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URBIS

ATLASSIAN CENTRAL

Response to Submissions -
Heritage & Archaeology

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Aboriginal and Torres Strait Islander people make in
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**We acknowledge, in each of our offices, the Traditional
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CONTENTS

1.	Introduction	1
2.	Responses	2
2.1.	City of Sydney Submission	2
2.2.	Transport for NSW Submission	8
2.3.	Heritage NSW Submission	9
2.4.	National Trust Submission	16
2.5.	Public Submissions	21
2.6.	Government Architect NSW Submission	25
2.7.	Heritage NSW (Historical Archaeology & Aboriginal Cultural Heritage) Submission	26
2.8.	Additional Heritage Comments from DPIE	31
	Disclaimer	34

Appendix A	Dismantling and Deconstruction Methodologies
Appendix B	Visual Assessment Addendum report prepared by Urbis
Appendix C	First Nations Engagement Summary Report

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1. INTRODUCTION

Urbis has been commissioned by Atlassian (the Applicant) to prepare this report in response to the issues raised in by government agencies, community organisation groups and the public during the public exhibition of the proposed Atlassian Central State Significant Development (**SSD**) application (SSD-10405) in relation to the site at 8-10 Lee Street, Haymarket.

The application was placed on public exhibition from 16th December 2020 to 3rd February 2021.

This report has been prepared to respond to the heritage and archaeology issues raised, as reproduced in the following table.

Table 1 Relevant submissions

Comment	Location of Response within Report
City of Sydney Submission	Section 2.1
Transport for NSW Submission	Section 2.2
Heritage NSW Submission	Section 2.3
National Trust Submission	Section 2.4
Public Submissions	Section 2.5
Government Architect NSW Submission	Section 2.6
Heritage NSW (Historical Archaeology & Aboriginal Cultural Heritage) Submission	Section 2.7
Additional Heritage Comments from DPIE	Section 2.8

The Heritage Impact Statement assessment lodged for the SSD is generally still applicable. Changes in design and issues raised in submissions have been addressed below in this report.


2. RESPONSES


The following tables includes our responses to the heritage related submissions received. Refer to the detailed design statement submitted with this package which includes renders and architectural details on how each issue has been resolved.

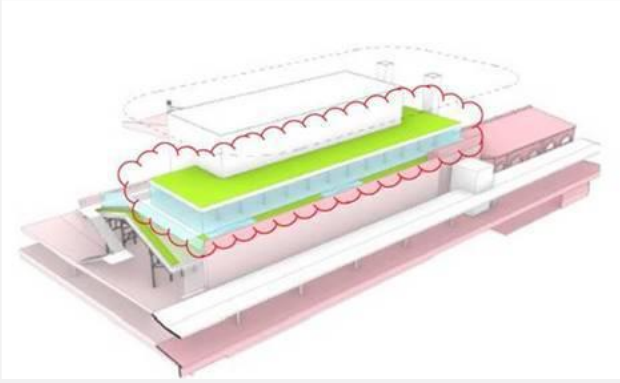
2.1. CITY OF SYDNEY SUBMISSION

Table 2 Responses to heritage related issues raised in submissions

Submission	Urbis Heritage Response
<i>A significant amount of Exceptional and High Significance elements is proposed to be demolished and some to be removed and re-assembled should be minimised.</i>	A detailed dismantling and deconstruction methodology has been prepared by Traditional Restorations Company (James Ginter) for the proposal. Urbis Heritage are satisfied that all attempts to avoid or minimise the extent of fabric to be demolished or removed have been undertaken. For instance, Atlassian have committed to reuse all timber elements to be dismantled onsite in the new building, and other elements such as the brick chimneys will be salvaged where possible and integrated into the fabric of the new building for interpretation and continue the lifecycle of the element. These methodologies are attached again for reference at Appendix A .
<i>The roof garden and stepped seating structure on the roof are not considered sympathetic to the scheme and should be avoided. The simpler metal roofing is recommended to be maintained for visual separation with the new structure. We are concerned that the proposed green roof is on a cantilevered section of the heritage roof and could not be adequately supported by the existing structure. It would require additional major steel structural elements to support it. Given the nature of the expressed timber structure in the underside of the parcels shed roof, any additional structure will be visible and will compromise the integrity and appearance of the reconstructed timber structure. For similar reasons and further discussed regarding other issues, the proposed bleacher seating has an unnecessary visual imposition and affects the structural integrity of the heritage item. For these reasons it is not supported.</i>	<p>The proposed green roof and accessible roof area forms an integral part of the overall design and was a critical element in the winning Design Competition scheme. This element is a nod to the advanced design which underpins this new forward-thinking technology precinct.</p> <p>The proposed green roof space also provides an exciting opportunity for the integration of a meaningful Designing with Country response. We have a strong responsibility to integrate a robust Designing with Country response into this proposal to acknowledge the 60,000 years of Aboriginal occupation, and not focus solely of the 100 years of the existing building's existence, limiting the interpretation to European heritage only.</p> <p>The proposed green roof space will provide a 'fifth elevation' as part of the proposal – currently the roof of the shed is not an active area, but with the vertical development proposed within the Western Gateway precinct, this proposed green roof will have increased visibility and should be used an opportunity to reflect the design and amenity intentions of the precinct as well as an acknowledgement of the history of place.</p> <p>Throughout design development, Urbis Heritage have been involved to ensure that the potential heritage impact of this roof are mitigated and minimised,</p>

Submission	Urbis Heritage Response
	<p>including advising that the trafficable area of the green roof is setback to ensure a meaningful representation of the corrugated metal roof of the shed building, and to enable interpretation and clear visual links to the roof profile.</p>
<p><i>Similarly, the number of penetrations and disruption to the heritage item is considered excessive for its conservation and could be improved.</i></p>	<p>The proposed design has sought to minimise disruption to the original building form of the shed as much as possible and has sought to minimise the number of penetrations. The proposed design keeps as much of the original fabric and spatial configuration of the shed as possible. There is a high degree of change required to facilitate the proposal, however as outlined in the Heritage Impact Statement lodged with the proposal, this impact is acceptable with consideration for the broader precinct outcome, being a large Government led revitalisation tech precinct.</p>
<p><i>Belmore Park view south No.2 and Pitt St & Barlow St view south No.3 show that the tower form competes with the Central Station Clock Tower.</i></p>	<p>Refer to the Visual Assessment Addendum report prepared by Urbis at Appendix B.</p> <p>To summarise:</p> <p><i>Visual effects of the proposed development (proposed view looking south from Belmore Park)</i></p>  <p><i>The proposed tower introduces a new tall, slim form into the background view composition which is partly visible above the north elevation of Central Station.</i></p> <p><i>The vertical tower form is perpendicular to the predominant low-height, horizontal foreground features in the view so that it is visually and physically juxtaposed in relation to them.</i></p> <p><i>The spatial separation and juxtaposed form of the proposed tower allows the foreground heritage items and their open space setting or 'visual curtilage' to remain distinct and visually prominent in views. The contemporary architectural detailing, façade treatment,</i></p>

Submission	Urbis Heritage Response
	<p><i>materials and colours proposed for the tower highly contrast with the predominant colours and materials which characterise the visual setting of the items. This fine-grained level of contrast provides a further layer of juxtaposition of the vertical (proposed) and horizontal (existing) visual elements in the view visually and spatially separating them so that both can be easily perceived and neither dominate the view.</i></p> <p><i>The construction of the built form shown and sensitively detailed, will not block views to or between heritage items, access to scenic features beyond the site and will predominantly block areas of open sky.</i></p> <p>Visual effects of the proposed development (proposed view looking south from Pitt St & Barlow St)</p>  <p><i>The proposed tower introduces a new tall, slim form into the background view composition above the elevated western entry to Central Station. The tower form is perpendicular to the predominant low-height, horizontal features in the view so that it is visually and physically juxtaposed with the form and character of the adjacent heritage buildings.</i></p> <p><i>The spatial separation and juxtaposed form of the proposed tower allows the heritage items to remain as distinct and visually prominent features in views. In this close view, the simple contemporary tower form contrasts with the architectural detail of the Clock Tower for example, sandstone ornamentation, free classical-style columns and cupola. The architectural detail for the proposed tower does not compete with or dominate the scale or uniqueness of Clock tower including its individual features. We note that the proposed tower's external white cladding element incorporates horizontal lines and smaller units which appear to complement the sandstone horizontal banding on the Clock Tower. This</i></p>

Submission	Urbis Heritage Response
	<p><i>fine-grained level of contrast provides a further layer of juxtaposition of the vertical (proposed) and horizontal (existing) visual elements in the view visually and spatially separating them so that both can be easily perceived and neither dominate the view.</i></p> <p><i>The construction of the built form shown and sensitively detailed, will not block views to or between heritage items, access to scenic features beyond the site and will predominantly block areas of open sky.</i></p>
<p><i>The addition on top of the existing parcel shed roof to the south-eastern side (clouded in red on the image below) interfere with the visual and physical separation required between the existing and the tower addition. As well, the former roof form and materiality is hidden by the top addition. Consideration should be given to reducing the overall impact of this element.</i></p> 	<p>The proposed rooftop structures including the enclosed pavilion to mitigate potential winds impacts, will be recessive in significant views towards the place as this is mostly obscured by the new lift core of the tower form. The design has also applied substantial greenery to screen the form and made this element as light weight as possible to enable an inside/outside communal space which is integral to the Atlassian ethos.</p> <p>BVN has prepared further information regarding the proposed materiality and design intent for this element and we refer the reader to the design response provided.</p>
<p><i>The blank wall on the ground floor on the eastern elevation separating the train station does not deliver any connectivity or engagement between the new development and the station.</i></p> <p><i>The City understands this wall is essential for fire and blast separation between the rail line and the new building (e.g. if a diesel train derails at platform 1 or 2). Its scale and impact need to be ameliorated by modelling or sculpting the wall in three dimensions with piers or other architectural features and must have a design quality and materiality commensurate with the existing quality of Central Station. The wall could also be an opportunity for a public artwork.</i></p> <p><i>The importance of this wall appearance is high if these platforms are to be built over in future.</i></p>	<p>The Heritage Interpretation Strategy has developed a thematic structure in which some themes are specific to the Atlassian site, and others which are broader, shared by the greater precinct. Intersections is a theme with resonance to the entire site, with numerous stories to be interpreted.</p> <p>The eastern boundary wall, facing east, highly visible from the railway platforms, is a potential site offering opportunities to consider the theme of Intersections and ideal for commissioning a First Nations artist in response to both the location and the cultural heritage of the place.</p> <p>The following response is provided by Cox Inall Ridgeway:</p> <p><i>We understand that the significance of Platform 1 at Central Station to the Stolen Generation Survivors and their families is a key heritage consideration for TfNSW in the renewal of Central Precinct. We will work with</i></p>

Submission	Urbis Heritage Response
	<p><i>TfNSW to develop a coordinated and consistent approach to ensure the consideration of the Stolen Generation and their histories in our design considerations. First Nations consultancy, Cox Inall Ridgeway, will ensure respectful and culturally safe engagement with relevant stakeholders from the Stolen Generation community. It is noted that Cox Inall Ridgeway have previously consulted a number of Stolen Generation Survivors on behalf of TfNSW for the Central Precinct Renewal. The purpose of these consultations was to understand the significance of Platform 1 to their history and experiences, and ideas for how this significant part of Australian history could be realised in the overall project. This piece of work fed into TfNSW's overall Heritage Interpretation Strategy for the site. To reduce trauma and unnecessary over-consultation for this stakeholder group, it is recommended that benefit sharing protocols are followed and that consultation learnings between projects are shared, with prior consent obtained from the relevant stakeholders.</i></p>
<p><i>The large amalgamated arch facing Ambulance Avenue needs more work and is considered to be out of scale and unsympathetic in the context. In its current form, it would result in a substantial loss of the fine and significant original brick masonry.</i></p> <p><i>This new access to the shopping concourse to the south should be delivered as three new arches within the existing brick pier set out. These need to be consistent with the scale, classical proportions, geometry, wall thickness and construction detailing of the existing brick arches in the wall. The proposed demolition of the existing brick wall must be preceded by accurate survey of the existing fabric including a point-cloud laser scan of the entire wall and an inventory of all elements to be salvaged including sandstone elements and metal work. The brick wall must be reconstructed to the same brick rod (i.e. mortar joint) set out of the retained east end of the wall (note that the beds and perpends in the existing brick wall are less than the modern standard of 10mm). All existing brick piers should be reconstructed to full height to match their original size, design and position. Please note that this was relayed to the applicant in preliminary discussions and was agreed in principle at the time.</i></p>	<p>Further information on this issue has been prepared by the engineers and architects for the proposal. We refer the reader to the additional information provided.</p> <p>From a heritage perspective, this proposed enlarged archway is considered to be acceptable as the Ambulance Avenue wall is already undergoing substantial change as part of the proposal. All efforts have been made to retain an understanding of the existing / original openings throughout the wall, however as the subject site and this proposed archway is being driven by a broader transport accessibility motive from Transport for NSW and the Government, this intervention is a necessary element to the overall enhanced Central Station precinct. We are comfortable that the original confirmation of the openings can be understood through careful interpretation and a refined approach to the reconstruction of this wall to clearly delineate between old and new.</p>
<p><i>The visual impact of the large glass cladding of the shed on northern elevation is uncharacteristic, somewhat bland and looks unfinished. In addition, considering the north</i></p>	<p>Weatherboards or timber louvres do not reflect the architectural history of the building and would not be</p>

Submission	Urbis Heritage Response
<p><i>orientation, it will negatively impact on energy performance.</i></p> <p><i>A preferable solution may be to undertake an interpretative re-construction. The original windows could be refurbished and returned to their original locations in the elevations. The areas of (formerly solid weatherboard) walls surrounding them may be glazed but clad with build external timber horizontal louvres based on the proportions and materiality of the original weatherboard cladding. This can deliver an appropriate level of passive sun control and present a more solid appearance more consistent with the original building. This would allow clear glazing and so would allow very good visual connection between the interior and exterior in all lighting conditions.</i></p>	<p>appropriate for the northern elevation. Further this would obscure the original building frame.</p> <p>A number of options were explored for this elevation including a louvred option, however for a number of reasons including fire separation compliance and climate control, louvres for this space were not feasible. Further the wall is located on the boundary and installation of louvres would require an overhang and further property titling arrangements.</p> <p>The preferred solution is the installation of a fritted glass or louvred glass to the areas where the shed was historically clad in corrugated metal. The texture of these glazed solutions means that natural light can be accessed within these new principal entrance spaces, and a visual relationship between the future town square and the character of the subject shed can be established. This glazing will allow users of the precinct to engaged with and interpret the original timber structure of the shed and celebrate its history and significance.</p> <p>The existing windows will be retained with clear glazing inserts to distinguish this area from the formerly corrugated metal clad area of the elevation.</p>

2.2. TRANSPORT FOR NSW SUBMISSION

Table 3 Responses to heritage related issues raised in submissions

Submission	Urbis Heritage Response
<p><i>It is noted that State significant colonial archaeological deposits are highly likely to be present on site. This zone along with the western forecourt is the archaeological conversation candidate for the precinct.</i></p> <p><i>The TfNSW/Sydney Trains heritage teams request technical input into development of the following detail plans: Heritage Interpretation, Public Art Plan, and Archaeological Plan.</i></p> <p><i>Further work and consultation is required with TfNSW/ Sydney Trains heritage team on:</i></p> <ul style="list-style-type: none"> ▪ <i>Salvaging and long term storage of heritage fabric and features;</i> ▪ <i>Archival recording;</i> ▪ <i>Heritage document management; and</i> ▪ <i>Early works approval and delivery.</i> <p><i>Recommendation</i></p> <p><i>It is requested that the applicant:</i></p> <ul style="list-style-type: none"> ▪ <i>Ensures Sydney Trains and TfNSW heritage teams are consulted to address the above; and</i> ▪ <i>Includes in the Response to Submissions Report:</i> <ul style="list-style-type: none"> ○ <i>Outline of how the significant views and vistas outlined in the Central Station Conservation Management Plan have been considered in the design;</i> ○ <i>Outline of whether historic lighting ('NSWGR') will be retained and conserved in situ as outlined in the CMP and the Heritage Lighting Strategy;</i> ○ <i>Further input from key reports and findings from recent archaeological works at Central.</i> 	<p>Noted. Consultation with Transport for NSW and Sydney Trains will be undertaken throughout the development of the Heritage Interpretation and Public Art Plan for the property. Archaeological investigations included in the SSD package including an Aboriginal Cultural Heritage Assessment and a Historical Archaeological Assessment will both feed into these future pieces of work.</p>

2.3. HERITAGE NSW SUBMISSION

Table 4 Responses to heritage related issues raised in submissions

Submission	Urbis Heritage Response
<p><u>General Comments</u></p> <ul style="list-style-type: none"> ▪ <i>The Heritage Council has previously stated its recognition and support for appropriate development in and around this sensitive precinct as part of the evolution of the city (Heritage Council's initial response, 19 December 2019).</i> ▪ <i>The Heritage Council recognises that the determination to uplift this part of the CBD, including the up zoning of planning height controls, has been made by Government. Whilst the scale of developments in and around Central will change the current scale and legibility of the heritage precinct, the Heritage Council recognises the opportunity to ensure measurable heritage outcomes through considered design, materiality, heritage interpretation, and leading-edge storytelling, combined with excellent new building design.</i> ▪ <i>This will ensure the public's interaction with Central and the new spaces resonates with the unique history of the place from First Nations contact and connection, to its evolution as part of the wider Metropolis.</i> ▪ <i>Given the height of the proposed new buildings, important view lines should be retained and celebrated, and the Heritage Council notes the important view line studies to inform this opportunity.</i> ▪ <i>Noting the resulting changes required to the vernacular Former Inwards Parcels Shed and surrounding elements (including the Upper Carriage Lane and forecourt, retaining wall elements), the Council supports requirements for high-quality and engaging interpretation of this building and its function.</i> 	<p>Noted.</p>
<p><u>Interpretation</u></p> <ul style="list-style-type: none"> ▪ <i>On this basis, the Heritage Council recommends conditions that ensure heritage interpretation is a critical component of the project. It should communicate and strengthen the strong visual and historic connection between the former Inwards Parcel Shed and the former Parcels Post Office</i> 	<p>Noted and agreed. In anticipation of this requirement Freeman Ryan have been engaged by Atlassian to prepare a heritage interpretation strategy for the Atlassian site, and this can provide input into a broader site-wide strategy when appropriate with input from all relevant parties.</p>

Submission	Urbis Heritage Response
<p><i>building, as well as the connection and function between the Shed and Platform 1.</i></p> <ul style="list-style-type: none"> <i>Further, the Heritage Council strongly advocates for the interpretive experience to be considered across whole SHR site, including integration with the two other blocks within the Western Gateway sub-precinct, as well as the broader Central Railway Station SHR site. As previously advised, the Heritage Council requests that there be a coordinated and consistent heritage interpretation approach and design across the whole precinct. This is critical for a seamless and wholistic interpretive experience. We strongly recommend ongoing consultation and input from Heritage NSW.</i> <i>It is understood that a heritage interpretation strategy is currently being developed and that this is proposed to occur concurrently with further detailed design development of the project. Whilst we support the integration of interpretation as part of the detailed design, the strategy should be finalised prior to the approval of the project to enable the detailed design to be informed by this document and ensure interpretation is at the core of the development. Again, it also needs to be integrated with the overall interpretation strategy for the entire SHR site.</i> 	
<ul style="list-style-type: none"> <i>In addition, we reiterate the previous recommendation that a program of Aboriginal ceremony be developed to re-awaken the landscape as part of the proposal. It is also recommended that stories are collected from the life of the former Inwards Parcel Shed to 'farewell' the place, and to use the stories as part of the interpretation.</i> 	Noted and agreed. .
<p><u>Designing with Country Framework</u></p> <ul style="list-style-type: none"> <i>We support the inclusion of the Designing with Country Framework (BVN, 28 July 2020). This is a useful document to begin setting out the opportunities and specific design measures to reinforce Aboriginal Cultural Heritage and placemaking. It is acknowledged that this document is still being developed and will be augmented and updated as the project progresses. To assist with this task, the project team are encouraged to also reference the GANSW 'Connecting with Country' framework released November 2020.</i> 	Noted and agreed.

Submission	Urbis Heritage Response
<ul style="list-style-type: none"> <i>We reiterate that both frameworks are critical parts of the interpretation of the place and should be an integral part of the overall design. We strongly recommend ongoing consultation and input from Heritage NSW.</i> 	Noted and agreed.
<p><u>Visual Changes</u></p> <ul style="list-style-type: none"> <i>Noting the previous comments around the scale of the new tower and cumulative neighbouring development, opportunities to emphasise the legibility of the existing low scale heritage elements should be ensured through development conditions.</i> 	Noted. See below.
<ul style="list-style-type: none"> <i>The proposed multi-storey commercial tower will affect the legibility of the adapted former Inwards Parcels Shed, particularly when viewed from Railway Square. The proposed green roof on the adapted Shed further adds to the reduction in its legibility. Whilst we understand that the concept for the green roof was partly around recognising Aboriginal cultural landscapes, it is again recommended that this element of the design be modified to better reflect the original, unadorned industrial character of the shed (as per Heritage Council letter to the applicant, 16 October 2020).</i> 	<p>The proposed green roof and accessible roof area forms an integral part of the overall design and was a critical element in the winning Design Competition scheme. This element is a nod to the advanced design which underpins this new forward-thinking technology precinct.</p> <p>The proposed green roof space also provides an exciting opportunity for the integration of a meaningful Designing with Country response. We have a strong responsibility to integrate a robust Designing with Country response into this proposal to acknowledge the 60,000 years of Aboriginal occupation, and not focus solely of the 100 years of the existing building's existence, limiting the interpretation to European heritage only.</p> <p>The proposed green roof space will provide a 'fifth elevation' as part of the proposal – currently the roof of the shed is not an active area, but with the vertical development proposed within the Western Gateway precinct, this proposed green roof will have increased visibility and should be used an opportunity to reflect the design and amenity intentions of the precinct as well as an acknowledgement of the history of place.</p> <p>Throughout design development, Urbis Heritage have been involved to ensure that the potential heritage impact of this roof are mitigated and minimised, including advising that the trafficable area of the green roof is setback to ensure a meaningful representation of the corrugated metal roof of the shed building, and to enable interpretation and clear visual links to the roof profile.</p>
<ul style="list-style-type: none"> <i>It is also noted that the Heritage Setting View Analysis Report (Urbis, September 2020) does not include the two other significant multi-storey developments proposed for the Western Gateway sub-precinct. These should be included to ensure the</i> 	Refer to the Visual Assessment Addendum report prepared by Urbis at Appendix B .

