the corner wall and floor junctions. The floating houses of "Into the Night" brought attention to the lofty jarrah ceiling boards and "Pot of Gold" forced a very intimate physical relationship with the viewer.

The juxtaposition of cafe and gallery exposes a large number of people to the varying, dynamic exhibitions. The informal quality of the space makes the gallery experience more attractive and welcoming to people that may otherwise not visit art galleries. The gallery space is also used regularly for private functions and parties with a large loyal local clientele.

The building is a source of pride for the city of Fremantle, the value evident in its heritage status. After the sale of the Moore's Building in 1900 the building went through a long period of neglect and decay. It was not until 1986 when the City of Fremantle took ownership of the site that any refurbishment and activation took place.

Over an 8 year period the building underwent several stages of development.

The restorative and adaptive work followed the newly implemented Burra Charter. In order to preserve the cultural and heritage integrity of the building, archaeological investigation was careful and extensive. Physical inspection occurred with minimal interference.

Site preparation included the removal of debris,

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15 / CRAFTSMANSHIP



16 / EVIDENCE OF CHANGE



17 / THE NEW MATERIALS TELL THE NEW STORY- CAFE STRUCTURE

18 / THE COURTYARD ON A RAINY DAY



19 / QUIRKY LITTLE TABLE NUMBERS



20 / PASSAGE WAY



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Kent, J M. n.d. *Title Drawings: recorded research; stages of development: W.D. Moore & Co buildings: lots 89 & 90 Henry Street*. Fremantle monograph Publisher Fremantle: City of Fremantle, n.d.

Kent, J M. 1986. *Title Report. W.D. Moore & Co buildings: lots 89 & 90 Henry Street*. Fremantle City Council

Fremantle City Library. 2009. *Moores Building Contemporary Art Gallery* (Brochure) Fremantle City Library.

the propping of flooring and stairs and comprehensive architectural documentation.

New building solutions and materials were integrated such as steel lintels replacing masonry arches over widened door openings. Corrugated iron is now quite a strong visual element on the site reflecting a distinct change in structure.

The Moore's Building is a successful example of adaptive restoration and conservation. In 1990 the building was awarded the West Australian Conservation Council Award. In 2008 the Moore and Moore cafe received a commendation in the category of Fit Out / Adaptation in the Fremantle Heritage Awards.

Essentially, what is successful about the modern Moore's building is its rawness. The bare

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essentials are revealed telling a story of the past while allowing the culture of today to become part of the building fabric. The memory of the past is almost tangible as you walk on the uneven floor of the cafe or climb the squeaking wooden staircases. The gaps in the floor boards break the silence of the first level gallery space as the bustle of activity from the cafe below seeps upwards.

The programme is different; general merchant warehouse now contemporary art gallery and cafe. What remains is the memory of a significant time in Fremantle's history. The memory is embedded in the foundations and walls of the Moore's complex, the story whispered quietly to the ear of the attentive and observant.

ARTICHOKE  
**TEMPLATE**

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