Submission	Urbis Heritage Response
<p><i>cumulative impacts to the SHR site are clearly understood.</i></p>	
<p><u>Changes to the former Inwards Parcels Shed</u></p> <ul style="list-style-type: none"> <i>The former Inwards Parcels Shed is historically important as an integral part of the SHR listed Central Railway Station and contributes to the role of the railway transport system in the delivery of mail. It has historical, representative, archaeological, rarity and associative heritage values. The building itself is a highly bespoke building constructed of expressed internal timber framing with corrugated cladding. It is unique not only in the context of Central Railway Station buildings, but also due to its size, detail, dedicated use and integration with Central Railway Station via direct access to Platform 1.</i> 	<p>Noted.</p>
<ul style="list-style-type: none"> <i>The proposed works include demolition and partial rebuild of the Shed utilising some significant original fabric which will have obvious impacts to fabric and setting. The works, described as a reconstruction, do not align with the Burra Charter definition, which states that reconstruction means returning a place to a known earlier state. Therefore, the Heritage Impact Statement Atlassian Central should assess the works and resultant impacts, as an 'adaptation' rather than a 'reconstruction'.</i> 	<p>Noted. The term reconstruction was not being used in a strictly conservation sense, but rather as a term to define the proposed methodology of deconstruction (i.e. dismantling) and reconstruction (i.e. reassembling) of the shed. We note and support the term 'adaptation' for the proposed works to the shed.</p>
<ul style="list-style-type: none"> <i>We recommend that the extent of demolition and removal of fabric is reduced as much as possible to minimise impact to significant/original elements.</i> 	<p>Noted. The proposal has been carefully developed to ensure the maximum amount of significant fabric is retained. The design is being modified to reduce the lift core zone, thereby allowing for further retention of significant fabric in comparison to the originally lodged scheme. Urbis Heritage are satisfied that all attempts to avoid or minimise the extent of fabric to be demolished or removed have been undertaken. For instance, Atlassian have committed to reuse all timber elements to be dismantled onsite in the new building, and other elements such as the brick chimneys will be salvaged where possible and integrated into the fabric of the new building for interpretation and continue the lifecycle of the element. These methodologies are attached again for reference at Appendix A.</p>
<ul style="list-style-type: none"> <i>We note that further detail design development will be undertaken on the building and that as much original timber framing as possible will be reused in the building's adaptation. However, it is still unclear how other distinctive elements of the building,</i> 	<p>Refer to the updated design report provided for further detail on individual elements of the proposed design. It is proposed to use demolished masonry and timber elements in the landscaped areas of the upper link zone, especially the seating.</p>

Submission	Urbis Heritage Response
<p><i>including the existing masonry base and chimneys, and sandstone plinths of the building will be meaningfully used as part of the adaptation and interpretation of the building. Further detail is required as per Heritage Council letter to the applicant, 16 October 2020.</i></p>	
<ul style="list-style-type: none"> <i>We also suggest that the interface between the adapted Shed and Platform 1 (proposed 10m high masonry wall) sees further resolution. The proposed treatment of this interface removes the physical and historical connection between Platform 1 and the former Inwards Parcels Shed. There is an opportunity, through architectural expression, to actively interpret the historic functioning of the Shed and the important and unique connection it had with Platform 1 and the broader Central Railway Station itself.</i> 	<p>The Heritage Interpretation Strategy has developed a thematic structure in which some themes are specific to the Atlassian site, and others which are broader, shared by the greater precinct. Intersections is a theme with resonance to the entire site, with numerous stories to be interpreted.</p> <p>The eastern boundary wall, facing east, highly visible from the railway platforms, is a potential site offering opportunities to consider the theme of Intersections and ideal for commissioning a First Nations artist in response to both the location and the cultural heritage of the place.</p>
<ul style="list-style-type: none"> <i>The proposed work includes extensive demolition, not only as part of the adaptation of the former Inwards Parcels Shed, but also externally. This includes the removal of large areas of masonry from the Ambulance Avenue (Lower Carriage Lane) retaining wall, sandstone plinths and corbels, and iron vent grates. It is recommended that the extent of demolition is reduced as much as possible to minimise impact to significant/original fabric, including to the size of the new large opening within the heritage retaining wall. Where significant fabric is proposed to be removed, as much fabric as possible should be salvaged for future conservation works or reinstatement.</i> 	<p>Every opportunity for fabric retention was explored to retain as much original and significant fabric as possible to this masonry wall. The future broader vision of the place including Sydney's Third Square and the revitalised Central Station transit precinct are the determining factors in the extent of fabric removal along this wall. In order to minimise heritage impacts, Urbis Heritage have carefully developed an appropriate deconstruction and reinstatement methodology for the portions of the wall to be rebuilt with BVN and Traditional Restorations. This approach is considered to be industry best practice and minimises heritage impacts to the fabric as much as possible. Overall the wall is required to be modified and altered to deliver the broader strategic outcomes for the place as guided by the Government, and we have made every attempt to mitigate these impacts where possible for an acceptable heritage outcome.</p>
<ul style="list-style-type: none"> <i>In addition, the document notes removed significant fabric will be reused where possible. Further detail is required to understand what elements will be reused and in what application, including interpretive measures.</i> 	<p>Refer to the updated design report provided for further detail on individual elements of the proposed design.</p>
<ul style="list-style-type: none"> <i>The works also include the removal of all awnings along Lower Carriage Lane. Further detail is required to understand what the implications for removal of these functional elements will be on retained fabric, as well as any future use or interpretation of these elements.</i> 	<p>While there is an acknowledged heritage impact associated with the proposed awning removal, it is considered acceptable with regard for the larger community benefit of the future Central Square development and the Atlassian Central project as part of the broader Western Sub-precinct revitalisation area. The</p>

Submission	Urbis Heritage Response
	<p>following reasons outline why the proposed awning removal is considered to have an acceptable heritage impact.</p> <ul style="list-style-type: none"> ▪ The awnings do not have a high degree of intactness or integrity and have been modified over time. The awnings have in fact resulted in adverse impacts to existing sandstone embellishments where brackets were retrospectively fixed to the retaining wall. The fabric of the awnings has been modified with new fascias, new cladding and through the installation of services such as lighting and sprinklers. The awnings do not make a defining aesthetic contribution to the significance of the Central Station heritage item group. ▪ The awnings are functional elements associated with the delivery of parcels to Ambulance Avenue – a use which has now ceased. The removal of these awnings will not markedly alter the understanding of the former function of the Ambulance Avenue Lane as an understanding of the existing openings in the Upper Carriage Lane retaining wall are being maintained. This use can and will be interpreted through a comprehensive interpretation strategy as part of the SSD-10405 Atlassian Central project. ▪ The City of Sydney's proposed Central Square development will substantially change the existing setting of Ambulance Avenue and have a physical impact to the surrounding landscape and pedestrian pathways in the area. While all works associated with the future Central Square will form part of other applications, this is a Government led initiative involving the City of Sydney and Transport NSW and is a vision to change the nature of this precinct in conjunction with the new Tech precinct that Atlassian is leading. The proposed awnings will need to be removed to facilitate this future Central Square development as this Central Square will link with the Upper Carriage Lane retaining wall. The awning removal is considered to have an acceptable heritage impact as it will facilitate this important city-shaping project. ▪ The awnings will be carefully salvaged and stored within the Central Station precinct during construction and into the future. While reinstatement is not possible given the prospective Central Square proposal, there may be an opportunity to utilise the

Submission	Urbis Heritage Response
	<p>awning fabric and frame in interpretation in the future subject to further approvals.</p> <ul style="list-style-type: none"> ▪ The existing penetrations and impacts to the wall will be made good upon the removal of the awnings as part of the works to the Ambulance Avenue wall.
<ul style="list-style-type: none"> ▪ <i>Modification to surface levels to the west of the former Inward's Parcel Shed and along Upper Carriage Way are proposed to occur. It is unclear what impact the change in surface level will have on the adjacent significant retaining walls and the former Parcel Post Office building as well as the sandstone post on Upper Carriage Lane. We suggest additional details be developed to ensure impacts are minimised, including how the use of the former Inwards Parcels Shed including its loading dock function will be interpreted as part of the works.</i> 	<p>Refer to the updated plans and design statement included in this package. The proposal does include modification of the existing levels of the western forecourt adjoining the shed building, however the proposed design ensures that floor levels are adjusted to facilitate accessibility and permeability of the site following reconstruction. There are no adverse heritage impacts as a result of these changes, and fabric required to be removed to facilitate this change will be recorded and salvaged for potential reuse.</p>
<ul style="list-style-type: none"> ▪ <i>Further details of the fire booster proposed to be installed within the heritage retaining wall (Lower Carriage Lane) should be provided to ensure the treatment does not adversely impact on the character of the wall.</i> 	<p>It is proposed that the Fire booster pump assemblies will be recessed into the heritage wall to the north west. Refer to elevations for location. The boosters have been located some distance East from Lee Street along the wall in order to minimise their impact on the wall by locating the doors clear of the sandstone ornamentation which adorns the upper portion of the wall. The detail of the doors themselves is yet to be developed, however the material finish will be sympathetic to the heritage character with minimal steel framing around the door leaves. There is no other possible location for the fire booster pump assemblies due to brigade access for fire trucks.</p>
<ul style="list-style-type: none"> ▪ <i>It is noted that the overall project will be subject to further development of the detailed design. We strongly recommend ongoing consultation and input from Heritage NSW during this process.</i> 	<p>Noted and supported.</p>

2.4. NATIONAL TRUST SUBMISSION

Table 5 Responses to heritage related issues raised in submissions

Submission	Urbis Heritage Response
<p><i>Refer to submission – a broad range of matters raised, more specifically to inconsistencies with the broader Central Precinct and inconsistency with the Statement of Significance for Central Station</i></p>	<p>The following responses have been made in relation to the key issues raised in this submission:</p> <ol style="list-style-type: none"> <p><i>1. It is clearly inconsistent with the State Heritage Register Listing for Central Station</i></p> <p>The proposal does not alter any of the identified significant values of the Central Station Railway Group Statement of Significance. The Former Inwards Parcels Shed is an ancillary building within this important precinct and is graded as being of 'Moderate' significance only in the 2013 Central Station CMP. The proposal will not alter the ability to understand or appreciate the Central Station Railway Group as a major terminal by world standards, as a familiar Sydney landmark with the clocktower and terminus buildings or as a gateway to the City. These values will remain intact.</p> <p><i>2. It is not a scheme which engages with the historic fabric in a suitable way</i></p> <p>The Western Gateway precinct is an area that has been identified for high-rise redevelopment in accordance with the Government's strategic plan for an innovation and technology precinct at Central Station. The proposal therefore incorporates high-rise elements, but strives to find an appropriate balance with the existing historic context of the place. The overall retention, adaptation and integration of historic elements in this proposal makes it a clearly unique example of heritage adaptation in Sydney, which utilises the historic fabric as the main entrance to the new building allowing all users of the space to interface with and appreciate the significance and history of the place. All efforts have been made over an extensive design development timeframe to minimise and mitigate heritage impact where possible, and incorporate innovative solutions to allow for the meaningful retention of fabric and interpretation of significance.</p> <p><i>3. It will have an impact on Railway Square and surrounds</i></p> <p>The subject proposal sits within a rapidly changing urban landscape and forms part of the important tech hub identified for the Central Station location. There are no adverse impacts on the adjacent Railway Square locality. It is noted that the National Trust submission cites a</p>

Submission	Urbis Heritage Response
	<p>repealed heritage listing for Railway Square dating to the Central Sydney Heritage LEP 2000 (repealed 2005). Railway Square is not a heritage item under any current legislation. The Ultimo (Railway Square) Overbridge heritage item is located adjacent to Railway Square, and comprises an entirely underground tunnel structure that is not visible from the ground surface and has no interface with the subject site or proposed development. There are no adverse heritage impacts on Railway Square or the Ultimo (Railway Square) Overbridge item.</p> <p><i>4. The views analysis is deliberately misleading</i></p> <p>This has been addressed in the Visual Assessment Addendum prepared by Urbis and included at Appendix A. This is summarised below:</p> <p>The Urbis Heritage Setting – View Analysis Report (VAR report) should be read in conjunction with the Urbis Visual Impact Assessment (VIA). The potential visual catchment of the existing subject site was determined via lidar data modelling and by fieldwork observations where views to the Central Station Clock Tower were ‘ground-truthed’ during the initial stages of the preparation of the Visual Impact Assessment as required by the SEARS. The VIA identified a number of representative close, medium and distant view locations from which 13 view locations were selected for further analysis so that the visual effects of the proposed development could be considered in the immediate and wider visual context.</p> <p>View places and view compositions were rated and selected based on their relative sensitivity and importance in the public domain. For example close and medium distance range views and those potentially most affected views from high-use nodes, intersections and sensitive public domain locations for example Belmore Park, Prince Alfred Park and high-traffic (pedestrian and vehicle) points including George Street, Pitt Street and Barlow street were selected for further analysis. For further information about the sensitivity of the view places and likely viewer sensitivity please refer to the Urbis VIA.</p> <p>In our opinion the 5 close views selected for analysis as included in the Heritage Setting- View Analysis Report provide a representative selection of the types of views and compositions that are possible within the immediate visual context and are most likely to be affected by visual change. In this regard these views were fully rendered to include architectural detailing, materials and colouration so that a more nuanced and fine-grained assessment of</p>

Submission	Urbis Heritage Response
	<p>the visual effects of the built form proposed on the heritage setting of the site and in particular the Central Station Clock Tower could be undertaken.</p> <p>An additional view place south-west of the subject site as identified in City of Sydney DCP Public Views Protection Map (refer to the View 12 location from Broadway and analysis at pages 18 and 30 in the Urbis VIA) was not selected for further modelling in relation to the heritage context, given that in this view which is centred on the Clock Tower, the proposed tower form is not highly visible.</p> <p>In our opinion the VAR report combined with the VIA report adequately identifies and considers visual effects and potential visual impacts of the proposed development on views from within the immediate heritage context and the wider visual catchment. Therefore in our opinion the views analysis is comprehensive, objective and is not misleading.</p> <p><i>5. "Relocation" and "dismantling" are not good conservation outcomes.</i></p> <p>This issue deals with the amount of impact to the Ambulance Avenue retaining wall. Every opportunity for fabric retention was explored to retain as much original and significant fabric as possible to this masonry wall. The future broader vision of the place including Sydney's Third Square and the revitalised Central Station transit precinct are the determining factors in the extent of fabric removal along this wall. In order to minimise heritage impacts, Urbis Heritage have carefully developed an appropriate deconstruction and reinstatement methodology for the portions of the wall to be rebuilt with BVN and Traditional Restorations. This approach is considered to be industry best practice and minimises heritage impacts to the fabric as much as possible. Overall the wall is required to be modified and altered to deliver the broader strategic outcomes for the place as guided by the Government, and we have made every attempt to mitigate these impacts where possible for an acceptable heritage outcome.</p> <p><i>6. The proposal does not build upon the local character of the place.</i></p> <p>The proposal has been developed with retention and celebration of the heritage values of the place at the fore. This extends to an acknowledgement of all the heritage values of the place, not only represented by the past 120</p>

Submission	Urbis Heritage Response
	<p>years of the shed, but thousands of years of occupation of the place by Aboriginal people. The proposal has sought to retain and integrate as much of the existing building as possible which will be easily identifiable and interpreted for its former (and for some time obsolete) function, and connection with the Central Station and the adjoining Former Parcels Post Office.</p> <p><i>7. The proposal does not maintain the significance of the heritage item</i></p> <p>As above, the extent of original fabric retention has been maximised to allow for a meaningful integration of the building with the proposal, and for the users and public to access and appreciate the original building structure. The former inwards parcels shed form is only one part of the broader Central Station heritage item and the proposal does not have an adverse impact on the heritage values of this item.</p> <p>The Former Inwards Parcels Shed while being part of the broader Central Station precinct and listed heritage item, is not in itself a highly significant component of the broader railway group. The Former Inwards Parcels Shed is of Moderate significance to the broader group and is a modest example of an industrial vernacular parcel distribution shed. Its significance is primarily vested in its historical function and association with the broader mail distribution operations of Central Station and the rail network. While the proposal provides for major change to this building, it does not have any adverse impacts on the principal elements within the Central Station precinct including the main terminal and platforms.</p> <p>The Urbis visual analysis has demonstrated an acceptable visual impact on the wider Central Station precinct. It concludes that the proposed development is spatially well separated from immediate surrounding heritage items, and in particular is spatially set back and well separated from the Sydney Terminal building and Clock Tower so that it does not dominate or block views to those items. The location and form of the proposed tower does not significantly encroach on or visually documented public domain views as mapped. In addition, the juxtaposed vertical scale of the slim, tall, tower form minimises visual impacts on views to and from heritage items within the immediate visual context including the Central Station Clock Tower.</p>

Submission	Urbis Heritage Response
	<p>The new use of the place will allow for greater public accessibility to the subject site and Central Station precinct. The amendments to the ground plane of the subject site support the historic and significant use of the Central Station precinct as a rail transport interchange.</p>

2.5. PUBLIC SUBMISSIONS

Table 6 Responses to heritage related issues raised in submissions

Submission	Urbis Heritage Response
<p><i>"Central Station is a highly significant heritage building. A tower development will adversely impact the building as well as being out of scale and character. This development should not proceed in any form. It should be abandoned."</i></p>	<p>The Former Inwards Parcels Shed while being part of the broader Central Station precinct and listed heritage item, is not in itself a highly significant component of the broader railway group. The Former Inwards Parcels Shed is of Moderate significance to the broader group and is a modest example of an industrial vernacular parcel distribution shed. Its significance is primarily vested in its historical function and association with the broader mail distribution operations of Central Station and the rail network. While the proposal provides for major change to this building, it does not have any adverse impacts on the principal elements within the Central Station precinct including the main terminal and platforms.</p> <p>The Urbis visual analysis has demonstrated an acceptable visual impact on the wider Central Station precinct. It concludes that the proposed development is spatially well separated from immediate surrounding heritage items, and in particular is spatially set back and well separated from the Sydney Terminal building and Clock Tower so that it does not dominate or block views to those items. The location and form of the proposed tower does not significantly encroach on or visually documented public domain views as mapped. In addition, the juxtaposed vertical scale of the slim, tall, tower form minimises visual impacts on views to and from heritage items within the immediate visual context including the Central Station Clock Tower.</p> <p>The new use of the place will allow for greater public accessibility to the subject site and Central Station precinct. The amendments to the ground plane of the subject site support the historic and significant use of the Central Station precinct as a rail transport interchange.</p> <p>Please refer to the detailed analysis and assessment contained in the heritage Impact Statement, Conservation Management Plan, Aboriginal Cultural Heritage Assessment, Historical Archaeological Assessment, Heritage Interpretation Strategy (draft), Visual Assessment etc, that have been lodged with this application and outline how the proposal does not have an unacceptable adverse heritage impact.</p>

Submission	Urbis Heritage Response
<p><i>"I just missed the submission date for SSD-10405 - Atlassian Office Tower, I believed it to be the Friday 5th like other submission closing dates. Given the extreme nature of this proposal I trust you will accept, record and consider my submission as part of understanding community concern.</i></p> <p><i>I write as a very concerned citizen of Sydney and a heritage professional of 20 years.</i></p> <p><i>I strongly object to the Atlassian proposal on the following grounds:</i></p> <ul style="list-style-type: none"> ▪ <i>As a resident of Sydney and frequent user of Central Station and the transport system, I totally do not endorse the demolition of heritage listed railway building and a faux interpretation installed as a ground floor of a 40 floor high rise tower. I do not support the demolition of the 1906 inward parcels office and the other demolitions along Ambulance Ave. This is insane and a grotesque twisting of the term 'adaptive re-use'.</i> ▪ <i>Community consultation has been appalling and unsuccessful (e.g. technical reports detail very limited letter box drop, a website with 37 hits and one email...). This is a failed consultation and will be a massive shock to Sydney residents, the heritage industry, transport customers and rail enthusiasts when construction starts. Consultation should extend to those who use and have a connection with the place. As it is the heart of the network and the biggest transport interchange in NSW, consultation should be wide and extensive across Sydney city and regional NSW.</i> ▪ <i>Central Station heritage precinct will lose an original authentic railway building that is part of the main reason why the place is state heritage listed. This irreversible loss will present a tipping point in cumulative impact on site, which has not been addressed by this or the adjacent site re-zoning proposal.</i> ▪ <i>Heritage interpretation does not offset or mitigate the impacts presented by this proposal.</i> ▪ <i>Western Gateway proposals have been fast tracked without a masterplan and bare no relation to heritage character, setting and values that make up the core reasons for its listing on the SHR.</i> 	<p>A succinct and factual response should be prepared by Urbis Heritage to acknowledge that a rigorous and credible assessment of heritage has been undertaken, including direct consultation with the Heritage Council.</p> <p>The proposal provides for extensive intervention into the fabric of the Former Inwards Parcels Shed through demolition, dismantling, reconstruction and modification. The impacts of these major changes will be mitigated through the adoption of a complex methodology including detailed recording of the place, careful dismantling and salvage of fabric for reconstruction or donation through a salvage centre, and careful reconstruction for adaptive reuse. The expressed timber structure of the building which is graded as being of 'High' heritage significance will be carefully reconstructed and form an integral part of the podium for the new development providing for its future celebration and interpretation. Some elements of 'Moderate' and 'Little' significance will be removed to facilitate the new building, and where possible this fabric will be reused elsewhere within the proposal or salvaged for potential future use.</p> <p>The proposed design for the Former Inwards Parcels Shed adopts sympathetic and innovative design solutions to achieve the desired outcome for the building through this adaptive reuse process. The reconstructed Former Inwards Parcels Shed will incorporate reeded / ribbed glass cladding along the western elevation to interpret the corrugated metal cladding which will be removed to allow for natural light and ventilation into the space. The corrugated metal cladding is an intrinsic element to the vernacular industrial style of the shed, and this interpretation of fabric is a sympathetic response to allow the former industrial character of the place to be understood. Despite the proposal for a landscaped and trafficable rooftop on the shed, a perimeter border of corrugated metal roof sheeting will be retained to interpret the vernacular industrial character of the place.</p> <p>The proponent and its consultants have consulted with the relevant heritage-related Government agencies to ensure that feedback on the heritage aspects of the design was received and integrated into the proposal as the design progressed. Throughout the design development phase of this transformational project, we have consistently and collaboratively engaged with the Heritage Council of NSW, the Heritage NSW team and the City of Sydney's heritage team. Feedback has been</p>

Submission	Urbis Heritage Response
<ul style="list-style-type: none"> ▪ <i>The proponent, heritage consultant, land owner, Heritage Council and the Department of Planning have all set aside heritage listings, protected values, conservation management plan policies, Burra Charter principles, and the objects of Heritage Act and EP&A Act. This proposal of a 40+ floor tower on top of a single story state heritage listed parcels building within the state significant precinct of Central is absurd and reckless. This is now unfettered development to the max, a new low for Sydney.</i> ▪ <i>The clocktower and terminus is an elevated landmark in southern Sydney and is typically viewed with a blue sky backdrop. This is the classic picturesque view of Central Station. The Atlassian proposal changes this totally, negatively and irreversibly – which I do not support. Central Station must remain a local landmark not a high rise cluster of overwhelming towers.</i> ▪ <i>Visual impacts of the proposal are extreme and push Sydney further into becoming ugly dark and soulless. The Urbis assessment of ‘acceptable’ are totally wrong in my professional opinion. In fact any man in the street could have made a more accurate assessment of a 40+ floor tower in comparison to the clocktower and the place’s heritage character. The scale of this proposal is totally out of character with a heritage precinct.</i> ▪ <i>If the vision of the proposal is to be world class and internationally comparable with this proposal – unfortunately Sydney will be a laughing stock. London, NYC, Paris even Melbourne wouldn’t treat their state significant historic buildings and precincts in this way. Even in other parts of Sydney – proposals that knock down state heritage buildings for towers would not even be entertained (eg state library, town hall, QVB).</i> ▪ <i>The heritage assessment has been prepared by a team of Urbis generalists, without heritage architectural professional input. I call for an independent peer review of their work by a reputable heritage architect and ICOCOMOS.</i> ▪ <i>Urbis should be stripped of heritage professional membership for gross incompetence – they misrepresent heritage values and conservation policies in the Conservation Management Plan for Central Station (Government Architects Office,</i> 	<p>iteratively received throughout design development and integrated into the proposal.</p> <p>The project consultant team has proactively engaged with Kevin O’Brien at BVN and Cox Inall Ridgeway to explore an integrate a meaningful Designing with Country framework into the proposal. This framework provides guidance for the meaningful and tangible interpretation and reflection of Aboriginal cultural heritage values of the place into the proposal. The adoption of such a framework has enormous heritage benefit for a project like this, for the City and it’s Aboriginal and non-Aboriginal communities. A respectful consultation process has been initiated that shall continue beyond the SSDA with a view to achieving an informed position from the Community and imbuing the project with a sense of cultural authenticity and relevance.</p> <p>Detailed analysis of the historical archaeological and Aboriginal archaeological values of the place have been undertaken in a separate Historical Archaeological Assessment and Aboriginal Cultural Heritage Assessment prepared for the proposal. Management of the potential historical archaeological resource and potential Aboriginal archaeological The proposal provides for extensive intervention into the fabric of the Former Inwards Parcels Shed through demolition, dismantling, reconstruction and modification. The impacts of these major changes will be mitigated through the adoption of a complex methodology including detailed recording of the place, careful dismantling and salvage of fabric for reconstruction or donation through a salvage centre, and careful reconstruction for adaptive reuse. The expressed timber structure of the building which is graded as being of ‘High’ heritage significance will be carefully reconstructed and form an integral part of the podium for the new development providing for its future celebration and interpretation. Some elements of ‘Moderate’ and ‘Little’ significance will be removed to facilitate the new building, and where possible this fabric will be reused elsewhere within the proposal or salvaged for potential future use.</p> <p>The proposed design for the Former Inwards Parcels Shed adopts sympathetic and innovative design solutions to achieve the desired outcome for the building through this adaptive reuse process. The reconstructed Former Inwards Parcels Shed will incorporate reeded / ribbed glass cladding along the western elevation to interpret the corrugated metal cladding which will be removed to</p>

Submission	Urbis Heritage Response
<p>2013). They staggeringly advise that the tower proposal is consistent with Central CMP policies which absolutely are not true. The inward parcel platform building make up the core zone of the SHR Central Station listing. The CMP states that a masterplan must be developed prior to major development so that these very buildings can be 'conserved' not destroyed. I seriously question the rigour of heritage advice on this proposal.</p> <ul style="list-style-type: none"> <p>Covid 19 has been an economic disruptor which has seen a shake-up in how we live, work and use our cities. Commercial and retail space across cities are at record high vacancy levels with major business failures across the board expected throughout 2021 and 2022. In fact the Atlassian tech business themselves have directed staff to work from home indefinitely. Recovery in commercial retail, office space, including tourism, is not expected for years. When a major proposal is put forward for a heritage site the 'justification and need' must be urgent and real. This proposal does not present a real long term economic need other than the short term boost a construction project brings. Empty new tower buildings on top of state heritage items will be the disgraceful result.</p> <p>The Atlassian tower proposal should, under no circumstances, be approved."</p>	<p>allow for natural light and ventilation into the space. The corrugated metal cladding is an intrinsic element to the vernacular industrial style of the shed, and this interpretation of fabric is a sympathetic response to allow the former industrial character of the place to be understood. Despite the proposal for a landscaped and trafficable rooftop on the shed, a perimeter border of corrugated metal roof sheeting will be retained to interpret the vernacular industrial character of the place.</p> <p>The proponent and its consultants have consulted with the relevant heritage-related Government agencies to ensure that feedback on the heritage aspects of the design was received and integrated into the proposal as the design progressed. Throughout the design development phase of this transformational project, we have consistently and collaboratively engaged with the Heritage Council of NSW, the Heritage NSW team and the City of Sydney's heritage team. Feedback has been iteratively received throughout design development and integrated into the proposal.</p> <p>The project consultant team has proactively engaged with Kevin O'Brien at BVN and Cox Inall Ridgeway to explore an integrate a meaningful Designing with Country framework into the proposal. This framework provides guidance for the meaningful and tangible interpretation and reflection of Aboriginal cultural heritage values of the place into the proposal. The adoption of such a framework has enormous heritage benefit for a project like this, for the City and it's Aboriginal and non-Aboriginal communities. A respectful consultation process has been initiated that shall continue beyond the SSDA with a view to achieving an informed position from the Community and imbuing the project with a sense of cultural authenticity and relevance.</p> <p>Detailed analysis of the historical archaeological and Aboriginal archaeological values of the place have been undertaken in a separate Historical Archaeological Assessment and Aboriginal Cultural Heritage Assessment prepared for the proposal. Management of the potential historical archaeological resource and potential Aboriginal archaeological</p>

2.6. GOVERNMENT ARCHITECT NSW SUBMISSION

Table 7 Responses to heritage related issues raised in submissions

Submission	Urbis Heritage Response
<i>Proposed glazing to the northern elevation of the shed is not supported. This elevation requires detailed analysis including the development of options as per DIP report recommendations.</i>	<p>A number of options were explored for this elevation including a louvred option, however for a number of reasons including fire separation compliance and climate control, louvres for this space were not feasible. Further the wall is located on the boundary and installation of louvres would require an overhang and further property titling arrangements.</p> <p>The preferred solution is the installation of a fritted glass or louvred glass to the areas where the shed was historically clad in corrugated metal. The texture of these glazed solutions means that natural light can be accessed within these new principal entrance spaces, and a visual relationship between the future town square and the character of the subject shed can be established. This glazing will allow users of the precinct to engaged with and interpret the original timber structure of the shed and celebrate its history and significance.</p> <p>Further information about thermal compliance is included in this package.</p>
<i>Design development of the adaptive reuse of The Shed, including the activation of the roof with bleacher seating, should be subject to review by the DIP to ensure the fine detailing and other design excellence and heritage issues are addressed and/ or maintained.</i>	<p>Noted. The bleachers were part of the design competition scheme which the DIP has supported. The bleachers are part of the public domain activation especially events to the upper link zone. Please refer to other comments throughout this report which respond to the green roof and trafficable roof area.</p>

2.7. HERITAGE NSW (HISTORICAL ARCHAEOLOGY & ABORIGINAL CULTURAL HERITAGE) SUBMISSION

Table 8 Responses to heritage related issues raised in submissions

Submission	Urbis Heritage Response
<i>The EIS references the Historical Archaeological Assessment by AMBS in addressing SEARs Item 11 'Heritage & Archaeology', which requires the preparation of an historical archaeological assessment to address the potential, significance and impact of the proposed development on relics. The EIS states that the archaeological recommendations presented in the Assessment should be implemented to suitably manage the potential archaeological resource on site.</i>	Noted.
<i>The Assessment includes a succinct historical background of the site, as well as useful comparative analysis of relevant archaeological investigations and sites in the locality of the proposed development.</i>	Noted.
<i>The assessment of archaeological potential in the Assessment determines, principally from overlaying historical maps and aerials, that the Benevolent Asylum was partially located on the site. Heritage NSW concurs with this conclusion.</i>	Noted.
<i>The Assessment concludes the potential archaeological resource is likely "to be of good integrity", and therefore (some) evidence uncovered associated with the Benevolent Asylum could meet the threshold for State significance, with the site overall considered of high research potential. Findings from archaeological investigations undertaken in proximity to the site are cited as supporting evidence for these conclusions, notably excavations by Casey & Lowe in the Western Forecourt of Central Station in which archaeological evidence of the Asylum was identified c. 1m below ground level. The Assessment contends that, as the ground level of the proposed development site has likely not been built up nor levelled during the construction of Ambulance Avenue (located between the site and the Western Forecourt), then "...it can be assumed that the basement level of the Site largely retains the topography of the nineteenth century landscape."</i>	Noted.
<i>Heritage NSW observes that no levels reduced to Australian Height Datum (AHD) have been included in the analyses leading to these conclusions, whether from the site basement/s, other areas of the site, the Western Forecourt archaeological investigations or additional</i>	Noted. The AHD will be confirmed during test excavation, currently anticipated to be undertaken under a separate Section 60 and AHIP approval pathway, and will be

Submission	Urbis Heritage Response
<p><i>relevant areas adjacent to the site. The argument appears to be that topographic levels across the site and vicinity are broadly consistent and that potential archaeology on site will likely be at depths comparable to the Asylum remains in the Western Forecourt, none of which is supported by references to reduced levels. Further, there is minimal consideration of the likelihood of disturbance to potential archaeological deposits on site. The Assessment contends that the degree of disturbance to the site cannot be quantified at this stage– which is reasonable– however it does not include discussion, for example, of the probability for modern services to run beneath the site, which may be likely, given its central city location. Such truncation could impact the potential and integrity of the archaeological resource, including the expected levels at which it may be encountered. The approach to topographical analysis has also had some bearing on the assessment of archaeological significance and the Archaeological Research Design presented in the Assessment. This means that the archaeological potential and integrity of the site may be less than assessed by the AMBS Assessment report.</i></p>	<p>cross- referenced with the surrounding archaeological context.</p>
<p><i>The AMBS Assessment report has also provided a basic research design (Section 7) and a recommended archaeological program including heritage induction, archaeological testing and monitoring to be followed by open area stratigraphic excavation where warranted by the significance of the archaeological remains. Heritage NSW concurs with these recommendations.</i></p>	<p>Noted.</p>
<p><i>The ACHAR has not been finalised</i></p> <p><i>We note that the Aboriginal Cultural Heritage Assessment (ACHAR) provided with the EIS does not contain the results of Stage 4 consultation with the Aboriginal community at section 3.5 (page 62), section 5 (page 64-67), Appendix C and Appendix D. We also note some pages of the ACHAR are still watermarked as draft. Both the HIS and CMP also refer to the ACHAR as draft (HIS section 5, page 79 and CMP section 5, page 94).</i></p> <p><i>Aboriginal consultation is an essential component of assessing impacts to Aboriginal cultural heritage values. Section 3.3 of the ACHAR acknowledges this and states;</i></p> <p><i>“preliminary results and recommendations for this assessment, acknowledging that conclusions regarding any potential cultural significance of the subject area</i></p>	<p>Please see the finalised ACHAR included in this Response to Submissions.</p>

Submission	Urbis Heritage Response
<p><i>cannot be reached until the consultation process is completed.”</i></p> <p><i>Heritage NSW requests that further detail is provided as to the results of the Stage 4 Aboriginal consultation and clarification regarding the draft status of the ACHAR.</i></p>	
<p>Aboriginal cultural heritage regulation review of EIS and associated reports</p> <p><i>The ACHAR identifies that there is potential for the Tuggerah Soil Landscape to occur within the Project area. As such, there is a moderate likelihood of artefact scatters, isolated finds and potential archaeological deposits to occur in the Project area at depth within any intact sand deposits associated with the Tuggerah Soil Landscape. The ACHAR outlines that this landscape feature will require further detailed investigations including test excavation. Heritage NSW supports the proposal for further investigations based on the findings of the draft ACHAR.</i></p> <p><i>Heritage NSW can advise that there have been recent archaeological investigations undertaken adjacent to this development as part of upgrade works for the Central Station. This has included archaeological excavations undertaken under an Aboriginal Heritage Impact Permit (AHIP). While reporting is still in preparation, preliminary results have confirmed the presence of subsurface Aboriginal objects in the area.</i></p> <p><i>Based on the information provided in the ACHAR, it appears the impact to Aboriginal cultural heritage values has not yet been fully assessed as part of the EIS. The ACHAR states, under section 6.2 (page 69), that further assessment in the form of test excavations is required. The ACHAR also outlines, under section 6.3 (page 69), that the principles of ecologically sustainable development (ESD) for this project have only partially been assessed for Aboriginal cultural heritage values again due to the need for archaeological test excavations.</i></p> <p><i>The ACHAR and HIS conflict in the proposed management of Aboriginal cultural heritage whereby the ACHAR states:</i></p> <p><i>“NOTE: The timing of the recommended test excavations is yet to be determined by the proponent. If the test excavations are to occur prior to the approval of SSD-10405 then they must be undertaken following an approved Aboriginal Heritage Impact Permit (AHIP) and</i></p>	<p>See finalised ACHAR included in this Response to Submissions package.</p> <p>An addendum to the ACHAR will be supplied following the completion of the proposed test excavation program. This addendum will address the preliminary findings including:</p> <ul style="list-style-type: none"> ▪ ESD ▪ Scientific and Aboriginal Cultural Significance of the subject area and any potential subsurface archaeological resources ▪ Archaeological Technical Report

Submission	Urbis Heritage Response
<p><i>in conjunction with an approved Section 60 required for associated historical archaeological investigations.”</i> <i>(Executive Summary on page 2 and section 9 Recommendations, page 73)</i></p> <p><i>The HIS however, under section 8 (page 196), outlines that management of any potential historical archaeological resource and potential Aboriginal archaeological resource on the site will be undertaken through the adoption of a consolidated test excavation program to confirm the presence or absence of archaeological artefacts and deposits.</i></p> <p><i>Heritage NSW notes the project site is constrained due to the existing buildings and already developed nature of the area however, further detail needs to be provided as to the process proposed for additional investigations of Aboriginal cultural heritage matters.</i></p>	
<p>Aboriginal cultural heritage regulation advice</p> <p><i>As the ACHAR outlines that the Aboriginal consultation and assessment impacts on Aboriginal cultural heritage values are incomplete, we recommend the ACHAR is updated to:</i></p> <ul style="list-style-type: none"> ▪ <i>provide detail regarding the outcomes of Aboriginal consultation;</i> ▪ <i>clearly outline the pathway for how further investigations and impacts to Aboriginal cultural heritage values will be managed as part of this Project; and</i> ▪ <i>be a finalised document.</i> 	<p>Noted. See above comments.</p>
<p><i>In relation to clarifying the pathway and process for undertaking additional investigations, we provide the following recommendation:</i></p> <p><i>The preparation of any non-Aboriginal archaeological research design and methodology needs to include consideration of Aboriginal cultural heritage values to address whether the project area does have potential for Aboriginal objects otherwise a separate methodology for the Aboriginal cultural heritage needs to be prepared.</i></p>	<p>Noted.</p>
<p><i>We support the preparation of an Unexpected Finds Protocol for Aboriginal objects as part of any Construction Environmental Management Plan for the site during all development works.</i></p>	<p>Noted.</p>

Submission	Urbis Heritage Response
<p><i>We support ongoing consultation with the Aboriginal community as part of construction works and design and recommend a Heritage Interpretation Strategy be prepared that incorporates Aboriginal history and cultural heritage.</i></p>	<p>The project consultant team has proactively engaged with Kevin O'Brien at BVN and Cox Inall Ridgeway to explore an integrate a meaningful Designing with Country framework into the proposal. This framework provides guidance for the meaningful and tangible interpretation and reflection of Aboriginal cultural heritage values of the place into the proposal. The adoption of such a framework has enormous heritage benefit for a project like this, for the City and its Aboriginal and non-Aboriginal communities. A respectful consultation process has been initiated that shall continue beyond the SSDA with a view to achieving an informed position from the Community and imbuing the project with a sense of cultural authenticity and relevance.</p> <p>In recognition of the rich layering of heritage values associated with the site and in anticipation of the SSD-10405 conditions of consent, Freeman Ryan Design has been engaged as a key member of the consultant team for the project to provide a comprehensive heritage interpretation strategy for the place. Freeman Ryan Design is developing their heritage interpretation strategy concurrently with the design development and determination period of the proposal, and is working closely with Emma McDaniel the Art Consultant on the project and Aspect Studios the landscape designers, to provide a holistic and meaningful interpretation strategy for the place. While the strategy is still being developed, site investigations and opportunities for robust interpretation installations are being considered in collaboration with BVN and SHoP with regard to the final design. The interpretation strategies which will be outlined herein will enable the continued interpretation and celebration of the many and varied layers of history and cultural heritage on the site, and this strategy will be important to ensure the recognition and conservation of the identified heritage values of the place.</p> <p>The above information can provide input into a broader site-wide strategy when appropriate with input from all relevant parties.</p>
<p><i>It is noted that the overall project will be subject to further development of the detailed design. We strongly recommend ongoing consultation and input from Heritage NSW during this process.</i></p>	<p>Noted and agreed.</p>

2.8. ADDITIONAL HERITAGE COMMENTS FROM DPIE

Table 9 Responses to additional heritage comments

Submission	Urbis Heritage Response
<p><i>Provide further justification for the retention of seating structure and green roof, clarifying how the retention can be balanced against its European heritage impact and the legibility and heritage appreciation of the reconstructed Inwards Parcel (IP) Shed, noting the ongoing concerns of Heritage NSW and Council to this element of the proposal.</i></p>	<p>The proposed green roof and accessible roof area forms an integral part of the overall design and was a critical element in the winning Design Competition scheme. This element is a nod to the advanced design which underpins this new forward-thinking technology precinct.</p> <p>The proposed green roof space also provides an exciting opportunity for the integration of a meaningful Designing with Country response. We have a strong responsibility to integrate a robust Designing with Country response into this proposal to acknowledge the 60,000 years of Aboriginal occupation, and not focus solely of the 100 years of the existing building's existence, limiting the interpretation to European heritage only.</p> <p>Cox Inall Ridgeway has undertaken recent stakeholder engagement with First Nations Communities regarding the proposal, and received the following feedback:</p> <p><i>"There was strong support for extensive green roof sitting atop the canopy structure, with community conjecturing the blend of nature and man-made structures allows users of the space to contemplate that man-made structures cannot happen without nature.</i></p> <p><i>Stakeholders reflected positively on the intention to use iconic species as well as grasses that react with the wind and evoke a sense of the reminiscence for the past.</i></p> <p><i>Stakeholders commented that the tiered bleachers that were cocooned by flora, facilitated views over the precinct, and provided access to natural sunlight was an excellent opportunity to allow those sitting in the bleachers to pause and consider Country as they took advantage of the sense of space at the Shed Roof. It was suggested that this provides many opportunities to tell a story at the precinct-level about culture through creative activations and uses of space."</i></p> <p>This report is appended to this report for information.</p> <p>The proposed green roof space will provide a 'fifth elevation' as part of the proposal – currently the roof of the shed is not an active area, but with the vertical development proposed within the Western Gateway precinct, this proposed green roof will have increased visibility and should be used an opportunity to reflect the</p>

Submission	Urbis Heritage Response
	<p>design and amenity intentions of the precinct as well as an acknowledgement of the history of place.</p> <p>Throughout design development, Urbis Heritage have been involved to ensure that the potential heritage impact of this roof are mitigated and minimised, including advising that the trafficable area of the green roof is setback to ensure a meaningful representation of the corrugated metal roof of the shed building, and to enable interpretation and clear visual links to the roof profile.</p>
<p><i>Provide further justification and consideration of options for the replacement of the three arches within the northern elevation of Ambulance Avenue with a single arch, noting Council's concern on this point and Heritage NSW has raised concern with the amount of removal of heritage fabric from Ambulance Avenue. This could include detail of the expected timing of TfNSW's works that would require the full capacity pedestrian movements and whether a staged approach to arch removal has been considered – i.e. re-provide 3 arches as 'Day 1' and future consolidation of arches (if required) at future stages of the redevelopment of the surrounding area.</i></p>	<p>Pedestrian modelling requirements for the future use of the precinct require a single large arch here. The wall needs to be demolished to facilitate the broader development, and so retention of two or three smaller arches will not in fact facilitate the retention of fabric in situ without impact.</p> <p>The single arch is designed to respond to the future needs of the Central station precinct and is a critical to the success of the precinct as an important transport hub.</p> <p>All efforts have been made to retain an understanding of the existing / original openings throughout the wall, however as the subject site and this proposed archway is being driven by a broader transport accessibility motive from Transport for NSW and the Government, this intervention is a necessary element to the overall enhanced Central Station precinct.</p> <p>Heritage impacts are being mitigated through the careful salvage, conservation and reinstatement of the brick and sandstone parapet wall above, as well as the sandstone embellishments along the wall. Bricks will be salvaged and reused where possible. We are comfortable that the original confirmation of the openings can be understood through careful interpretation and a refined approach to the reconstruction of this wall to clearly delineate between old and new.</p> <p>Please refer to the salvage methodology appended to this report for further information.</p>
<p><i>Provide further detail in the RtS, Appendix D and on the plans as required how the chimneys will be salvaged and integrated into the fabric of the new building.</i></p>	<p>The bricks from the chimney are likely held together with a cementitious mortar. However, brickwork will be salvaged where possible for reuse within the site. Please refer to the salvage methodology appended to this report for further information.</p> <p>While final design development has not been completed, it is intended that all brickwork salvaged from the site will</p>

Submission	Urbis Heritage Response
	<p>be reused within the public realm as part of landscaping elements. There are also opportunities to consider reuse of the salvaged brickwork and other raw materials within public art or heritage interpretation pieces – this will be further detailed through the design development stages and preparation of comprehensive interpretation strategies and plans which will continue to be developed.</p>
<p><i>Provide greater detail, including tangible examples, about how other distinctive elements of the IP Shed will be meaningfully used as part of the adaptation and interpretation of the building</i></p>	<p>Atlassian have made a commitment to retain and reuse all of the timber framework from the shed within the site. Whilst finalised design has not been undertaken, considerations for reuse of this material include the rooftop bleachers, the over shed development and integration into public realm and landscape areas.</p> <p>There are also opportunities to consider reuse of the salvaged brickwork and other raw materials within public art or heritage interpretation pieces – this will be further detailed through the design development stages and preparation of comprehensive interpretation strategies and plans which will continue to be developed.</p> <p>Please refer to the design report for a full detailing of all the elements from the shed which are to be salvaged and reused or integrated into the new design.</p>

DISCLAIMER

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

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

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

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

APPENDIX A

DISMANTLING AND DECONSTRUCTION METHODOLOGIES

Draft Structural Deconstruction Methodology

Parcel Shed, Atlassian

Atlassian / 29 September 2020

191797

Contents

1.0	Document Register	3
2.0	Introduction	4
2.1	Context of This Document	4
2.2	Site Location	4
3.0	The Existing Structure	5
4.0	Intention	5
5.0	Deconstruction Restrictions	5
6.0	Existing Condition of Retained Elements	5
7.0	Order of Deconstruction	6
8.0	Order of Reconstruction	6
9.0	Existing Sections	7
10.0	Information Required	8
11.0	Deconstruction Methodology to be Documented	8
12.0	Appendix A – Deconstruction Methodology Sketches	9

1.0 Document Register

AUTHOR	REVIEWED	APPROVED	ISSUE	STATUS	DATE
Angus Busuttil	Martin Folan	-	Draft	Rev. 1	19/08/20
Angus Busuttil	Martin Folan	-	Draft	Rev. 2	04/09/20
Angus Busuttil	Martin Folan	-	Draft	Rev. 3	29/09/20

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2.0 Introduction

2.1 Context of This Document

This deconstruction methodology has been prepared as part of the development proposal for the new Atlassian Headquarters at Central Station, Sydney. The existing Parcels Shed is of heritage significance and requires elements to be retained as part of the proposed design. This document has been prepared to identify a safe method of methodically deconstructing and reconstructing the existing shed in order to maintain structural stability, retain critical heritage fabric and provide efficiency.

2.2 Site Location

The existing Parcels Shed is located at Central Station, Sydney with railway tracks on its eastern façade and Ambulance Avenue on its northern façade. The shed has an adjacent building at its North Eastern corner, but is otherwise considered free standing. Originally used by the Australian Postal Service, the site has recently been used for backpacker accommodation and has undergone a subsequent fit out.



Figure 1 - Location Former Inwards Parcels Shed, Central Station, Sydney (Source: SIX Maps)

3.0 The Existing Structure

For the purpose of this report, Ambulance avenue is assumed to run in an East West direction with the northernmost façade of the Parcels Shed facing Ambulance Avenue. The existing structure consists of timber framing with bays of timber trusses spanning east west. The bays are braced by haunched sections in both the east / west and north / south direction. Intermediate east / west roof beams are supported by a bowstring truss which runs north south between main trusses.

4.0 Intention

The intention of this report is to outline a methodology for the staged deconstruction of the Parcels Shed, Central. The goal of the methodology is to be sympathetic to the heritage requirements of the building, with a focus on maintaining stability throughout the process and allowing materials to be retained for reconstruction. Elements have been inspected and the proposed methodology is sympathetic to the original construction techniques and connections.

5.0 Deconstruction Restrictions

In terms of heritage restrictions, an up to date conservation management plan is in progress, which will scale existing fabric on a scale from low to high. This document will be used to determine what can and can't be removed from the existing structure. It is understood that the critical items to be retained are:

- 1) Timber barn door
- 2) Timber trusses and columns
- 3) Truss connections
- 4) Timber windows
- 5) Masonry Walls and chimneys

6.0 Existing Condition of Retained Elements

The existing condition of retained structural elements such as timber trusses and connections has not been investigated as part of this methodology report. The timber should be tested and a timber grade should be established. From visual inspection the timber appeared to be in reasonable condition for age however this may have been obscured by paint. Pending the condition of the timber once disassembled and tested, strengthening may be required however the shed structure may transmit lateral load onto the new core which will assist in stability.

Existing connections between timber members were typically steel plate with bolts through. Testing can be carried out however the bolts and connections will typically require replacement to match the existing in proportion and style where possible, to not detract from the originality of the trusses. Regardless of re-use, each connection and component should be labelled and stored accordingly. The timber column bases, require consideration, they are currently cast into the concrete slab to an unknown depth. Removal will require saw cutting, which will shorten the columns, alternatives will be locally cutting the slab to maintain the timber column.

7.0 Order of Deconstruction

The deconstruction process illustrated in appended sketches is a balance between efficiency, damage reduction and lateral stability of the existing structure. The process of structural deconstruction will begin primarily with removing non-structural elements such as services and roof plant. It is to be advised that the roof sheeting has been scheduled to be removed sequentially to limit the exposure of the existing timber trusses to the elements. The sequence involves treating each bay separately, with columns and associated chimneys considered to be one item.

- 1) Roof sheeting, cladding and chimneys are to be removed within the bay
- 2) Columns are to be propped in the bay on 2 axis
- 3) Purlins and lateral haunches can then be removed
- 4) External awning timber sections (A) may be removed
- 5) External awning timber sections (B) may be removed
- 6) External awning timber sections (C) may be removed
- 7) Intermediate beams, columns and bow strings may be removed
- 8) Truss beam and haunches may be removed
- 9) Columns may be lifted out and props removed
- 10) Return to step 1 and repeat for next bay.

The focus of this draft deconstruction and reconstruction methodology has been on the sheds superstructure. It is understood that more structure will need to be deconstructed for the proposed construction.

8.0 Order of Reconstruction

The reconstruction process of the Parcels Shed will be the opposite of the deconstruction process. Allowances will need to be made for the location of the new structural core and connections between re-installed trusses and the concrete core. The interface between the old and new structural elements require final detailing. Analysis will need to be carried out to determine forces in cut truss members.

A critical part of the deconstruction process will be accurately numbering disassembled members and bolts to ensure the same bolts, plates and timber members are used for the same connections. This will reduce the risk of the sections not going back together efficiently. Sections which are scheduled to not be reused should be considered to be kept until the project end in the event of accidental damages.

- 1) Columns may be lifted in and props installed
- 2) Truss beam and haunches may be installed
- 3) Intermediate beams, columns and bow strings may be installed
- 4) External awning timber sections (C) may be installed
- 5) External awning timber sections (B) may be installed
- 6) External awning timber sections (A) may be installed
- 7) Purlins and lateral haunches can then be installed
- 8) Columns props may be removed
- 9) Roof sheeting, cladding and chimneys are to be installed within the bay
- 10) Return to step 1 and repeat for next bay.

9.0 Existing Sections

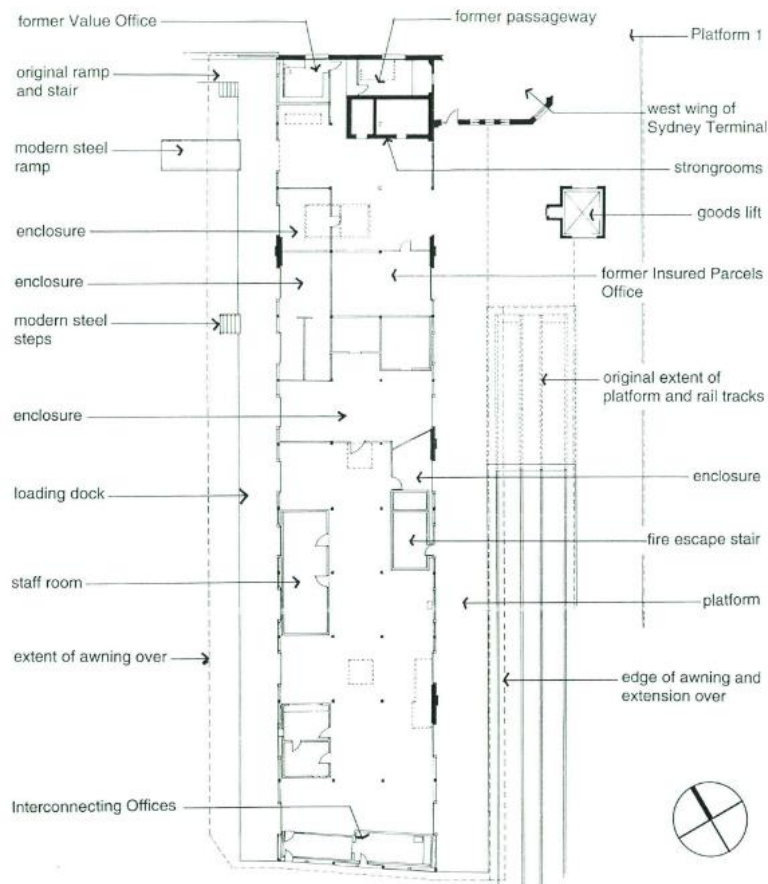


Figure 2 – Existing Floor Plan of Inwards Parcel Shed, Sydney Terminal¹

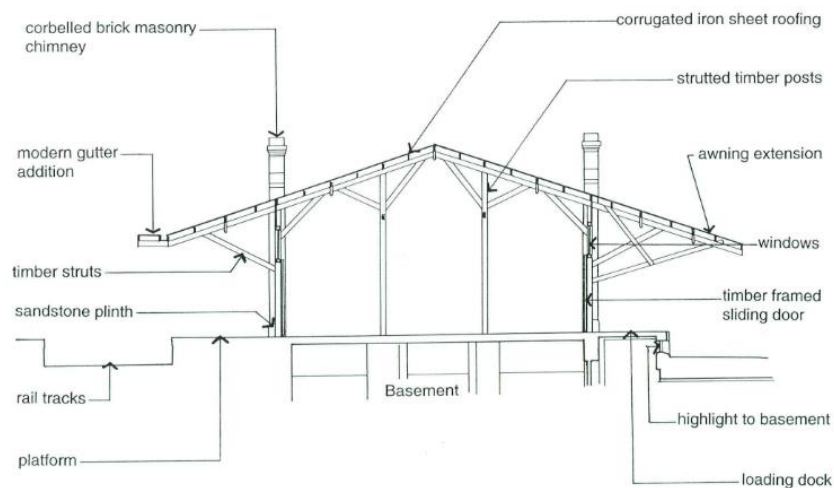


Figure 3 – Typical Section Through Inwards Parcel Shed, Sydney Terminal²

¹ GML, Inwards Parcels Shed, Sydney Terminal – Conservation Management Plan, September 1999

² GML, Inwards Parcels Shed, Sydney Terminal – Conservation Management Plan, September 1999

10.0 Information Required

Following this draft report, we require site information for the following items to confirm our design parameters, and to reduce the chance of latent building conditions:

- Existing slab thickness, reinforcement and durability
- Finalised list of items which are of high significance and are required to be reinstated. This will impact what we schedule to be taken apart as opposed to lifted off site in sections.
- What is the intention for the existing masonry arches to the north of the parcels shed?
- Existing purlin length, the length of the purlins will determine how many bays are required to be demolished at one time.
- Contractors preference of propping all columns simultaneously and removing elements 'as one' in opposition to a sequential approach with fewer props.
- The existing roof sheeting has been graded as of *little* significance in Urbis' Draft Schedule of Significant Elements. Is the intention to reuse the roof sheeting?
- The existing timber trusses have been painted, is the intention to repaint? Was this the original condition?

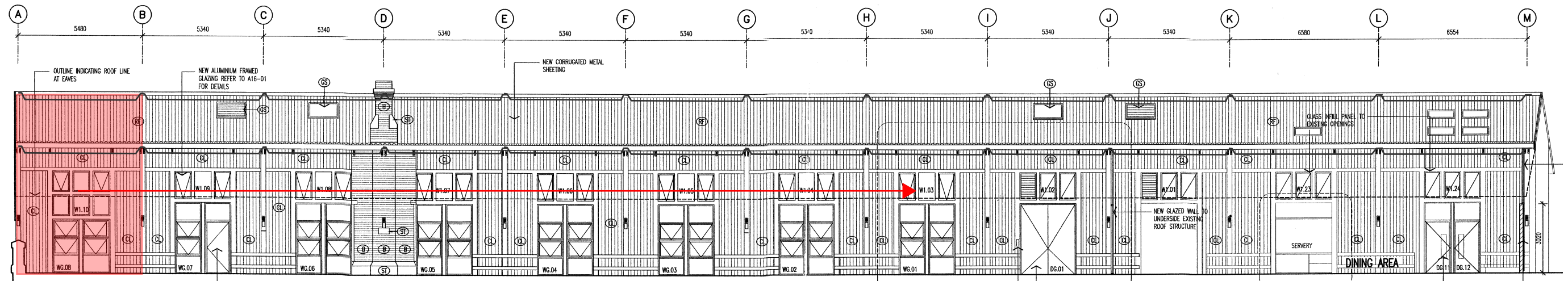
11.0 Deconstruction Methodology to be Documented

Following this draft report, the following zones will require deconstruction and reconstruction methodologies

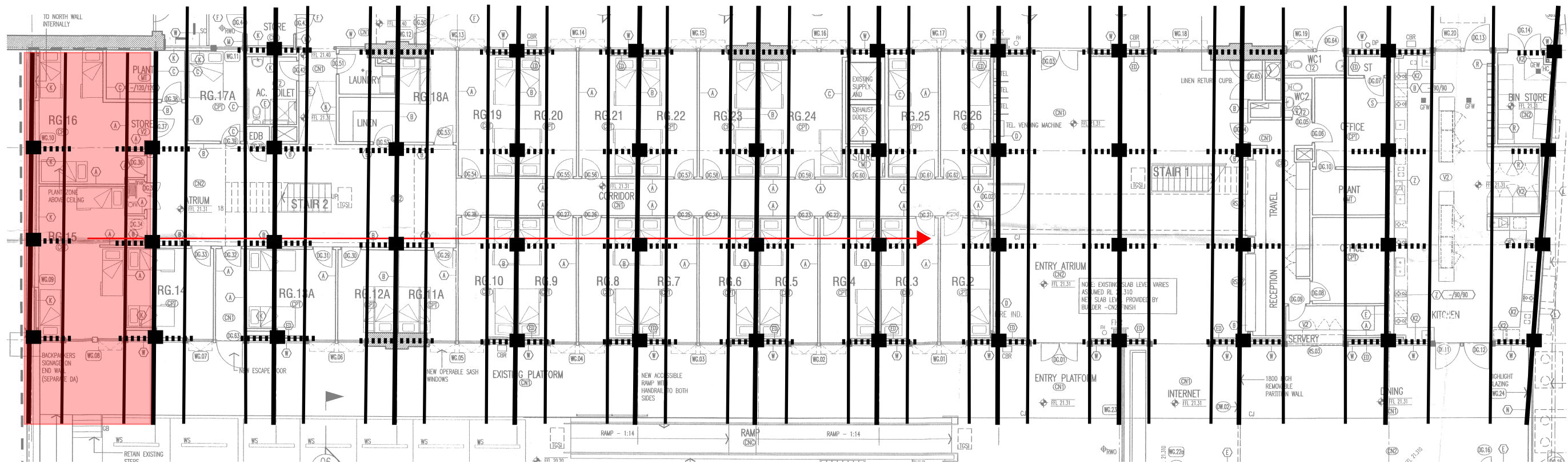
- Existing masonry arched walls retention
- Existing masonry wall awning deconstruction
- Existing masonry wall staged deconstruction, reconstruction and rectifications

12.0 Appendix A – Deconstruction Methodology Sketches

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ELEVATION VIEW OF THE EXISTING PARCELS SHED

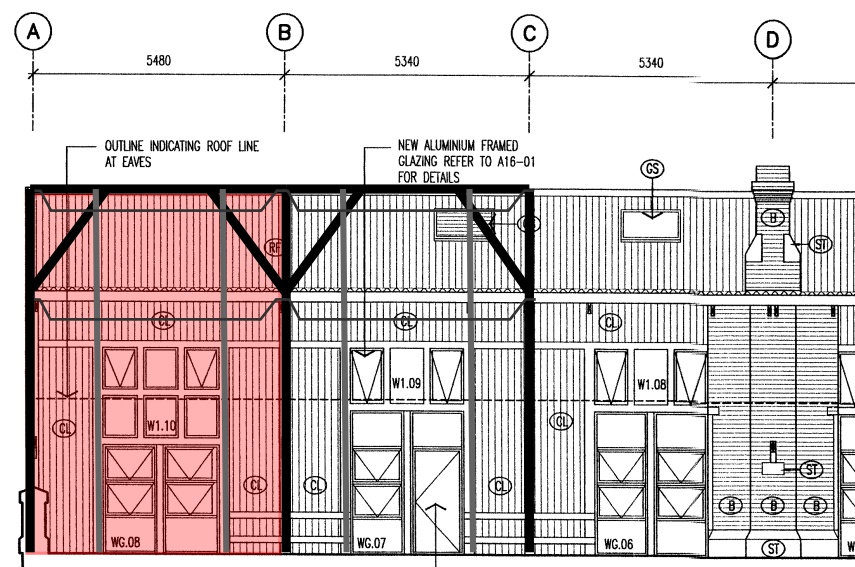
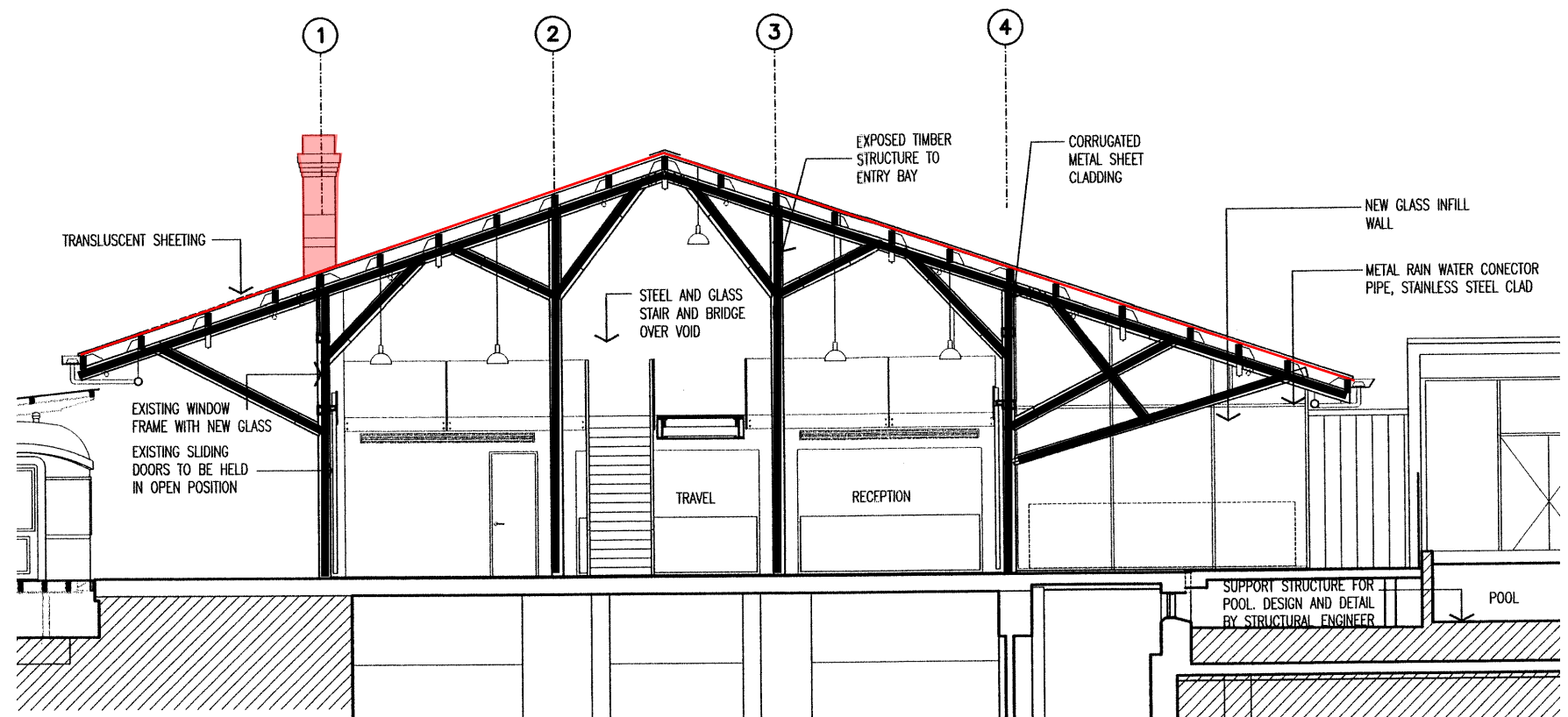
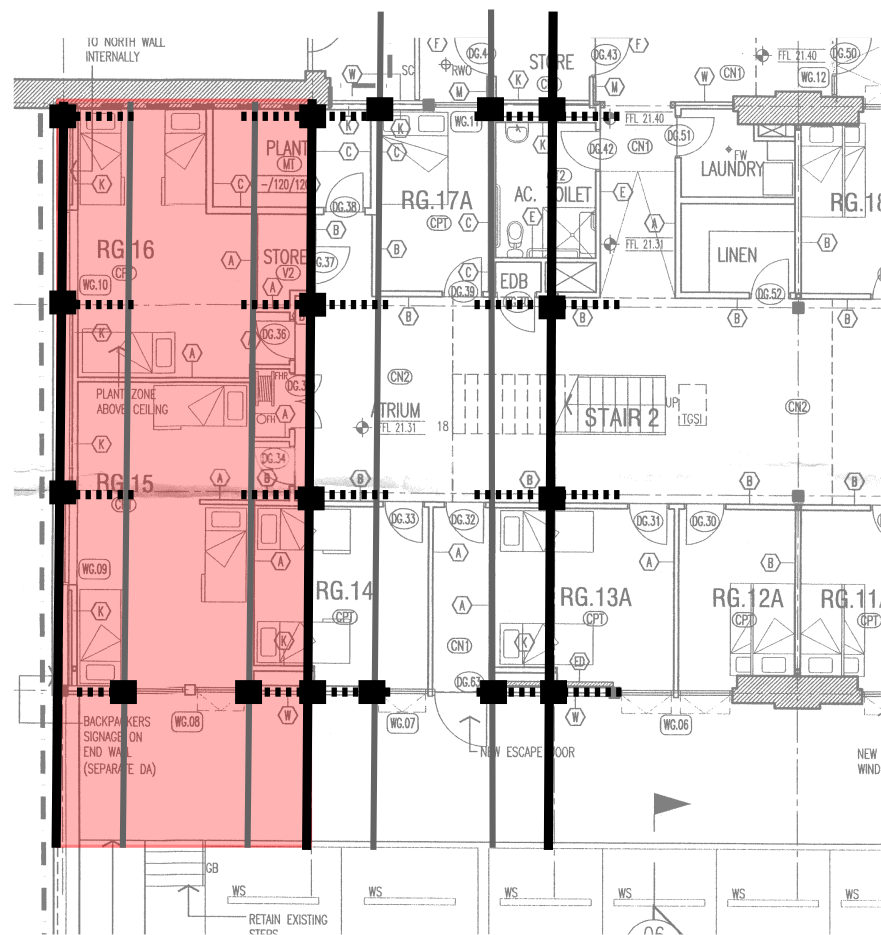


PLAN VIEW OF THE EXISTING PARCELS SHED

REMOVAL NOTES:
THE FOLLOWING OPTIONS FOR THE SEQUENCE OF REMOVAL CAN BE CONSIDERED
1) SEQUENTIALLY FROM LEFT TO RIGHT AS INDICATED ABOVE, MOVING COLUMN PROPS THROUGH THE BUILDING AS REQUIRED
2) FROM EITHER END AND AS ABOVE
3) AT ONCE, WITH ALL COLUMNS PROPPED TOGETHER.

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			CLIENT	 Taylor Thomson Whitting (NSW) Pty Ltd, Consulting Engineers ABN 81 113 578 377 48 Chandos Street, St Leonards NSW 2065 +612 9439 7288 ttw.com.au	PROJECT	DRAWN	DESIGNED	CHECKED
			ATLASSIAN		ATLASSIAN SYDNEY - PARCELS SHED	A.B	A.B	M.F
			ARCHITECT		TITLE	DATE	APPROVED	SCALE
			BVN			19-08-20	M.F	NTS
A	FOR INFORMATION	19-08-20	THIS DRAWING AND DESIGN REMAINS THE PROPERTY OF TAYLOR THOMSON WHITTING (NSW) AND MAY NOT BE COPIED IN WHOLE OR PARY WITHOUT THE PRIOR WRITTEN APPROVAL OF TAYLOR THOMSON WHITTING			INWARDS PARCELS SHED DEMOLITION METHODOLOGY	DRAWING NUMBER	
REVISION	AMENDMENT	DATE			191797-TTW-SK-CE-001-RA		A	



REMOVAL SEQUENCE:

GENERAL: GUTTERING, ROOF PLANT AND OTHER SERVICES ARE TO BE REMOVED PRIOR TO STRUCTURAL REMOVAL.

- 1) **ROOF SHEETING CLADDING AND CHIMNEYS ARE TO BE REMOVED WITHIN THE BAY**
- 2) COLUMNS ARE TO BE PROPPED IN THE BAY ON 2 AXIS
- 3) PURLINS AND LATERAL HAUNCHES CAN THEN BE REMOVED
- 4) EXTERNAL AWNING TIMBER SECTIONS (A) MAY BE REMOVED
- 5) EXTERNAL AWNING TIMBER SECTIONS (B) MAY BE REMOVED
- 6) EXTERNAL AWNING TIMBER SECTIONS (C) MAY BE REMOVED
- 7) INTERMEDIATE BEAMS, COLUMNS AND BOW STRINGS MAY BE REMOVED
- 8) TRUSS BEAM AND HAUNCHES MAY BE REMOVED
- 9) COLUMNS MAY BE LIFTED OUT AND PROPS REMOVED
- 10) RETURN TO STEP 1 AND REPEAT FOR NEXT BAY.

DRAFT

			CLIENT ATLASSIAN	 Taylor Thomson Whitting (NSW) Pty Ltd, Consulting Engineers ABN 81 113 578 377 48 Chandos Street, St Leonards NSW 2065 +612 9439 7288 ttw.com.au	PROJECT ATLASSIAN SYDNEY - PARCELS SHED	DRAWN A.B	DESIGNED A.B	CHECKED M.F
			ARCHITECT BVN		DATE 19-08-20	APPROVED M.F	SCALE NTS	
A	FOR INFORMATION	19-08-20	THIS DRAWING AND DESIGN REMAINS THE PROPERTY OF TAYLOR THOMSON WHITTING (NSW) AND MAY NOT BE COPIED IN WHOLE OR PARY WITHOUT THE PRIOR WRITTEN APPROVAL OF TAYLOR THOMSON WHITTING		TITLE INWARDS PARCELS SHED DEMOLITION METHODOLOGY	DRAWING NUMBER 191797-TTW-SK-CE-001-RA		REVISION A
REVISION	AMENDMENT	DATE						

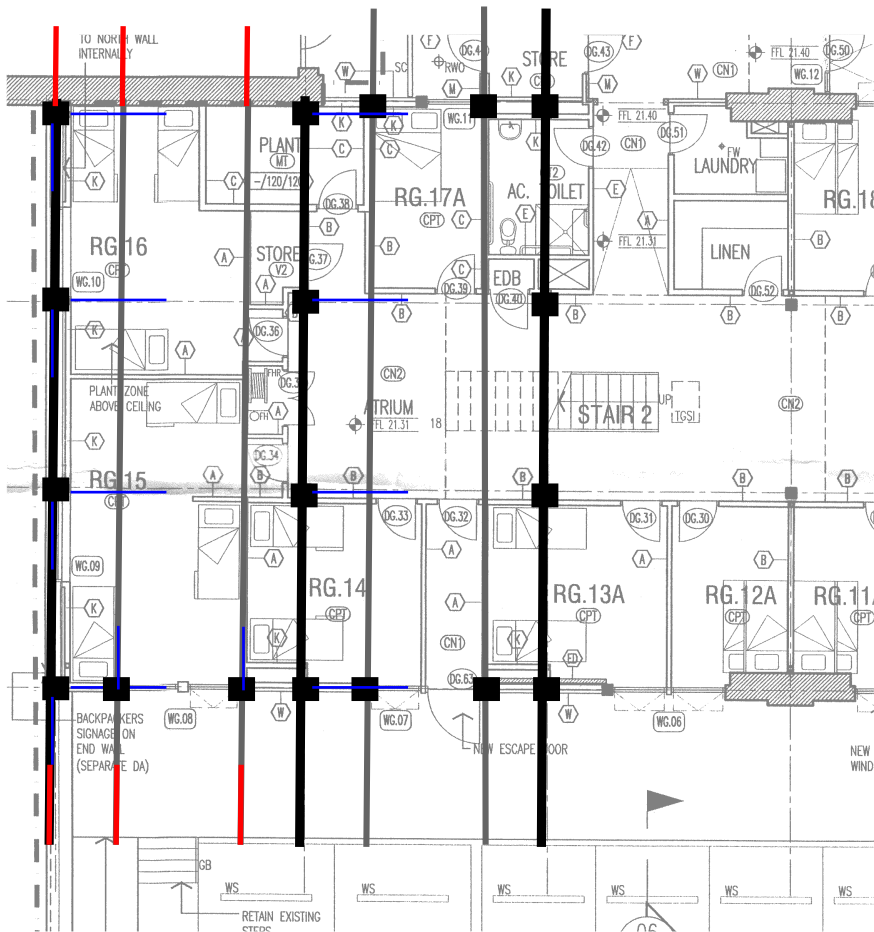


- 1) ROOF SHEETING CLADDING AND CHIMNEYS ARE TO BE REMOVED WITHIN THE BAY
- 2) COLUMNS ARE TO BE PROPPED IN THE BAY ON 2 AXIS
- 3) **PURLINS AND LATERAL HAUNCHES CAN THEN BE REMOVED**
- 4) EXTERNAL AWNING TIMBER SECTIONS (A) MAY BE REMOVED
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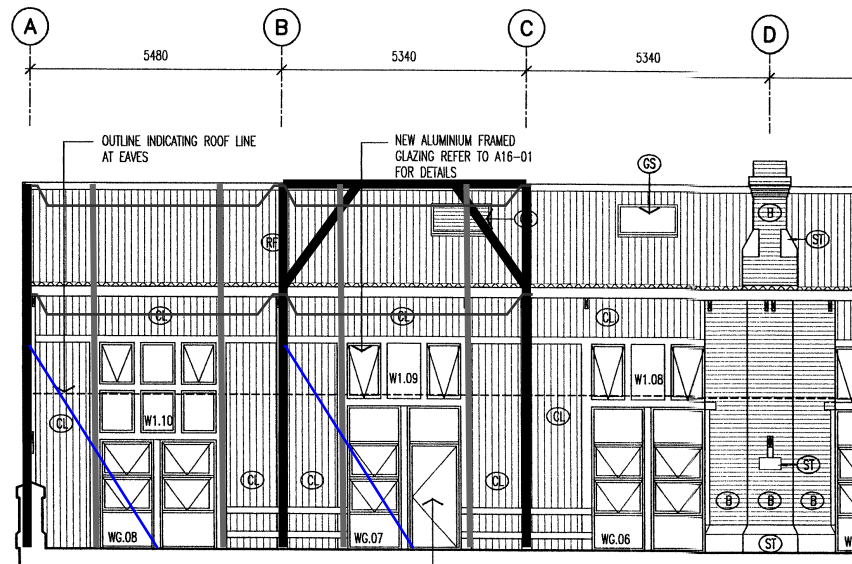


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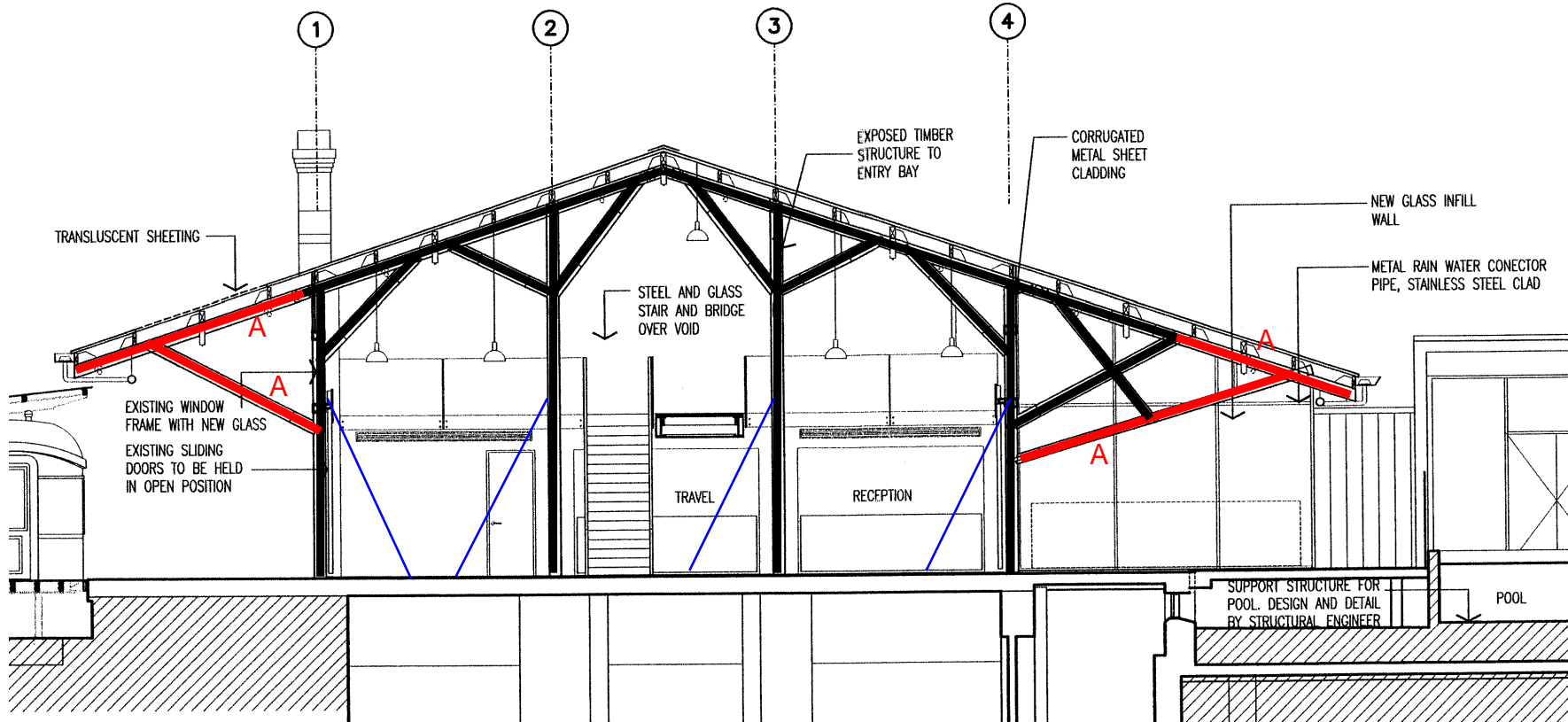
			CLIENT ATLASSIAN	 Taylor Thomson Whitting Taylor Thomson Whitting (NSW) Pty Ltd. Consulting Engineers ABN 81 113 578 377 48 Chandos Street, St Leonards NSW 2065 +612 9439 7288 ttw.com.au	PROJECT ATLASSIAN SYDNEY - PARCELS SHED	DRAWN A.B	DESIGNED A.B	CHECKED M.F
			ARCHITECT BVN		DATE 19-08-20	APPROVED M.F	SCALE NTS	
A	FOR INFORMATION	19-08-20	THIS DRAWING AND DESIGN REMAINS THE PROPERTY OF TAYLOR THOMSON WHITTING (NSW) AND MAY NOT BE COPIED IN WHOLE OR PARY WITHOUT THE PRIOR WRITTEN APPROVAL OF TAYLOR THOMSON WHITTING		TITLE INWARDS PARCELS SHED DEMOLITION METHODOLOGY	DRAWING NUMBER 191797-TTW-SK-CE-001-RA		REVISION A
REVISION	AMENDMENT	DATE						



PLAN VIEW OF THE EXISTING PARCELS SHED SEQUENCE



ELEVATION VIEW OF THE EXISTING PARCELS SHED SEQUENCE



SECTION VIEW OF THE EXISTING PARCELS SHED SEQUENCE

REMOVAL SEQUENCE:

GENERAL: GUTTERING, ROOF PLANT AND OTHER SERVICES ARE TO BE REMOVED PRIOR TO STRUCTURAL REMOVAL.

- 1) ROOF SHEETING CLADDING AND CHIMNEYS ARE TO BE REMOVED WITHIN THE BAY
- 2) COLUMNS ARE TO BE PROPPED IN THE BAY ON 2 AXIS
- 3) PURLINS AND LATERAL HAUNCHES CAN THEN BE REMOVED
- 4) **EXTERNAL AWNING TIMBER SECTIONS (A) MAY BE REMOVED**
- 5) EXTERNAL AWNING TIMBER SECTIONS (B) MAY BE REMOVED
- 6) EXTERNAL AWNING TIMBER SECTIONS (C) MAY BE REMOVED
- 7) INTERMEDIATE BEAMS, COLUMNS AND BOW STRINGS MAY BE REMOVED
- 8) TRUSS BEAM AND HAUNCHES MAY BE REMOVED
- 9) COLUMNS MAY BE LIFTED OUT AND PROPS REMOVED
- 10) RETURN TO STEP 1 AND REPEAT FOR NEXT BAY.



INDICATIVE PHOTO

DRAFT

			CLIENT ATLASSIAN	 Taylor Thomson Whitting (NSW) Pty Ltd, Consulting Engineers ABN 81 113 578 377 48 Chandos Street, St Leonards NSW 2065 +612 9439 7288 ttw.com.au	PROJECT ATLASSIAN SYDNEY - PARCELS SHED	DRAWN A.B	DESIGNED A.B	CHECKED M.F
			ARCHITECT BVN			DATE 19-08-20	APPROVED M.F	SCALE NTS
A	FOR INFORMATION	19-08-20	THIS DRAWING AND DESIGN REMAINS THE PROPERTY OF TAYLOR THOMSON WHITTING (NSW) AND MAY NOT BE COPIED IN WHOLE OR PARY WITHOUT THE PRIOR WRITTEN APPROVAL OF TAYLOR THOMSON WHITTING		TITLE INWARDS PARCELS SHED DEMOLITION METHODOLOGY	DRAWING NUMBER 191797-TTW-SK-CE-001-RA		REVISION A
REVISION	AMENDMENT	DATE						

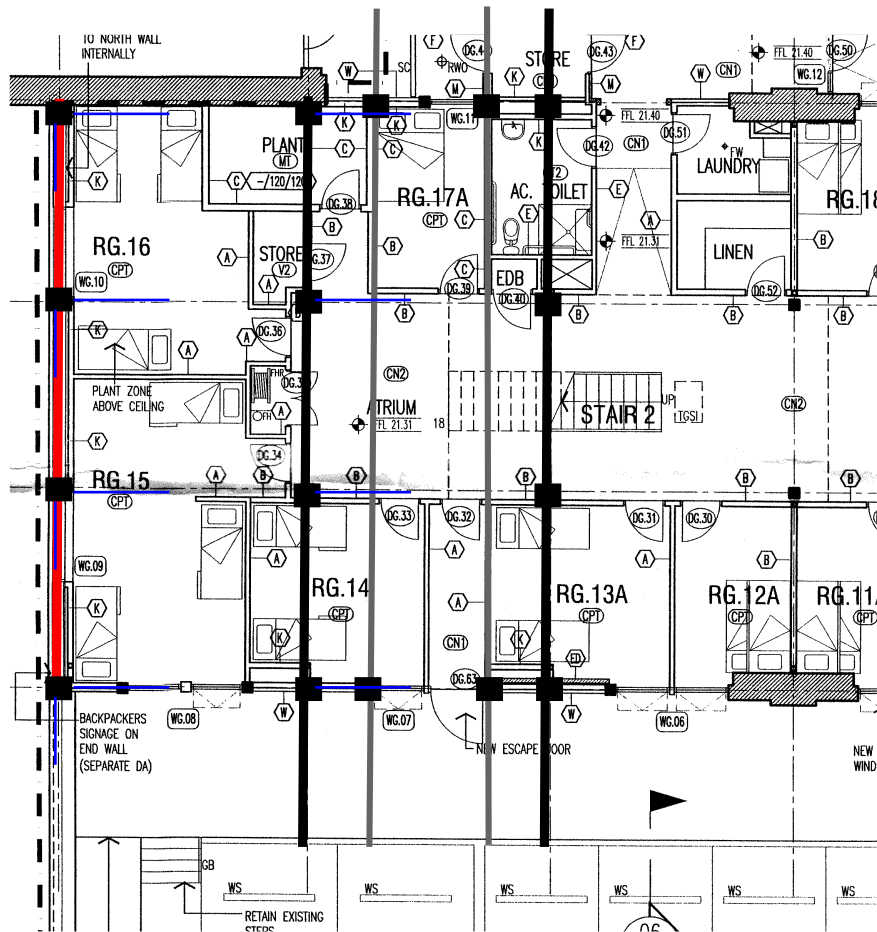


- 1) ROOF SHEETING CLADDING AND CHIMNEYS ARE TO BE REMOVED WITHIN THE BAY
- 2) COLUMNS ARE TO BE PROPPED IN THE BAY ON 2 AXIS
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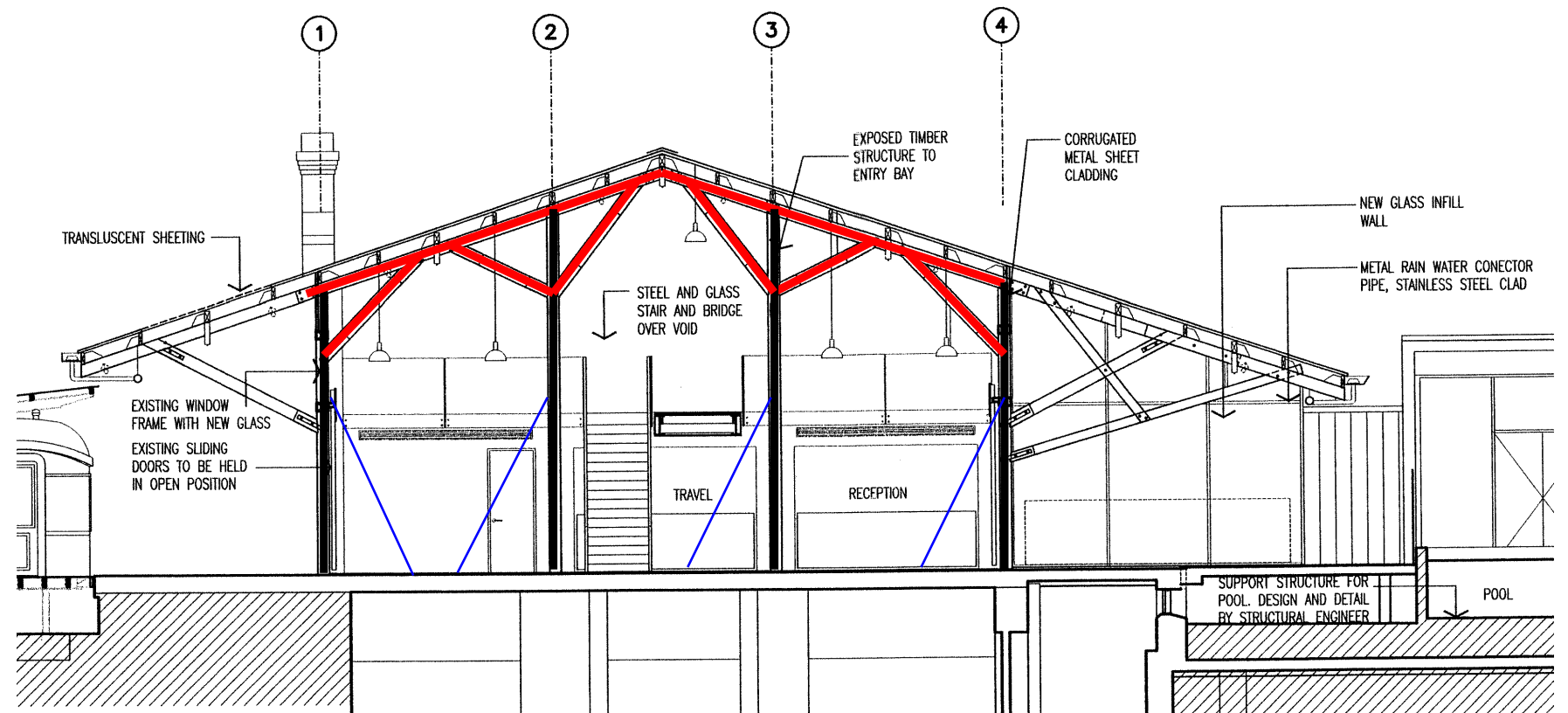


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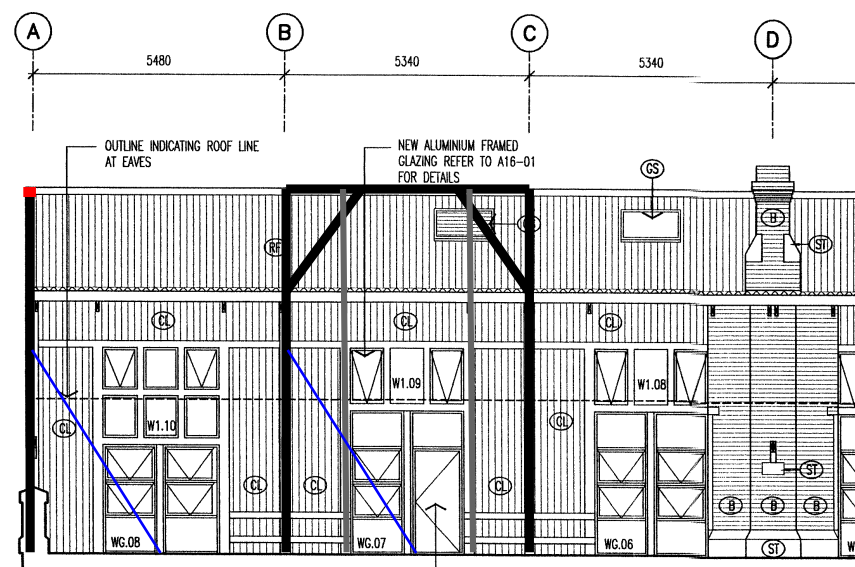
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PLAN VIEW OF THE EXISTING PARCELS SHED SEQUENCE



SECTION VIEW OF THE EXISTING PARCELS SHED SEQUENCE



ELEVATION VIEW OF THE EXISTING PARCELS SHED SEQUENCE

REMOVAL SEQUENCE:

GENERAL: GUTTERING, ROOF PLANT AND OTHER SERVICES ARE TO BE REMOVED PRIOR TO STRUCTURAL REMOVAL.

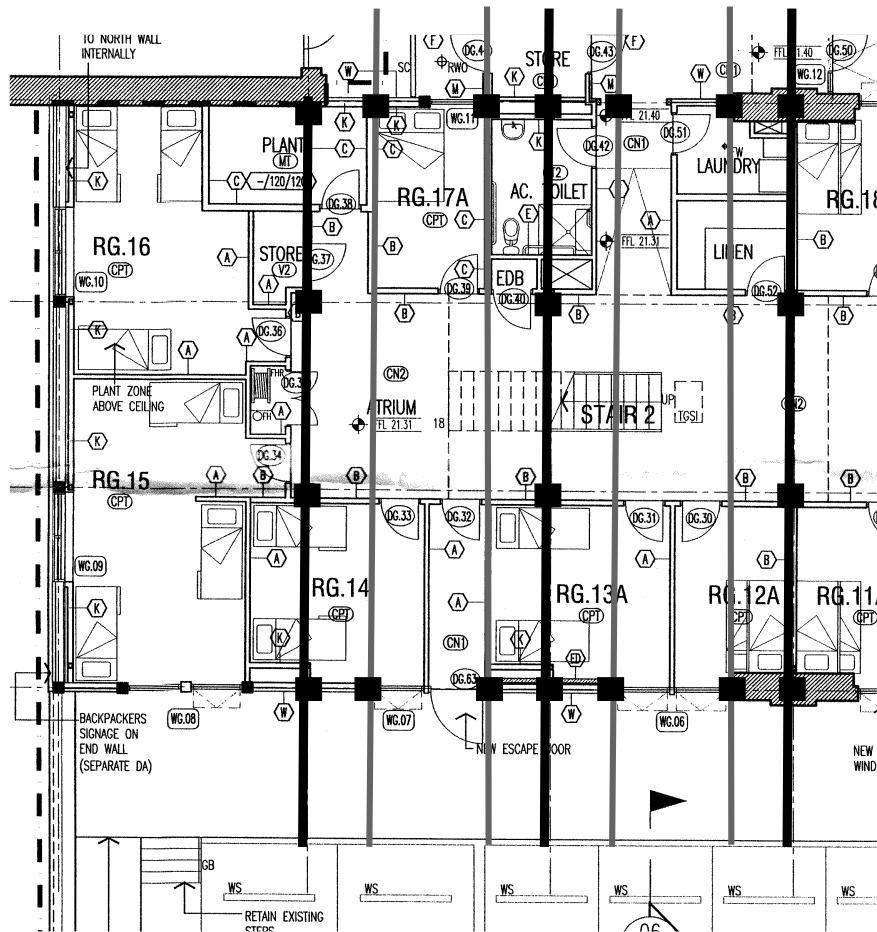
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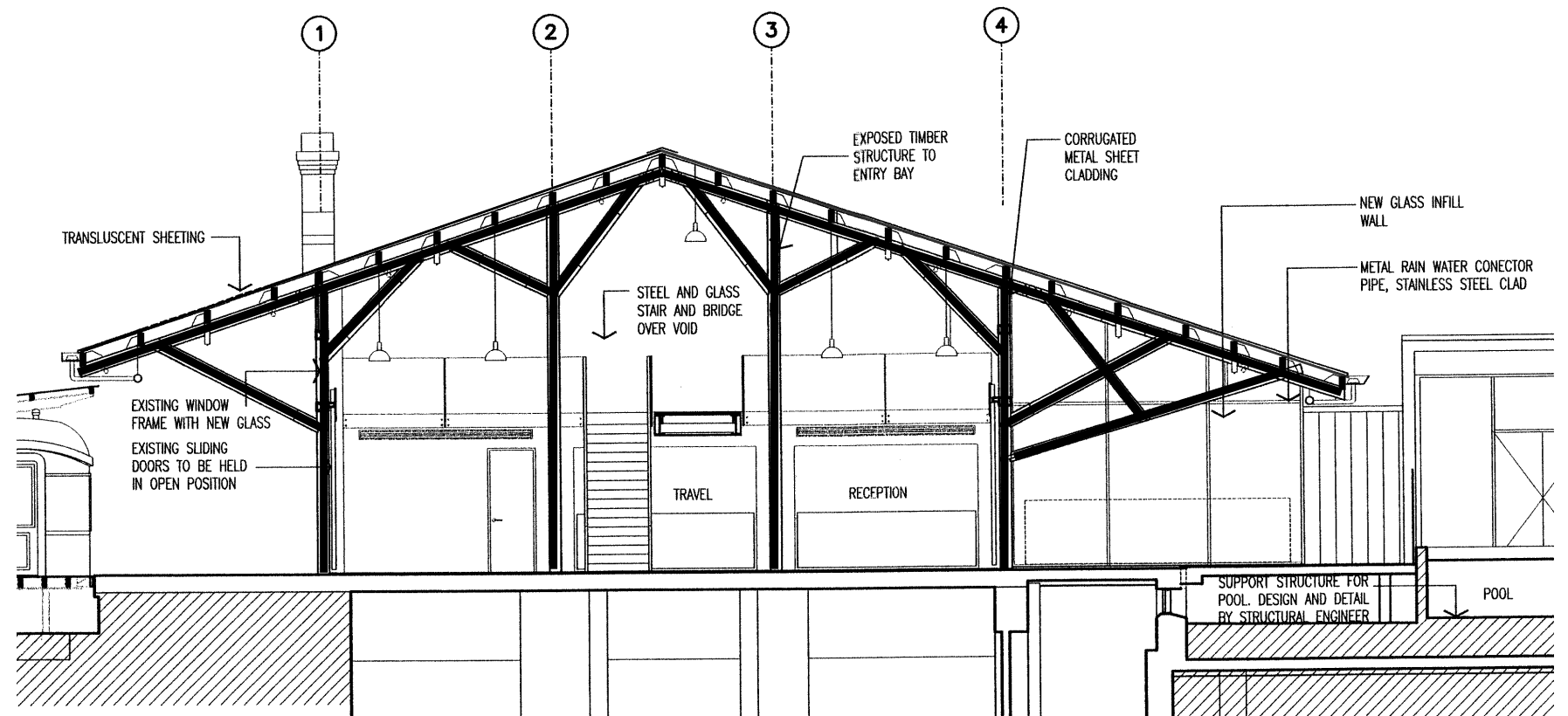
INDICATIVE PHOTO

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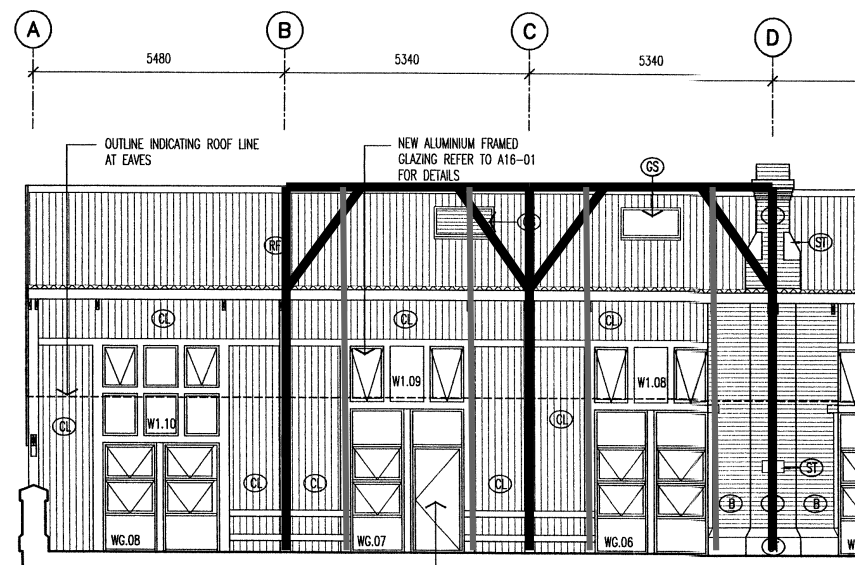
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Traditional Stonemasonry (Consulting)P/L

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Central Station ***Ambulance Rd. Retaining Wall Deconstruction***



Heritage Building Fabric ***Deconstruction & Storage***

Written on behalf of: Avenor

By: James Ginter - Traditional Stonemasonry (Consulting)

Central Station Ambulance Rd. Retaining Wall
Heritage Building Fabric Salvage and Storage

Traditional Stonemasonry (Consulting) P/L

Contents

Aim	3
Report Structure	4
Table of Architectural Nomenclature:	5
Order of Dismantle	6
Masonry Walls	7
Brick Wall Panels with Stone Embellishments	7
Iron Windows, Doors & Gates	10
Maintenance During Storage of Heritage Items	11
Storage of Heritage Fabric	11
Reinstallation of Heritage Fabric	12
Heritage Store for Medium Term Storage	13
Heritage Store Location Plan	13
Appendix A – Order of Dismantle Drawing	14

Date: 18/9/20

Attention: Joseph Ravi



Central Station Parcels Shed
Heritage Building Fabric
Deconstruction and Storage Methodologies

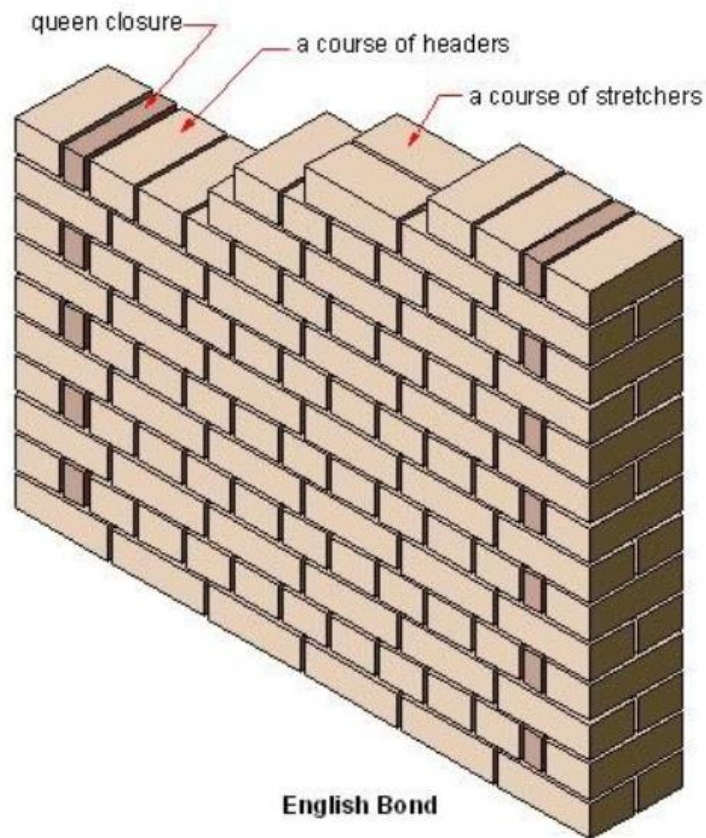
Aim

To describe, in brief form, the methods to be used in the deconstruction, salvage and packaging for storage of significant heritage fabric from the masonry retaining walls that comprises the southern boundary of Ambulance Road located adjacent Central Station in Sydney.

The wall includes battered or reclining brick laid in English bond (refer to sketch 1 below) with sandstone embellishments consisting of piers, stringcourses, parapet and pier capping. The brick and stone, where acting as a retaining is laid so that it is toothed into a solid mass concrete upstand.

The following items of fabric are the subject of this report. Please note that any additional fabric dismantled as a consequence of future potential design changes, shall be deemed to be considered as being required to be removed, salvaged and stored in accordance with the procedures outlined within this report:

1. Masonry
 - a. Brick Walls to be salvaged in part and demolished in part
 - b. Sandstone
 - i. Parapet and pier caps
 - ii. String course
 - iii. Pier Plinths
 - iv. Rusticated pier stone
 - v. Arched voussoirs
 - vi. Acanthus carved Key stones
2. Timber Frame Work
 - a. Joinery
 - i. Windows
 - ii. Doors
3. Iron Works
 - a. Wrought Iron security gates
 - b. Steel framed windows and doors



SKETCH 1

Report Structure

<i>Table of Architectural Nomenclature</i>	A list of terms occasionally used in this report to describe areas of the building and architectural details
<i>Salvage Zone Drawings</i>	elevation and sectional drawings identifying the items for intended deconstruction.
<i>Methodologies</i>	Bullet point step by step process to be utilised during the deconstruction.

Table of Architectural Nomenclature:

ASHLAR: A square hewn stone or Masonry consisting of blocks of stone, finely square dressed to given dimensions and laid in courses with thin joints.

BANKER MASON: A mason skilled in dressing stone to finished dimensions, moulding and decorations. The name is derived from a stonemason's work bench called a 'Banker'.

BOND: An interlocking arrangement of stones to ensure stability or Adhesion between mortar and stone.

COPING: The capping stone which sits atop a balustrade, low wall or parapet.

CORBEL: A projection from a wall either isolated or continuous and usually load bearing.

CORNICE: A horizontal projection from an external wall which usually has a mould running horizontally along its length. It is used for the purpose of projecting water away from the façade by creating a drip line.

COURSE: A continuous horizontal band or layer of masonry in a given wall of consistent height.

FIXINGS: A general term for cramps, dowels or metal hooks used for the securing of stone permanently to a substrate material.

FOLIATION: A planar fabric in rock. In Sandstone it refers to the layers of sediment which form the rock and defines the plane along which the rock may be split. Exfoliation is the process in which thin layers of rock split away from the main portion, usually due to expanding salt crystals which form as a result of water migration through the stone.

FREESTONE: Building stone which is uniform, fine grained, and workable in any direction and is therefore suitable for carving.

JOINT: The space between any two stone units which is filled with mortar.

PEDIMENT: The triangular gable end of a roof immediately above a horizontal cornice sometimes filled with sculpture.

POINTING: The finishing of joints in mortar as the work proceeds or the filling with mortar of joints after the old mortar has been raked out.

QUOIN: A dressed stone set into a salient corner of a wall. These stones sometimes project from the vertical face of a wall to form a feature and can be dressed in a different tooling from the rest of the ashlar wall.

SWEETENING: The easing of abrupt changes in the stone surface profiles, especially in matching new work to the existing weathered surface of old stone.

SPRINGER: The impost or place where the vertical support for an arch terminates and the curve of the arch begins.

STRINGCOURSE: A horizontal course of stone usually narrower than the rest of the wall course. It may be flat, moulded or richly carved.

THROATINGS: Grooves cut into the underside of copings stones or window and door sills to allow a drip to form.

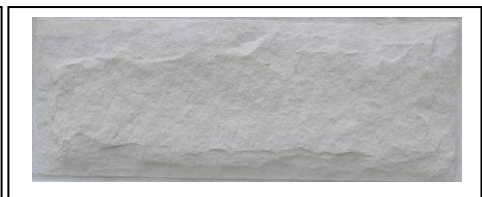
TOOLING: The texture manually applied to a stone surface by the mason. Common toolings types found in Sydney are "Convict", "Sparrow Pick with Margin" and "Rock Face". These are not the only types of tooling but they are the most common.



Convict



Sparrow Pick with Margin



Rock Face

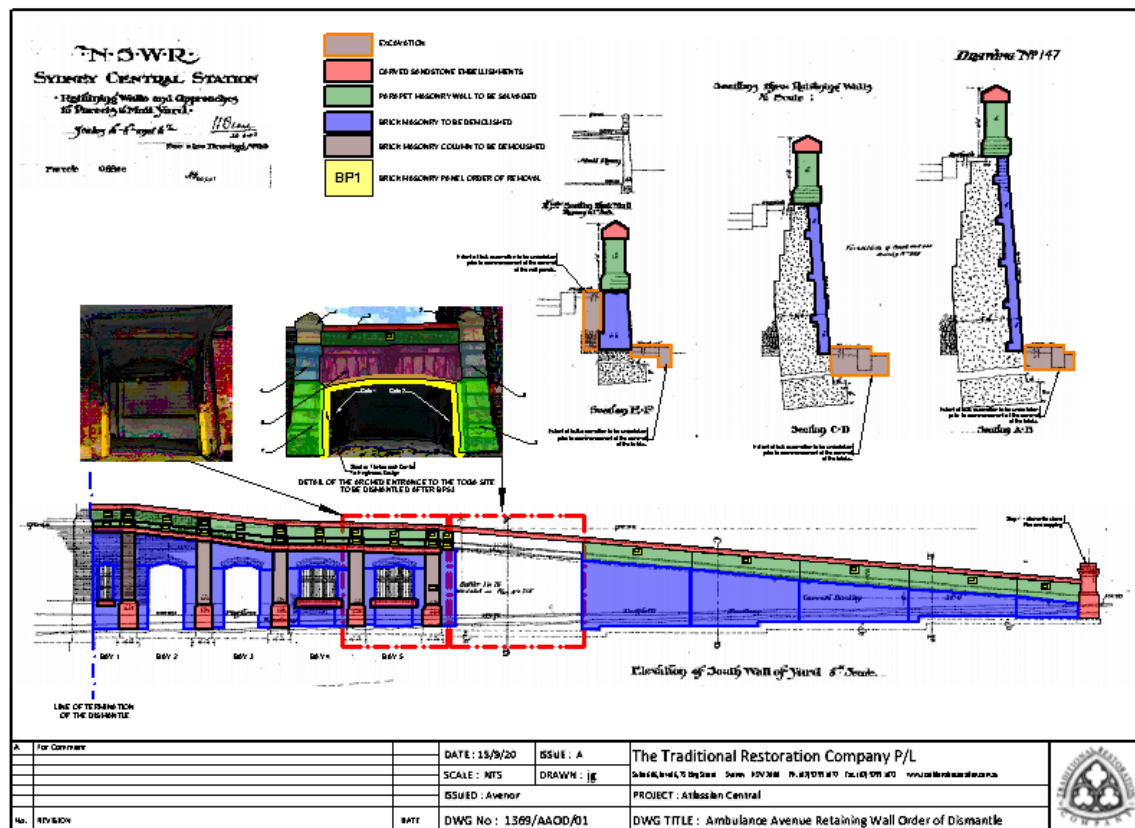
WEATHERED: The deterioration of the surface of a stone due to natural processes.

WEATHERING: The carving off of the top face of a stone to an inclined plane for the purpose of throwing off rainwater.

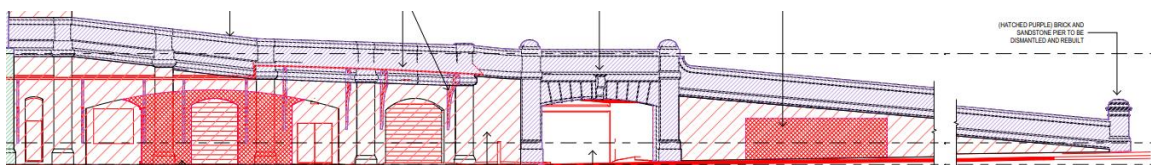
Order of Dismantle

Please refer of the sketch below for an overview of the proposed order of the dismantle from East to West. The proposed methodology for achieving this outcome is set out in the relevant section of this proposal.

1. The wrought iron security gates leading the current carpark entrance for the Adina Hotel.
2. The steel and timber windows and doors to the arched opening of the 5 most easterly bays.
3. The carved sandstone pier at the Western entrance and the sandstone capping is to be removed.
4. The English bond brick walls to the whole length of the upper walls down the street level of the service road above and roughly in line with the projecting brick string course.
5. The lower courses of brick walls currently located behind the awning to the east.
6. The carved sandstone string course unique to the 5 eastern most bays.
7. Brick work below the protruding corbeled stringcourse.
8. Carved sandstone piers and voussoir arch forming the carpark entrance.



Refer to the full size A3 drawing contained in Appendix A



Extract from DA-23C-GXX-01

Masonry Walls

Brick Wall Panels with Stone Embellishments

The mortar between the bricks is, as a result of the function the wall was designed for, a very strong Portland cement and sand mix which could be very difficult to remove without damaging the majority of the bricks. As a result of this our methodology below specifies the complete salvage of all sandstone embellishments and the demolition of the existing brickwork where salvaging of any bricks during this process is highly encouraged to minimise the extent of new brick manufacture.

The mortar between the stone elements is most likely a natural lime and sand mix (lime mortar) which is fairly soft. The lime mortar will allow for the relatively easy deconstruction of the carved stone elements. It is imperative at all times to ensure the use of soft slings, soft timber packers, etc to ensure that stone is not chipped during the deconstruction. Only masons with a minimum of 5 years' provable experience in the deconstruction of carved masonry shall be permitted to undertake this work.

A Sample of the original mortar shall be recovered in order to undertake a reverse engineering of the formula used so that it can be replicated during the reconstruction.

Patience and skill are required to successfully deconstruct masonry walls.

PROCEDURE FOR THE DISMANTLE OF CARVED STONE:

Removal

1. Using a surveyor, mark up the plans and elevations with RL's sufficient to ensure the stonemasonry can be reassembled in the future to match the original in dimension and height. As a minimum there must be RL's for each of the following:
 - a. At the top of pier capitals
 - b. At the top of all parapet cappings
 - c. At the springing point of the arch on either side
 - d. At the underside of the keystone
 - e. At the base of the plinth
2. Create a measured drawing illustrating, in plan and elevation, the precise location, layout and size of the masonry units and how they are integrated into the construction of the wall. The drawings shall provide a recoverable set out position in both the X and Y axis.
3. Annotate the drawing to provide unique ID codes for each stone.
4. Prior to commencing with the dismantling process the unique ID code is to be placed on the exposed face of the stone using chalk.
5. Photograph in High Resolution the full extent of the stone panels to be deconstructed with the unique ID codes visible.
6. Starting at the upper most course of stone, carefully remove exposed lime mortar from the perpendicular and bed joints of the stones using soft masons' mallets and suitably profiled plugging chisels and points. Plunge the chisels into the mortar being mindful not to go so deep as to jamb the chisel shaft against the edge of the stone causing a chip to occur.
7. Using tungsten tipped handsaws remove the mortar to as far a depth as possible replacing removed mortar with non-compressible packers to avoid flexural overstressing of the stone.
8. Once a sufficient amount of the mortar has been removed, carefully ease the stone off of its bed
9. Place a set of lewis pins (refer to image 1) into the lewis hole and gently lift the stone off its bed sufficiently to allow for the placement of soft wood timber gluts under the stone and at least 100 mm away from the outer edges.
10. Lower the stone onto the gluts

11. Using a soft sling and placed under the guidance of a master mason, lift the stone from its bed and down onto a waiting pallet lined in closed cell foam softening sheet and softwood timber gluts.



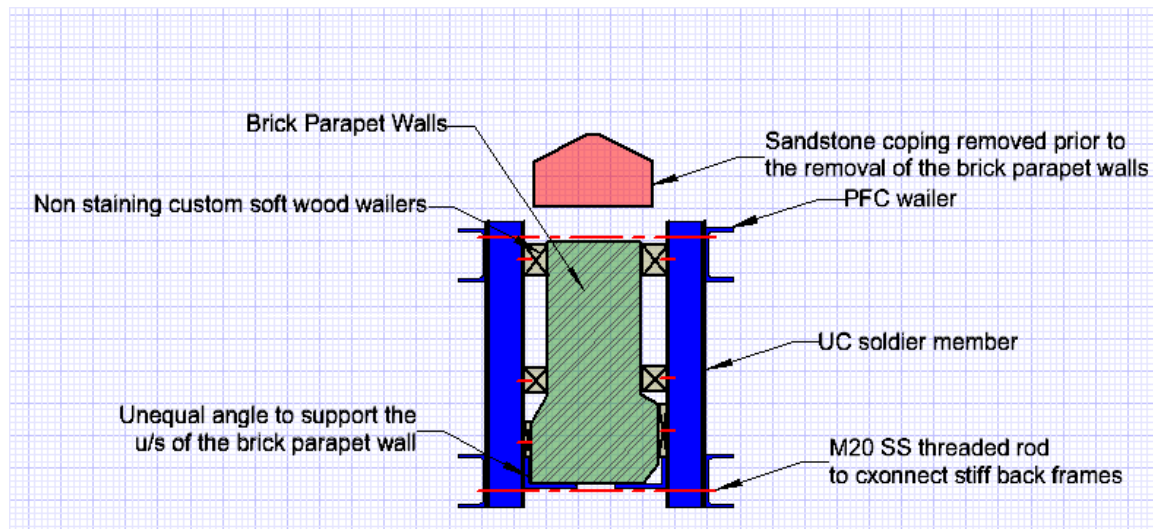
Image 1 – Lewis Pin

Cleaning

1. Scrape off loose lime mortar by gently tapping the mortar with a scutch chisel and masons soft wooden or nylon mallet. The impact must be light when within 100mm of the leading edges as a hard impact may cause a fracture in the stone.
2. Wash bedding and perpend faces in fresh water and use a stiff nylon scrubbing brush to remove residual lime mortar.
3. Restack onto clean pallets and allow to stand dry for 2 days prior to strapping with nylon straps and shrink wrapping for long term storage.

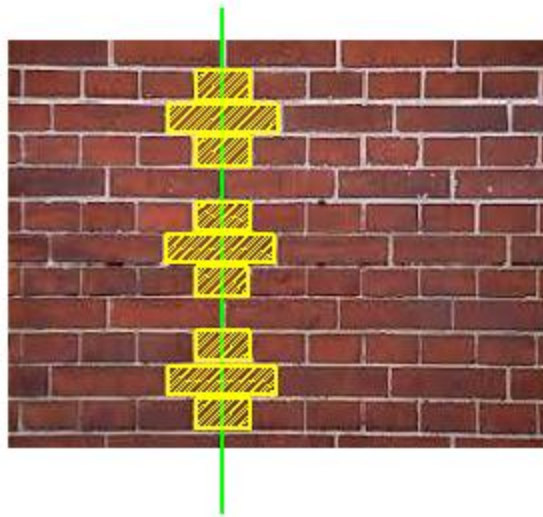
PROCEDURE FOR THE DISMANTLING OF THE PARAPET BRICK PANELS:

1. Develop a structural engineer design for the installation of structural steel 'Stiff Back' frames similar to that illustrated in sketch 2 below.



SKETCH 2

2. Remove sandstone piers and wall capping to the entire length of the affected wall.
3. Subject to engineering approval, undertake localised excavation of the portion of the wall to be removed wall on the southern boundary until the foundation of the wall is uncovered.
4. Remove bricks damaged as a result of the sawcut for the insertion of the threaded rod through bolts as per the annotated Sketch 3 below.



SKETCH 3

5. Place steel UC column soldiers and PFC wailers into position and bolt together using the through bolts. UC columns are to have a non-compressible polyester or non-staining timber linings at the faces that abut brickwork to avoid inadvertent scratching or rubbing damage during the removal and reinstatement process.
6. The 'Stiff Back' design will also encompass a rigid capping with certified lifting points to enable the brick panel to be lifted using spreader beams to avoid flexural movement during craning onto the flat bed trucks.
7. Panels will be transported to the Heritage Storage Facility and placed in a vertical orientation as similar to their original batter as possible.

Cleaning

1. Remove hard mortar left after the removal of the affected bricks by gently tapping the mortar with a sharpened masons 2 inch booster and masons mallet at the point of contact of the mortar to the brick in effect 'pitching the mortar' off the brick. The impact must be at this junction and away from the brick as a hard impact in the direction of the brick may cause a fracture in the brick.
2. In the event that the process above leads to excessive damage to the bricks then the use of a 5 inch grinder fitted with a 'flush cut' blade used in conjunction with a H class vacuum shall be used to effectively cut the mortar from the brick.
3. Once the brick panels have been cleaned and the toothing at the sawcut prepared by the removal of remnant mortar, the panels are to be covered in agricultural cloth followed by a full encapsulation or covering using a roofing tarp capable of withstanding UV exposure for a period of no less than 4 years.
4. Long term storage must be protected from weather.

Iron Windows, Doors & Gates

Removal

The wrought iron gates, steel windows and doors must be carefully dismantled in such a way as to ensure their proper reassembly can occur when required. This will, in general, mean that each unit will be fully photographed in the following sequence:

1. Suite of photos that illustrate the fully assemble unit
2. Photos of the unit being dismantled at reasonable intervals
3. Photo log of each assembly part with unique ID code tag attached
4. Each part is to be treated prior to wrapping for long term storage by undertaking the following:
 - a. Wash part in a degreasing solution
 - b. Remove all signs of surface corrosion
 - c. Test for surface Ph and wash in a Ph neutralizing solution
 - d. Pack moving parts in new grease or wrap static parts in an oil cloth
 - e. Pack complete units with all tagged individual parts included, in closed cell foam softening.
 - f. Write the complete unit ID code reference onto the wrapping along with a list of all individual part ID codes.
 - g. Place wrapped units into a bespoke timber crate mounted onto a timber pallet for ease of transport.

Maintenance During Storage of Heritage Items

The heritage fabric salvaged from the wall shall be placed under cover and inspected every 3 months for signs of deterioration. A written and photographic report will be issued after each inspection and distributed to the client for records. In the event that deterioration is detected, the mechanism of decay will be investigated, and remediation strategies put forward for consideration and action.

Storage of Heritage Fabric

Wrought Iron Gates

- Undertake a fabric condition report identifying all pre-existing defects.
- Submit a remediation proposal for execution whilst the gate is in storage and where the works can be undertaken in factory conditions.
- Wrap in acid free closed cell foam wrapping and mark the outside of the wrapping with the gates unique ID code.
- Place in a weatherproof storage facility.

Metal windows and doors

- Undertake a fabric condition report identifying all pre-existing defects.
- Submit a remediation proposal for execution whilst the windows and doors are in storage and where the works can be undertaken in factory conditions.
- Wrap in acid free closed cell foam wrapping and mark the outside of the wrapping with the gates unique ID code.
- Place in a weatherproof storage facility.

Brick Wall Panels

- Undertake a fabric condition report identifying all pre-existing defects.
- Have the remnant concrete mass footing tested for the extent of carbonation and to determine whether or not the concrete can be retained as part of the installation.
- Quantify and obtain replacement bricks from those damaged through the removal process (Refer to Sketch 3 above) from the site using existing bricks scheduled for demolition as part of the redevelopment works.
- In the unlikely event that a sufficient quantity of bricks cannot be sourced from site the following process is to be undertaken:
 - Using existing brick panels as a guide, develop a color and texture range for use in the manufacture of new bricks.
 - Interview brick manufacturers to determine the most suitable firm to undertake the special run of bricks required to complete the works.
 - Have prototypes manufactured as a proof of concept.
 - Commission the manufacture of the replacement bricks.
 - ***Please note that this process should commence at least 1 year ahead of the requirement for the supply to allow sufficient time to obtain a satisfactory sample.***
- Submit a remediation proposal for execution whilst the windows and doors are in storage and where the works can be undertaken in factory conditions.
- Place in a secure storage facility and cover with a heavy duty roofing tarp which will keep the masonry dry but allow it to breathe.

Reinstallation of Heritage Fabric

Wrought Iron Gates and Metal Windows and Doors

Prior to any reinstallation of the gates the following activities should be undertaken:

- Repairs as per Storage advise above which would include as a minimum:
 - Removal of all existing surface corrosion
 - Closing up of all potential crevice corrosion close contact zones.
 - Replacement of missing elements on a like for like basis.
 - Receipt of a structural advice on the proposed points of attachment for the gates and the method of intended operation as some minor modifications may be required to meet current standards.
 - Shot blast and apply protective coating such as Hot Dip Galvanizing or Hot Zinc Spraying.

Brick Wall Panels

Prior to any reinstallation of the gates the following activities should be undertaken:

- Outer brick surface to be thoroughly cleaned using a neutral Ph detergent and soft bristle brushes with warm clean potable water.
- Prepare toothed brick work by carefully removing remnant hard mortar.

Heritage Store for Medium Term Storage

All items of heritage significance must be packaged and stored as per the procedure listed above and below. The location of the Heritage store being proposed is in the yard of the Traditional Restoration Company located at:

**69 Forrester Road
St Marys, Sydney
NSW**

Once a heritage item has been dismantled in accordance with the procedure described in this report, the items will need to be:

1. Labeled with its Unique ID code affixed directly to the heritage item in a manner which avoids any damage to the heritage item.
 - a. Non-perishable tag fixed using a plastic tie through an existing hole in the fabric and/or;
 - b. Permanent marker or pen on the non-visible rear face on non-porous material and/or;
 - c. Chisel mark on the non-visible rear face of porous marble or stone
2. Wrapped in closed cell Neutral PH foam softening
3. The outer surface of the item after wrapping is to have the unique ID code written in permanent marker.
4. Each item is to be placed in a numbered timber box or on a timber pallet. The contents of the box and or the pallet are to be listed on a sheet which is laminated and stapled or screwed to the timber on a readily visible surface once in storage.
5. A copy of the contents records are to be bound and placed in the Heritage Store for reference when the store is accessed.
6. Access to the store is to be restricted to individuals who have requested access in writing inclusive of the purpose for accessing the store. Heritage items are not to be removed from the store without prior permission.
7. Every year the store is to be accessed and a condition report and stock take recorded to ensure no items have gone missing or have begun to perish.

Heritage Store Location Plan



Appendix A – Order of Dismantle Drawing

APPENDIX B

VISUAL ASSESSMENT ADDENDUM REPORT PREPARED BY URBIS

ATLASSIAN BUILDING 8-10 LEE STREET

VISUAL ASSESSMENT ADDENDUM REPORT

PREPARED FOR
VERTICAL FIRST PTY LTD
DRAFT

APRIL 2021

URBIS STAFF RESPONSIBLE FOR THIS REPORT:

Associate Director: Jane Maze-Riley
Senior Urban Designer: Abdul Razali
Project Code: P0020770
Report Ref: 02 RPT_Atlassian_Visual Assessment Addendum Report
Report Status: For Submission
Date: April 2021

CONTENTS

1.0	INTRODUCTION	3
2.0	RESPONSE TO DPIE VIEW SHARING ISSUES	4
3.0	RESPONSE TO NATIONAL TRUST	7
4.0	RESPONSE TO NSW HERITAGE	7
5.0	PREPARATION OF AMENDED PHOTOMONTAGES	7
6.0	AMENDED PHOTOMONTAGES	8
7.0	SUMMARY	18
	APPENDIX 1 - PHOTOMONTAGES	19

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1.0 INTRODUCTION

Urbis Design – VIA specialist has been commissioned by Atlassian (the Applicant) to prepare this Visual Assessment Addendum Report in response to the issues raised in by government agencies, community organisation groups and the public during the Public Exhibition of the proposed Atlassian Central State Significant Development (SSD) application (SSD-10405) in relation to the site at 8-10 Lee Street, Haymarket.

The application was placed on Public Exhibition from 16th December 2020 to 3rd February 2021.

This report has been prepared to respond to the issues raised by Department of Planning, Industry and Environment, Heritage NSW, National Trust and City of Sydney as reproduced in the following table.

Table 1 Relevant issues raised in submissions.

DPIE – RESIDENTIAL AMENITY	
3) Further analysis of the potential amenity impacts on nearby residential properties including; An assessment of visual and view impacts on affected properties, particularly those located on Carlton and Kensington Street affected by view loss of the clock tower, against Tenacity view sharing principles	Discussion and analysis regarding potential visual effects of the proposed development on private domain views is included in Section 4 Baseline Visual Analysis of the VIA, with further information provided below and in Figures 1 and 2.
HERITAGE NSW COMMENT	
The Heritage Setting View Analysis Report (Urbis, September 2020) does not include the two other significant multi-storey developments proposed for the Western Gateway sub-precinct. These should be included to ensure the cumulative impacts to the SHR site are clearly understood.	All 5 photomontages included in the heritage context views analysis report have been amended to include two adjoining proposed tower envelopes. These images and analysis of the cumulative visual effects are included at pages 10 to 19.
NATIONAL TRUST	
The views analysis is deliberately misleading	A response to this assertion is included in section 3 at page 9.
CITY OF SYDNEY	



Figure 1 Western-Gateway Sub-Precincts (Source: Western Gateway Precinct Draft Design Guide, V1)

2.0 RESPONSE TO DPIE VIEW SHARING ISSUES

An assessment of visual and view impacts on affected properties, particularly those located on Carlton and Kensington Street affected by view loss of the clock tower, against Tenacity view sharing principles.

A detailed view sharing assessment from potentially affected residential dwellings has not been undertaken at this time. This is because the VIA analysis and fieldwork observations from within the visual catchment suggested that the distance from the subject site, orientation of potential residential views and the location of intervening development is such that any potential view loss in relation to the Clock Tower would be isolated and limited to a few if any dwellings.

Preliminary advice regarding potential effects on likely views access and potential impacts on view sharing was explored in the VIA. Please refer to section 4 and page 14. In response to DPIE concerns Urbis have also undertaken mapping to compare the heights of built forms to the south-west of the subject site in the vicinity of Kensington and Carlton Streets. This investigation provides further confirmation of the limited views access towards the Central Station Clock Tower from the south-west.

Kensington and Carlton Streets, and parts of the neighbouring section of Lee Street to the west and south, include residential development in the form of multi-storey residential flat buildings, of which the majority are between 7 and 9 residential storeys in height with roof top heights (refer to figures 1 and 2) ranging from RL 88.5 to approximately RL140 at the north end of Kensington Street at 21/28 Broadway, Chippendale. The dome height of the clock tower is recorded as RL 95.37 and in this regard is likely to be visible in north-easterly views from some upper floors of tall residential flat buildings to its south and south-west. +

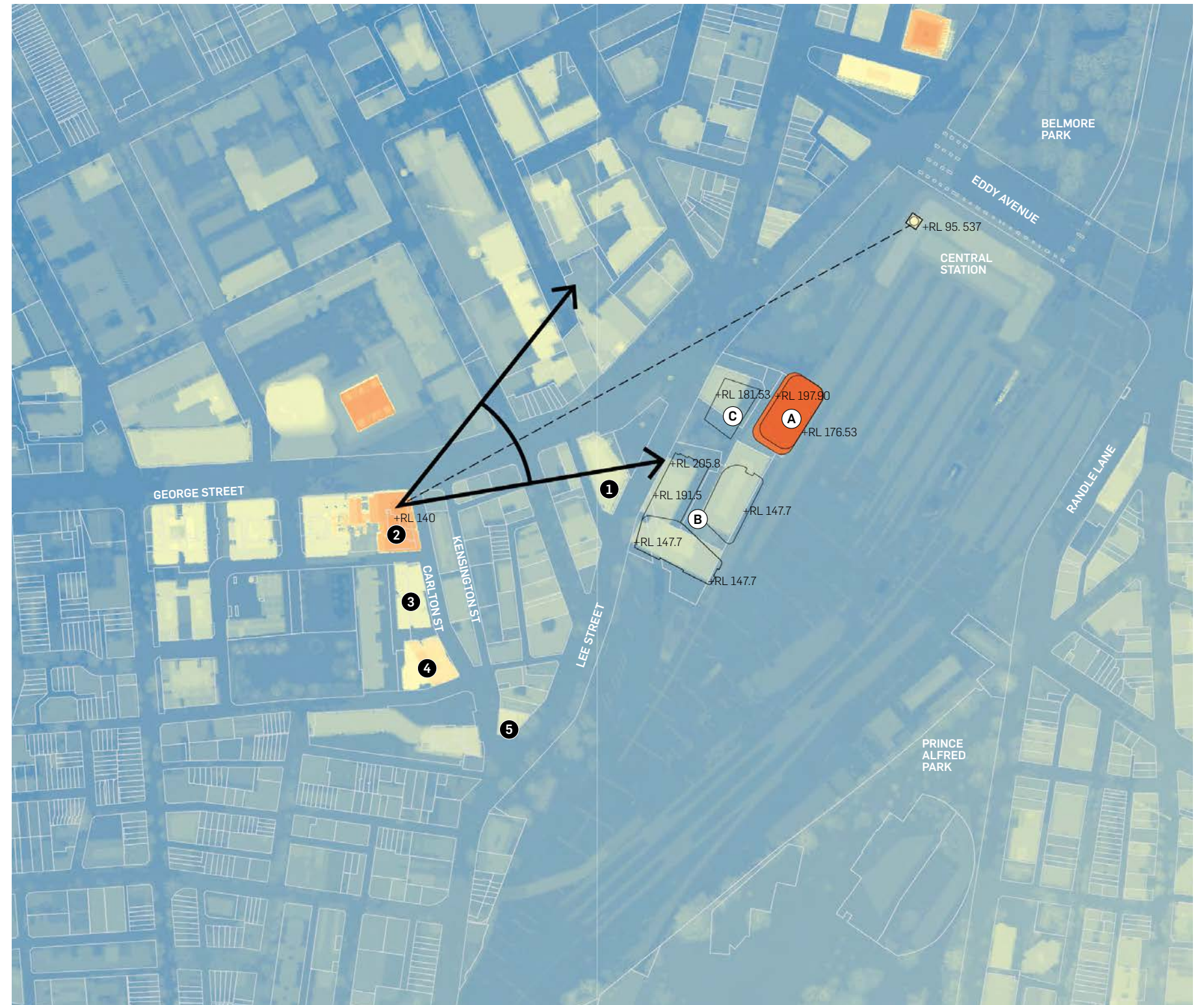
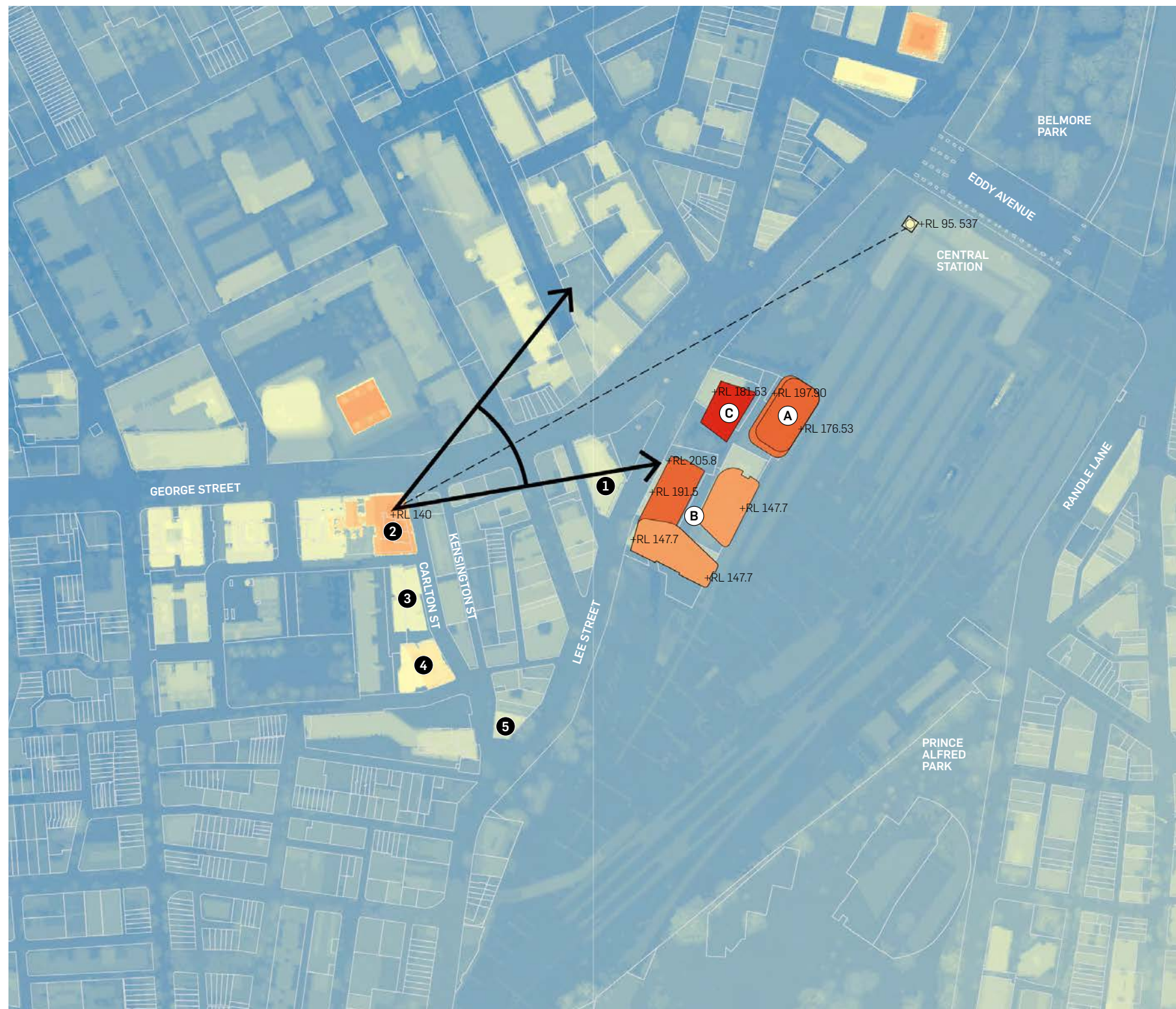


Figure 2 Indicative view cone looking north-east towards proposed development for 8-10 Lee Street



The maps are prepared based on LiDAR data. LiDAR data is light detection and ranging data using sensor to a defined specification. The maps demonstrate that majority of residential buildings to the south-west of the site are low in height limiting potential views towards the Clock Tower.

A few key residential buildings are identified in these maps due to heights and their axes towards the Clock Tower.

LEGEND:

- Proposed Envelope with Indicative Elevation based on RL information
- Indicative View Cone centred to Central Station Clock Tower
- Proposed Envelope for Subject Site
- Proposed Envelope for Dexus Site
- Proposed Envelope for TOGA

Adjacent Buildings

- 820 George St, Sydney NSW 2000
- 21/28 Broadway, Chippendale NSW 2008
- 5 Carlton St, Chippendale NSW 2008
- 18 Central Park Ave, Chippendale NSW 2008
- 103/71-75 Regent St, Chippendale NSW 2008

Topography Elevation

	≤ -8.48		≤ 88.5
	≤ -0.73		≤ 97.5
	≤ 5.74		≤ 105.3
	≤ 10.9		≤ 113.0
	≤ 16.1		≤ 119.5
	≤ 22.5		≤ 127.3
	≤ 29.0		≤ 132.4
	≤ 35.5		≤ 140.2
	≤ 40.6		≤ 148
	≤ 45.8		≤ 157
	≤ 52.3		≤ 166
	≤ 58.8		≤ 175
	≤ 65.2		≤ 181
	≤ 73		≤ 188
	≤ 80.7		≤ 192
	≤ 88.5		≤ 217
			≤ 300

Figure 3 Indicative view cone looking north-east towards proposed development for 8-10 Lee Street including neighbouring proposed development envelopes

LIKELY VIEW ACCESS - REAL ESTATE IMAGES

21/28 BROADWAY, CHIPPENDALE

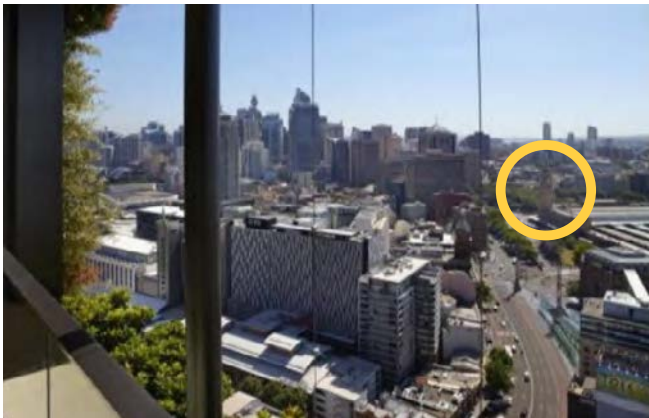


Figure 4 View from the balcony of 1 Carlton Street, Chippendale

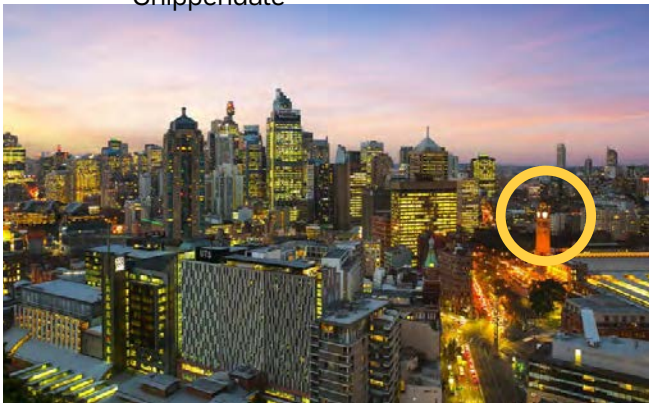


Figure 5 Detail view from the balcony of 1 Carlton Street, Chippendale

LIKELY VIEWS ACCESS AND VISUAL EFFECTS

The north end of Carlton Street is occupied by 21-28 Broadway which includes two residential towers. This is the tallest mixed-use development located to the south-west within the immediate visual context of the site, where potential views from units approximately above RL 90m (the height of intervening development at 820 George Street) are likely to include views to the Clock Tower. Representative views from this development as shown in Figures 4 & 5, show that the Clock Tower is visible via the open space corridor of Broadway. Given the alignment of Broadway road corridor, it is unlikely that this and views from similar locations would be affected by any significant view loss caused by the proposed development.

5 CARLTON ST, CHIPPENDALE

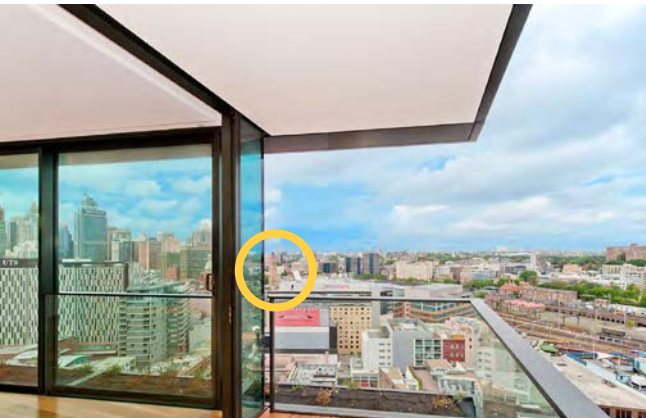


Figure 6 View from level 17



Figure 7 View from level 9

LIKELY VIEWS ACCESS AND VISUAL EFFECTS

Given the location, proximity and height of the development it is likely that dwellings located at the north-east corner of the residential flat building may have views access and upward views available towards the Clock Tower. In this north-westerly view the upper part of the Clock Tower is visible above intervening development located in Henry Deane Plaza. Such views would be further constrained or blocked by development proposed on the Dexu Fraser site and on the Toga site above the Adina Hotel. Given the alignment of this view it is unlikely that views access to the Clock tower would be significantly affected by the proposed development at the subject site.

18 CENTRAL PARK AVE, CHIPPENDALE

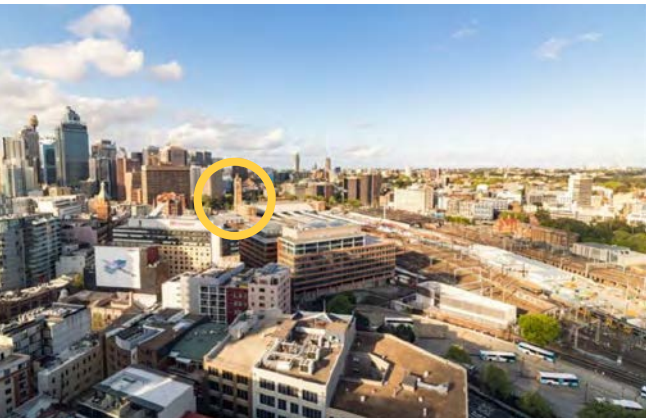


Figure 8 View from Level 14



Figure 9 View from Level 14

LIKELY VIEWS ACCESS AND VISUAL EFFECTS

The clock tower is visible from this dwelling. In this alignment, the proposed development will sit to the right of the clock tower therefore is unlikely to contribute to any significant view loss. Such views would be further constrained or blocked by development proposed on the Dexu Fraser site and on the Toga site above the Adina Hotel.

71-75 REGENT STREET, CHIPPENDALE



Figure 10 View from Level 11

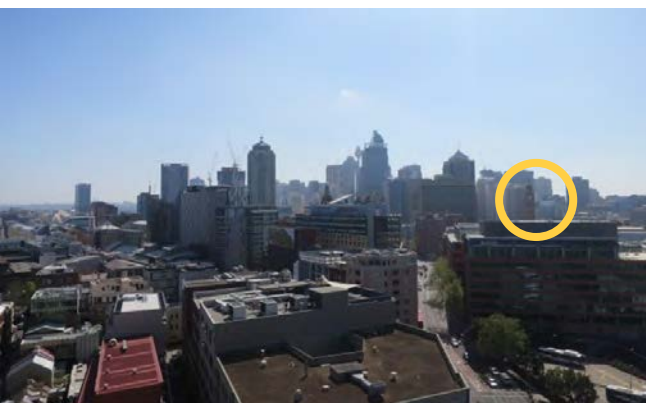


Figure 11 View from Level 4

LIKELY VIEWS ACCESS AND VISUAL EFFECTS

Given the location, proximity and height of the development it is likely that dwellings located at the north-east corner of this development have views to the Clock Tower as demonstrated in Figures 10 and 11. Part of the Clock tower is visible in this view above intervening building development located in Henry Deane Plaza. Such views are likely to be blocked by development proposed on the Dexu Fraser site and on the Toga site above the Adina Hotel.

CENTRAL CLOCK TOWER



21/28 BROADWAY, CHIPPENDALE

5 CARLTON ST, CHIPPENDALE

18 CENTRAL PARK AVE, CHIPPENDALE

71-75 REGENT STREET,
CHIPPENDALE

2.1 RELEVANCE OF VIEW SHARING PRINCIPLES

The most relevant planning principle to private domain view loss is Tenacity Consulting v Warringah [2004] NSWLEC 140 - Principles of view sharing: the impact on neighbours (Tenacity). View sharing concerns the extent of potential 'view loss or blocking' that a proposal will take away or block in relation to an existing view or part of a view composition. Taking some of an existing view away from a viewer may be acceptable depending on the quantum and quality of the view loss.

Tenacity includes descriptions of what features are considered as scenic and valuable compared to others. The principle also describes the extent of view loss using a qualitative scale and takes into consideration the value of features in each composition, the value of the view as a whole and from where in the dwelling views are available from.

We comment that Tenacity is not typically applied to the loss of a view to a particular isolated feature or icon such as the Clock Tower and only about 'what's in and what's out' of a view but rather is concerned with sharing parts of a view composition or whole view. The assessment must consider the scenic quality and value and the extent of the view to be affected and other views that are available from the dwelling to determine the overall extent of view sharing.

The Tenacity planning principle is not case law but provides guidance as to how the importance of view loss can be assessed and is described by the Court as a statement of a 'desirable outcomes' aimed at reaching a planning decision and defines a number of appropriate matters to be considered in making that decision. Therefore, the importance of the principle is in outlining all relevant matters and the relationships of factors to be considered throughout the process and is not simply a process of list features that may be lost.

APPLICATION OF TENACITY

Applying the Tenacity threshold tests relies on being able to inspect views from all areas of a potentially affected dwelling. Applying Tenacity may not necessarily be required as prior to describing the views to be affected and the value of those views in Step 1, Roseth states the following;

"The notion of view sharing is invoked when a property enjoys existing views and a proposed development would share that view by taking some of it away for its own enjoyment. (Taking it all away cannot be called view sharing, although it may, in some circumstances, be quite reasonable.) To decide whether or not view sharing is reasonable, I have adopted a four step assessment"

This notion suggests that it may be reasonable in some circumstances to block views, even all of a view or create some view loss if the views affected are not considered to be highly valued or iconic. Therefore if there is no substantive loss of view in either quantitatively or qualitatively proceeding beyond Step 1 of the Assessment may not be relevant or required.

ARNOTT

The use of Tenacity for the assessment of view loss should be considered in the context of another judgement in Arnott v City of Sydney (2015) NSWLEC 1052 (Arnott).

Arnott is relevant to this assessment as it concerns view loss and an overall determination of the significance of those visual effects in relation to views from multiple dwellings in the same residential flat building.

Commissioner O'Neill in Arnott agrees that notwithstanding the presence of an icon or part of an icon in a view, composition, the whole view which includes an individual or isolated iconic element, may not be considered as an iconic view according to criteria in Tenacity.

Arnott also addresses the reasonableness of view loss caused by a complying development. Urbis are informed that the height and form of the proposed development sit within the permissible envelope and as such the proposal could be considered as compliant with the most relevant controls.

The fourth step in Tenacity refers to the skilful design of the proposed development. This step is only applicable if the proposed development complies with all relevant controls. The so called 'test' is not about whether a design is skilful, in the sense of the architect's expertise in creating a successful architectural composition; instead the intent of the fourth step is to look for opportunities within the massing and form of the proposal to minimise the impact on views across the site, whilst maintaining the capacity to reasonably develop the site.

Further Arnott also cites the difficulty and utility in applying a Tenacity assessment to individual units in a residential flat building where the potential to re-mass the proposed development in a way that improves view sharing in relation to views from that adjoining residential flat building, difficult or would limit the development potential of the site. Without the benefit of inspection from individual dwellings based on the information available in our opinion, the narrow tall tower form proposed is unlikely to create any significant view loss in private domain views from within the immediate visual catchment including to the Clock Tower.

Therefore according to the intention in Step 4 of Tenacity, the proposed development in our opinion would be considered as skilful.

Arnott states that ;

"The skilful design test is not about whether a design is skilful, in the sense of the architect's expertise in creating a successful architectural composition; instead the intent of the fourth step is to look for opportunities within the massing and form of the proposal to minimise the impact on views across the site, whilst maintaining the capacity to reasonably develop the site".

"Dr Roseth's own words at paragraph 29 of the Tenacity planning principle, 'whether a more skilful design could provide the applicant with the same development potential and amenity' It is partly for this reason that the Tenacity planning principle is less helpfully applied to impacts on views from individual apartments within residential apartment buildings, as there are generally more limited opportunities to rearrange massing to preserve what is often a singular orientation to a view. For this reason, it is also appropriate to consider the residential apartment building as a whole in assessing view impacts."

We note that in Arnott, the views to be lost were considered as iconic harbour views and even so, "it is fair to weigh the detrimental impact of the proposal on their views against the reasonableness of the proposal". O'Neil concludes that even where scenic and highly valued items will be lost, the view sharing outcome can be acceptable

SUMMARY LIKELY VIEW SHARING OUTCOME

Fieldwork observations in relation to the VIA suggest that the location, distance and orientation of potentially affected residential dwellings and the location of intervening development is such that any potential view loss in relation to the Clock Tower would be isolated and limited to a few if any dwellings.

Lidar data to analyse the relative heights of residential flat buildings and the Clock Tower show that access to views would be limited to some upper level apartments, some of which are gained above the Broadway road corridor and would be unaffected by the proposed development.

Other neighbouring permissible envelopes proposed and the subsequent construction of buildings within them are likely to affect potential views access to the north-west and north towards the Clock Tower from some upper level residential dwellings.

Without the benefit of inspections from individual dwellings, based on the information available in our opinion, the narrow tall tower form proposed on the subject site is unlikely to create any significant view loss in private domain views to the Clock Tower.

3.0 RESPONSE TO NATIONAL TRUST

"The views analysis is deliberately misleading"

The Urbis Heritage Setting – View Analysis Report (VAR report) should be read in conjunction with the Urbis Visual Impact Assessment (VIA). The potential visual catchment of the existing subject site was determined via lidar data modelling and by fieldwork observations where views to the Central Station Clock Tower were 'ground-truthed' during the initial stages of the preparation of the Visual Impact Assessment. The VIA identified a number of representative close, medium and distant view locations from which 13 view locations were selected for further analysis so that the visual effects of the proposed development could be considered in the immediate and wider visual context.

View places and view compositions were rated and selected based on public domain sensitivity and importance. For example close and medium distance range views and those potentially most affected views from high-use nodes, intersections and sensitive public domain locations for example Belmore Park, Prince Alfred Park and high-traffic (pedestrian and vehicle) points including George Street, Pitt Street and Castlereagh Street were selected for further analysis. For further information about the sensitivity of the view places and likely viewer sensitivity please refer to the Urbis VIA.

In our opinion the 5 close views selected for analysis as included in the Heritage Setting- View Analysis Report provide a representative selection of the types of views and compositions that are possible within the immediate visual context and are most likely to be affected by visual change. These views were fully rendered to include architectural detailing, materials and colouration so that a more nuanced and fine-grained assessment of the visual effects of the built form proposed on the heritage setting of the site and in particular the Central Station Clock Tower could be undertaken.

An additional view place south-west of the subject site as identified in City of Sydney DCP Public Views Protection Map (refer to the View 12 location from Broadway and analysis at pages 18 and 30 in the Urbis VIA) was not selected for further modelling in relation to the heritage context, given that in this view which is centred on the Clock Tower, the proposed tower form is not highly visible.

In our opinion the VAR report combined with the VIA report adequately identifies and considers visual effects and potential visual impacts of the proposed development on views from within the immediate heritage context and the wider visual catchment. Therefore in our opinion the views analysis is comprehensive, objective and is not misleading.

4.0 RESPONSE TO NSW HERITAGE

The Heritage Setting View Analysis Report (Urbis, September 2020) does not include the two other significant multi-storey developments proposed for the Western Gateway sub-precinct. These should be included to ensure the cumulative impacts to the SHR site are clearly understood.

Neighbouring permissible development envelopes are included in updated amended photomontages in the following pages. The assessment of the cumulative visual effects is subjective and in this regard Urbis offers only a simple explanation of our opinion as to the massing and spatial separation of neighbouring envelopes in relation to the proposed development shown.

5.0 PREPARATION OF AMENDED PHOTOMONTAGES

The method of preparation of the amended photomontages is the same as that followed for all previous block-model and fully rendered photomontages included in the Exhibited VIA and VAR. The photomontages have been prepared by Cambium Group and satisfy the guidelines set out in the Land and Environment Court of New South Wales practice direction for the use of visual aids.

The requirements to demonstrate the accuracy of a photomontage are outlined in the practice direction for use of visual aids in the Court. This is used as a guide for compliance and to establish the accuracy of photomontages in the absence of any other statutory guidelines in NSW. A full method statement is included in Appendix 1 of this report. Urbis have cross-checked the alignment of the proposed development and confirm that the alignment of the tower form with surveyed markers is as accurate as is possible. We note that the location and alignment of neighbouring permissible envelopes included in the 3D architectural model has been prepared by BVN and Shop Architects and supplied to Cambium Group and understand that the permissible envelopes have been 'anchored' and aligned based on cross-referencing survey data along the boundary of the subject site.

The envelopes indicate the maximum permissible horizontal and vertical extent of future potential buildings but do not include building envelopes at this stage.

6.0 AMENDED PHOTOMONTAGES

PITT STREET AND HAY STREET VIEW SOUTH

EXISTING VIEW

This is an axial-focal view along Pitt Street from its intersection with Hay Street approximately 500m north of the site.

The view is constrained to the road corridor by built forms along both sides of Pitt Street and includes a foreground composition of buildings which vary in height, massing, age and architectural detail. The eastern side of Pitt Street is predominantly characterised by low-height built forms including the north-western portion of the Central Station Group which is defined by the sand stone-finished tram approach ramps on the western edge of Belmore Park. The horizontal extent of the low built form, massing and sandstone finishes of the main terminal building and clock tower create a dominant feature which occupies a wide section of the view composition. This dominant horizontal scale is reinforced by the foreground elements Belmore Park and Pitt Street road carriageway. In other words all of the foreground and mid-ground composition is dominated by horizontal elements and is relatively under-developed in terms of height, leaving the Clock Tower to stand as an isolated visual feature surrounded by areas of open sky.

VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT

The proposed tower introduces a new tall, slim form into the background view composition. The tower form is perpendicular to the predominant low-height, horizontal features in the view so that it is visually and physically juxtaposed in relation to the form and character of the adjacent heritage buildings.

The spatial separation and juxtaposed form of the proposed tower allows the heritage items and their open space setting or 'visual curtilage' to remain distinct and visually prominent in views. The architectural detailing, façade treatment, materials and colours proposed for the tower are contemporary and highly contrast with the predominant colours and materials which characterise the visual setting of the items. This fine-grained level of contrasting detail provides a further juxtaposition of the vertical (proposed) and horizontal (existing) visual elements in the view visually and spatially separating them so that both can be easily perceived and neither dominate the view.

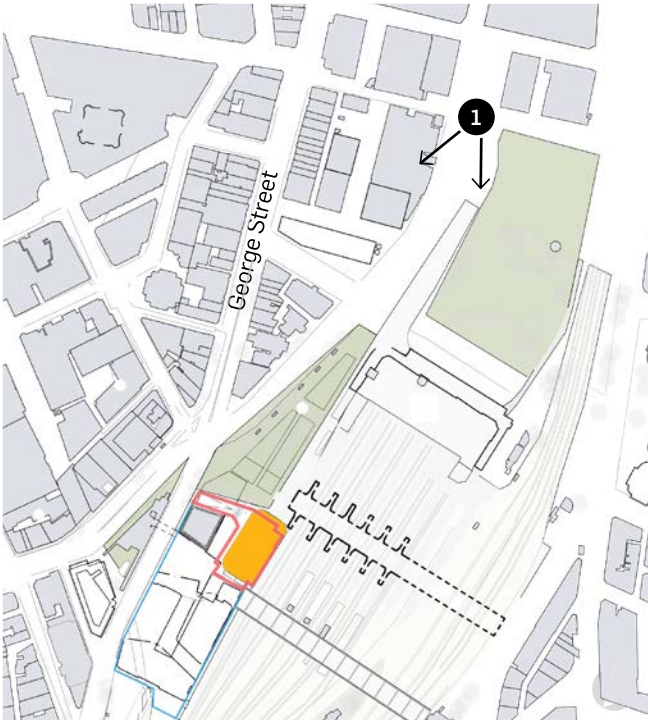
The construction of the built form shown and sensitively detailed, will not block views to or between heritage items. Access to scenic features beyond the site will predominantly block areas of open sky.

SIGNIFICANCE OF VISUAL EFFECTS (VISUAL IMPACT)

The extent or level of visual effects is an objective description of what is visible in the view as described above. In order to determine a visual impact Urbis has considered other relevant factors to be used to 'weight' or influence the significance of the potential visual impact as follows; is the view a documented historic view?, is the view subject to any level of statutory protection?, is the proposed development compatible with urban features or with the strategic planning context of the Western Gateway? Notwithstanding the significance of each weighting factor is subjective which cannot be avoided, consideration of additional relevant factors provides some balance and perspective regarding the overall significance of the visual impact.

The built form proposed would in time be visible in the context of other approved tower forms that are clustered within the Central Precinct and will occupy a narrow horizontal part of the composition

KEY PLAN



EXISTING VIEW



Existing view looking south from Pitt Street & Hay Street

PROPOSED VIEW



Proposed view looking south from Pitt Street & Hay Street

	VISUAL EFFECTS ON THE BASELINE FACTOR	DOCUMENTED	PROTECTED,	VISIBILITY ABSORPTION CAPACITY	COMPATIBILITY (STRATEGIC PLANNING CONTEXT & URBAN FEATURES)	RATING OF SIGNIFICANCE OF VISUAL IMPACT
BASELINE FACTOR	High, Med, Low	Yes/No	Yes/No	High, Med, Low	High Med, Low	High, Med, Low
VISUAL CHARACTER	Medium	No	No	Low-Med	High	Low
VIEW PLACE SENSITIVITY	Low					
VIEW COMPOSITION	Low-Med					

VIEW INCLUDING NEIGHBOURING PROPOSED DEVELOPMENT ENVELOPES



LEGEND:

Neighbouring proposed envelopes

CUMULATIVE VISUAL EFFECTS

The Toga and Dexus-Frasers envelopes are not visible in this axial view which centres on the Clock Tower. The proposed development is isolated in space and well separated from the Clock Tower. Comments in relation to the visual effects of the proposed development on this view are as the previous VAR at page 6.

Proposed view looking south from Pitt Street & Hay Street including neighbouring proposed development envelopes

BELMORE PARK VIEW SOUTH

EXISTING VIEW

This is a close view from the south end of Belmore Park approximately 350m north of the site.

The view is partly constrained by the north elevation of Central Station which forms a dominant feature in the foreground. The horizontal extent of the low built form, massing and sandstone finishes of the main terminal building and clock tower create a dominant feature which occupies a wide section of the view composition. This dominant horizontal scale is reinforced by the foreground elements of Belmore Park which is largely undeveloped. As such the foreground and mid-ground composition is dominated by horizontal elements including the grand façade of Central Station where the Clock Tower appears as an isolated visual feature surrounded by areas of open sky.

VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT

The proposed tower introduces a new tall, slim form into the background view composition which is partly visible above the north elevation of Central Station. The vertical tower form is perpendicular to the predominant low-height, horizontal foreground features in the view so that it is visually and physically juxtaposed in relation to them.

The spatial separation and juxtaposed form of the proposed tower allows the foreground heritage items and their open space setting or 'visual curtilage' to remain distinct and visually prominent in views. The contemporary architectural detailing, façade treatment, materials and colours proposed for the tower highly contrast with the predominant colours and materials which characterise the visual setting of the items. This fine-grained level of contrast provides a further layer of juxtaposition of the vertical (proposed) and horizontal (existing) visual elements in the view visually and spatially separating them so that both can be easily perceived and neither dominate the view.

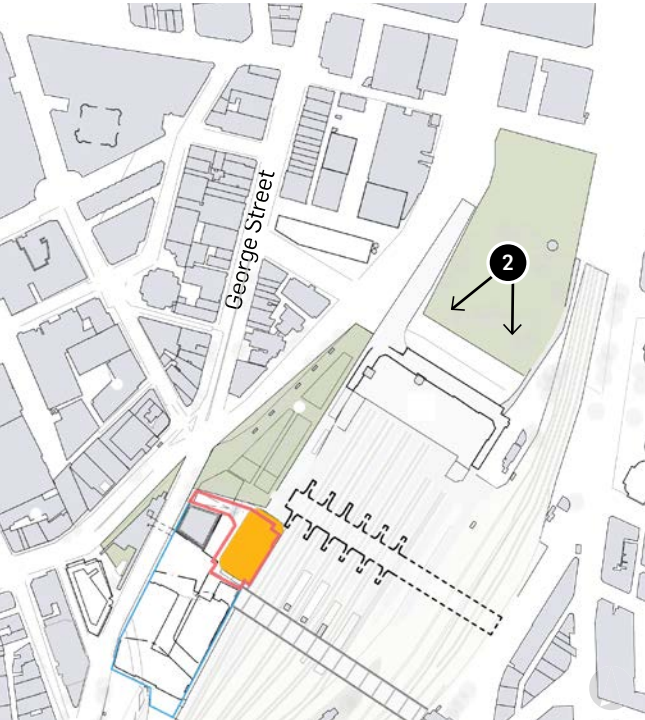
The construction of the built form shown and sensitively detailed, will not block views to or between heritage items. Access to scenic features beyond the site will predominantly block areas of open sky.

SIGNIFICANCE OF VISUAL EFFECTS (VISUAL IMPACT)

The extent or level of visual effects is an objective description of what is visible in the view as described above. In order to determine a visual impact Urbis has considered other relevant factors to be used to 'weight' or influence the significance of the potential visual impact as follows; is the view a documented historic view?, is the view subject to any level of statutory protection?, is the proposed development compatible with urban features or with the strategic planning context of the Western Gateway? Notwithstanding the significance of each weighting factor is subjective which cannot be avoided, consideration of additional relevant factors provides some balance and perspective regarding the overall significance of the visual impact.

The built form proposed would in time be visible in the context of other approved tower forms that are clustered within the Central Precinct and will occupy a narrow horizontal part of the composition

KEY PLAN



EXISTING VIEW



Existing view looking south from Belmore Park

PROPOSED VIEW



Proposed view looking south from Belmore Park

	VISUAL EFFECTS ON THE BASELINE FACTOR	DOCUMENTED	PROTECTED,	VISIBILITY ABSORPTION CAPACITY	COMPATIBILITY (STRATEGIC PLANNING CONTEXT & URBAN FEATURES)	RATING OF SIGNIFICANCE OF VISUAL IMPACT
BASELINE FACTOR	Medium	No	No	Low-Med	High	Low-Medium
VISUAL CHARACTER	High					
VIEW PLACE SENSITIVITY	Med					
VIEW COMPOSITION	Low-Med					

VIEW INCLUDING NEIGHBOURING PROPOSED DEVELOPMENT ENVELOPES



LEGEND:

Neighbouring proposed envelopes

Proposed view looking south from Belmore Park including neighbouring proposed development envelopes

CUMULATIVE VISUAL EFFECTS

The proposed tower form sits slightly north of the Toga envelope so that it can be perceived as an independent, separate feature. Further it will be differentiated from the Clock Tower and the Toga built forms due to its distinctive contemporary materials, colours and curvilinear profile. The presence of the Clock Tower in the mid-ground composition remains a dominant focal feature and in this regard in our opinion its visual significance and heritage values remain able to be appreciated by the public and the cumulative visual effects of the tower forms proposed are acceptable.

PITT STREET AND BARLOW STREET – VIEW SOUTH

EXISTING VIEW

This is an axial view south along Pitt Street approximately 150m north of the site.

The view is constrained to the wide road corridor by built forms including the sandstone structure of the Central Station vehicle ramp, the Stations' west elevation and a variety of built forms and heritage items to the west. The foreground composition predominantly includes buildings of low and relatively uniform height, where the Central Station Clock Tower is the tallest form present. These features dominate the horizontal scale of the view composition and occupy a wide section of it. The horizontal foreground elements are visually extended by the Pitt Street road carriageway. In other words all of the foreground and mid-ground composition is dominated by horizontal elements and is relatively under-developed in terms of height leaving the Clock Tower to stand as an isolated visual feature

The existing view composition is terminated by medium height contemporary commercial buildings located in Broadway near where its road alignment curves to the south-west. There is no access to scenic views or highly valued scenic resources beyond the subject site.

VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT

The proposed tower introduces a new tall, slim form into the background view composition above the elevated western entry to Central Station. The tower form is perpendicular to the predominant low-height, horizontal features in the view so that it is visually and physically juxtaposed with the form and character of the adjacent heritage buildings.

The spatial separation and juxtaposed form of the proposed tower allows the heritage items to remain as distinct and visually prominent features in views. In this close view, the simple contemporary tower form contrasts with the architectural detail of the Clock Tower for example, sandstone ornamentation, free classical-style columns and cupola. The architectural detail for the proposed tower does not compete with or dominate the scale or uniqueness of the Clock tower including its individual features. We note that the proposed tower's external white cladding element incorporates horizontal lines and smaller units which appear to compliment the sandstone horizontal banding on the Clock Tower. This fine-grained level of contrast provides a further layer of juxtaposition of the vertical (proposed) and horizontal (existing) visual elements in the view, visually and spatially separating them so that both can be easily perceived and neither dominate the view.

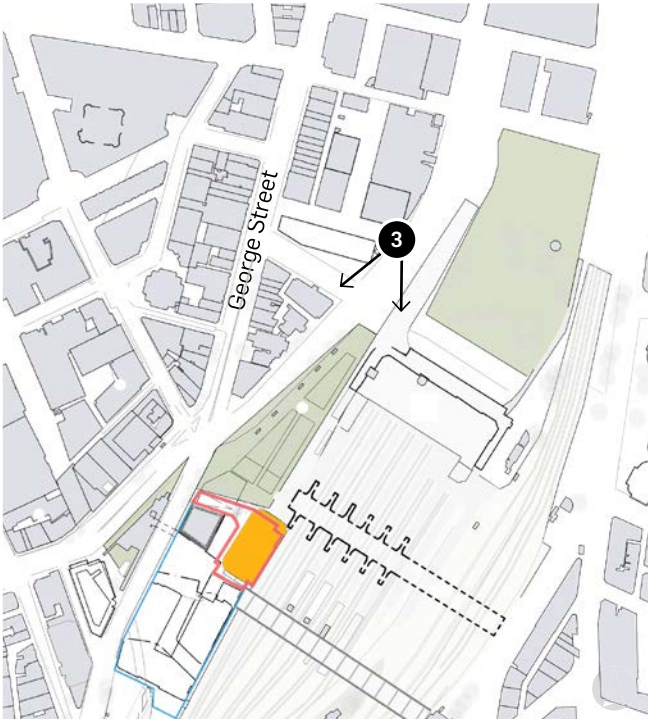
The construction of the built form shown and sensitively detailed, will not block views to or between heritage items. Access to scenic features beyond the site will predominantly block areas of open sky.

SIGNIFICANCE OF VISUAL EFFECTS (VISUAL IMPACT)

The extent or level of visual effects is an objective description of what is visible in the view as described above. In order to determine a visual impact Urbis has considered other relevant factors to be used to 'weight' or influence the significance of the potential visual impact as follows; is the view a documented historic view?, is the view subject to any level of statutory protection?, is the proposed development compatible with urban features or with the strategic planning context of the Western Gateway? Notwithstanding the significance of each weighting factor is subjective which cannot be avoided, consideration of additional relevant factors provides some balance and perspective regarding the overall significance of the visual impact.

The built form proposed would in time be visible in the context of other approved tower forms that are clustered within the Central Precinct and will occupy a narrow horizontal part of the composition.

KEY PLAN



EXISTING VIEW



Existing view looking south from Pitt Street & Barlow Street

PROPOSED VIEW



Proposed view looking south from Pitt Street & Barlow Street

	VISUAL EFFECTS ON THE BASELINE FACTOR	DOCUMENTED	PROTECTED,	VISIBILITY ABSORPTION CAPACITY	COMPATIBILITY (STRATEGIC PLANNING CONTEXT & URBAN FEATURES)	RATING OF SIGNIFICANCE OF VISUAL IMPACT
BASELINE FACTOR	Medium	No	No	Low	High	Low
VISUAL CHARACTER	Low					
VIEW PLACE SENSITIVITY	Low-Med					
VIEW COMPOSITION	Low-Med					

VIEW INCLUDING NEIGHBOURING PROPOSED DEVELOPMENT ENVELOPES



LEGEND:

☐ Neighbouring proposed envelopes

CUMULATIVE VISUAL EFFECTS

The proposed tower form sits slightly north of the Toga envelope so that it can be perceived as an independent, separate feature. Further it will be differentiated from the Clock Tower and the Toga built forms due to its distinctive contemporary materials, colours and curvilinear profile. In this view (visible to pedestrians travelling south) the Toga envelope is spatially separated from the proposed development where space is partially filled with sky above the Dexus Fraser envelope. The presence of the Clock Tower in the mid-ground composition remains a dominant focal feature and in our opinion its visual significance and heritage values remain able to be appreciated by the public and the cumulative visual effects of the tower forms proposed are acceptable.

Proposed view looking south from Pitt Street & Barlow Street including neighbouring proposed development envelopes

RAILWAY SQUARE FROM CENTRAL STATION WEST ENTRY

EXISTING VIEW

This is a close feature focal view along the western vehicle entry to Central Station including part of Railway Square, approximately 100m from the subject site. The Square forms a major visual and functional space between the subject site and the Main Terminal Building and Clock Tower. This view includes the subject site and existing Parcels Shed building adjacent to the Adina Building above which the composition includes eight to nine storey commercial buildings that are located in Henry Deane Plaza.

The foreground composition predominantly includes buildings of low and medium height that are relatively uniform scale and form. The existing view composition is terminated by part of the Adina building, adjacent low, bulky commercial towers and vegetation that is present within Railway Square.

There is no access to scenic views or highly valued scenic resources beyond the subject site.

VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT

The proposal introduces a new tower form into the foreground composition. The built form is spatially well separated from the Adina hotel and the cantilevered built form above the Parcels Shed creates visual permeability into the site and a 'sense of space' above its low form which reduces the perception of the bulk and scale of the proposed building in this view. This spatial separation also allows the heritage items present in the composition to remain visually distinct and prominent in views.

In this close view, the simple contemporary tower form and its undercroft contrasts with the low form and highly detailed elevations of heritage items in the foreground. The architectural detail for the proposed tower does not compete with or dominate the scale or uniqueness of heritage items present. We note that colours proposed for the tower including the use of timber are sympathetic to the existing visual environment. In addition the external white cladding incorporates horizontal lines and units which appear to compliment the facade treatments of adjacent to heritage buildings. This fine-grained level of contrast provides a further layer of juxtaposition of the vertical (proposed) and horizontal (existing) visual elements in the view visually and spatially separating them so that both can be easily perceived and neither dominate the view.

The construction of the built form shown and sensitively detailed, will not block views to or between heritage items. Access to scenic features beyond the site will predominantly block areas of open sky.

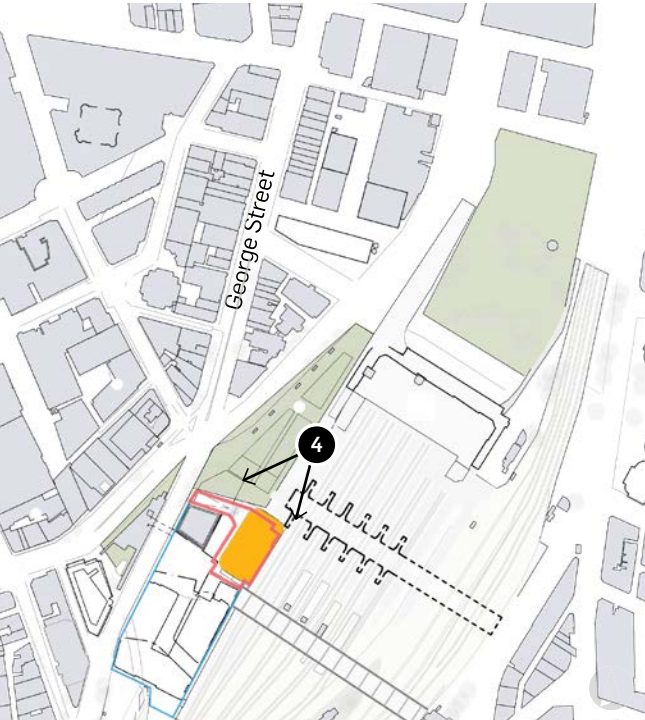
SIGNIFICANCE OF VISUAL EFFECTS (VISUAL IMPACT)

The extent or level of visual effects is an objective description of what is visible in the view as described above. In order to determine a visual impact Urbis has considered other relevant factors to be used to 'weight' or influence the significance of the potential visual impact as follows; is the view a documented historic view?, is the view subject to any level of statutory protection?, is the proposed development compatible with urban features or with the strategic planning context of the Western Gateway? Notwithstanding the significance of each weighting factor is subjective which cannot be avoided, consideration of additional relevant factors provides some balance and perspective regarding the overall significance of the visual impact.

The built form proposed would in time be visible in the context of other approved tower forms that are clustered within the Central Precinct and will occupy on a narrow horizontal part of the composition.

The construction of the proposed tower will not block views to or between heritage items, does not block access to scenic features or resources beyond the site and will predominantly block areas of open sky.

KEY PLAN



EXISTING VIEW



Existing view looking south from Central Station West Entry

PROPOSED VIEW



Proposed view looking south from Central Station West Entry

	VISUAL EFFECTS ON THE BASELINE FACTOR	DOCUMENTED	PROTECTED,	VISIBILITY ABSORPTION CAPACITY	COMPATIBILITY (STRATEGIC PLANNING CONTEXT & URBAN FEATURES)	RATING OF SIGNIFICANCE OF VISUAL IMPACT
BASELINE FACTOR	Med-High	No	No	Low	High	Med-High
VISUAL CHARACTER	Med-High					
VIEW PLACE SENSITIVITY	Med-High	No	No	Low	High	
VIEW COMPOSITION	Low-Med					

VIEW INCLUDING NEIGHBOURING PROPOSED DEVELOPMENT ENVELOPES



LEGEND:

☐ Neighbouring proposed envelopes

CUMULATIVE VISUAL EFFECTS

Notwithstanding the unique curvilinear profile, contemporary materiality and colours of the proposal, in this close view there is only a minor visual separation between the built form proposed and the Toga envelope. Whilst the visual effects of the neighbouring permissible envelopes do not block views to individual heritage items (the former Parcels shed or former Parcels Post building) the cumulative visual effects and resultant potential impacts on this close sensitive viewing location may need further consideration to ensure that the predominant visual character of the heritage setting can be maintained.

Proposed view looking south from Central Station West Entry including neighbouring proposed development envelopes

APEX INTERSECTION OF PITT AND GEORGE STREET

EXISTING VIEW

This is a direct view to the subject site including the Adina Hotel. The foreground composition includes low-height built forms above the wide Pitt Street road corridor and southern end of the sandstone finished colonnade of Central Stations' frontage to Pitt Street.

The south-western corner of the precinct is defined by the former Parcels Post Office (Adina Hotel) a six-storey Federation Free Classical style building designed by Gorrie McLeish Blair. The building occupies a prominent position in the context of open space and low and medium height buildings

VISUAL EFFECTS OF THE PROPOSED DEVELOPMENT

The proposal introduces a new tower form into the foreground composition. The built form is spatially well separated from the Adina hotel and the cantilevered built form above the Parcels Shed creates visual permeability into the site and a 'sense of space' above its low form which reduces the perception of the bulk and scale of the proposed built form in this view. This spatial separation also allows the heritage items present in the composition to remain visually distinct and prominent in views.

In this close view, the simple contemporary tower form and its undercroft contrasts with the low form and highly detailed elevations of heritage items in the foreground. The architectural detail for the proposed tower does not compete with or dominate the scale or uniqueness of heritage items present. We note that colours proposed for the tower including the use of timber are sympathetic to the existing visual environment. In addition the external white cladding incorporates horizontal lines and units which appear to compliment the facade treatments adjacent to heritage buildings.

This fine-grained level of contrast provides a further layer of juxtaposition of the vertical (proposed) and horizontal (existing) visual elements in the view visually and spatially separating them so that both can be easily perceived and neither dominate the view.

The construction of the built form shown and sensitively detailed, will not block views to or between heritage items. Access to scenic features beyond the site will predominantly block areas of open sky.

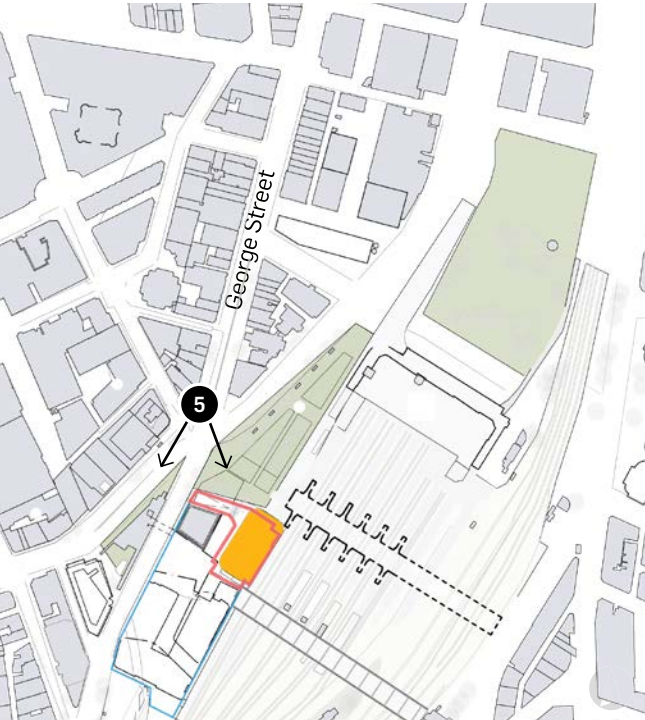
SIGNIFICANCE OF VISUAL EFFECTS (VISUAL IMPACT)

The extent or level of visual effects is an objective description of what is visible in the view as described above. In order to determine a visual impact Urbis has considered other relevant factors to be used to 'weight' or influence the significance of the potential visual impact as follows; is the view a documented historic view?, is the view subject to any level of statutory protection?, is the proposed development compatible with urban features or with the strategic planning context of the Western Gateway? Notwithstanding the significance of each weighting factor is subjective which cannot be avoided, consideration of additional relevant factors provides some balance and perspective regarding the overall significance of the visual impact.

The built form proposed would in time be visible in the context of other approved tower forms that are clustered within the Central Precinct and will occupy a narrow horizontal part of the composition.

The construction of the proposed tower will not block views to or between heritage items, does not block access to scenic features or resources beyond the site and will predominantly block areas of open sky.

KEY PLAN



EXISTING VIEW



Existing view looking to the site from Apex Intersection of Pitt & George Street

PROPOSED VIEW



Proposed view looking to the site from Apex Intersection of Pitt & George Street

	VISUAL EFFECTS ON THE BASELINE FACTOR	DOCUMENTED	PROTECTED,	VISIBILITY ABSORPTION CAPACITY	COMPATIBILITY (STRATEGIC PLANNING CONTEXT & URBAN FEATURES)	RATING OF SIGNIFICANCE OF VISUAL IMPACT
BASELINE FACTOR	Medium	No	No	Low	High	Medium-High
VISUAL CHARACTER	Medium-High					
VIEW PLACE SENSITIVITY	Medium-High					
VIEW COMPOSITION	Low-Med					

VIEW INCLUDING NEIGHBOURING PROPOSED DEVELOPMENT ENVELOPES



LEGEND:

☐ Neighbouring proposed envelopes

CUMULATIVE VISUAL EFFECTS

Notwithstanding the unique curvilinear profile, contemporary materiality and colours of the proposal, in this close view there is only a minor visual separation between the built form proposed and the Toga envelope. Whilst the visual effects of the neighbouring permissible envelopes do not block views to individual heritage items (the former Parcels shed or former Parcels Post building) the cumulative visual effects and resultant potential impacts on this close sensitive viewing location may need further consideration to ensure that the predominant visual character of the heritage setting can be maintained.

Proposed view looking to the site from Apex Intersection of Pitt & George Street including neighbouring proposed development envelope

7.0 SUMMARY

- Urbis has responded to each of the relevant submissions from the Public Exhibition of Atlassian Central State Significant Development (SSD) application at 8-10 Lee Street, Haymarket.
- The Visual Analysis Report combined with the Visual Impact Assessment report adequately identifies and considers visual effects and potential visual impacts of the proposed development on views from within the immediate heritage context and wider visual catchment.
- VIA analysis and fieldwork observation suggest that any potential private domain view loss in relation to the Clock Tower would be isolated and limited to a few if any dwellings.
- Access to views to the Clock Tower over the Broadway road corridor would be limited to some upper-level apartments, with lidar data showing that these would be unaffected.
- Based on information available the form proposed on the subject site is unlikely to create any significant view loss in private domain views to the Clock Tower.
- The Clock Tower remains a dominant focal feature and its visual significance and heritage values remain able to be appreciated by the public.
- The cumulative visual effects of the tower forms proposed are reasonable.

APPENDIX 1

PHOTOMONTAGES

VIEW ANALYSIS REPORT

ATLASSIAN CENTRAL | 8-10 LEE STREET, HAYMARKET
VIEW COMPOSITION PACKAGE

Prepared for Generate Property Group | 26 April 2021

CONTENTS

Figure 1	Photographic viewpoints	1
Figure 2	Viewpoint reference imagery	2

Central station west entry Viewpoint reference 0563CG/0098U

Figure 3	Existing view	3
Figure 4	Survey markers	4
Figure 5	Permissible envelope	5
Figure 6	Analytical block model photomontage	6
Figure 7	Detailed photomontage	7

Belmore Park Viewpoint reference 0540CG/0424U

Figure 8	Existing view	8
Figure 9	Survey markers	9
Figure 10	Permissible envelope	10
Figure 11	Analytical block model photomontage	11
Figure 12	Detailed photomontage	12

Corner of Pitt and Hay Streets Viewpoint reference 0529CG/0430U

Figure 13	Existing view	13
Figure 14	Survey markers	14
Figure 15	Permissible envelope	15
Figure 16	Analytical block model photomontage	16
Figure 17	Detailed photomontage	17

Corner of Pitt and Barlow Streets Viewpoint reference 0547CG/0433U

Figure 18	Existing view	18
Figure 19	Survey markers	19
Figure 20	Permissible envelope	20
Figure 21	Analytical block model photomontage	21
Figure 22	Detailed photomontage	22

Apex of Pitt and George Streets Viewpoint reference 0580CG/0441U

Figure 23	Existing view	23
Figure 24	Survey markers	24
Figure 25	Permissible envelope	25
Figure 26	Analytical block model photomontage	26
Figure 27	Detailed photomontage	27

APPENDIX A PHOTOMONTAGE METHODOLOGY

APPENDIX B PHOTO LOCATION SURVEY





Viewpoint reference	Location
0563CG/0098U	Central Station west entry



Viewpoint reference	Location
0540CG/0424U	Belmore Park



Viewpoint reference	Location
0529CG/0430U	Corner of Pitt and Hay Streets



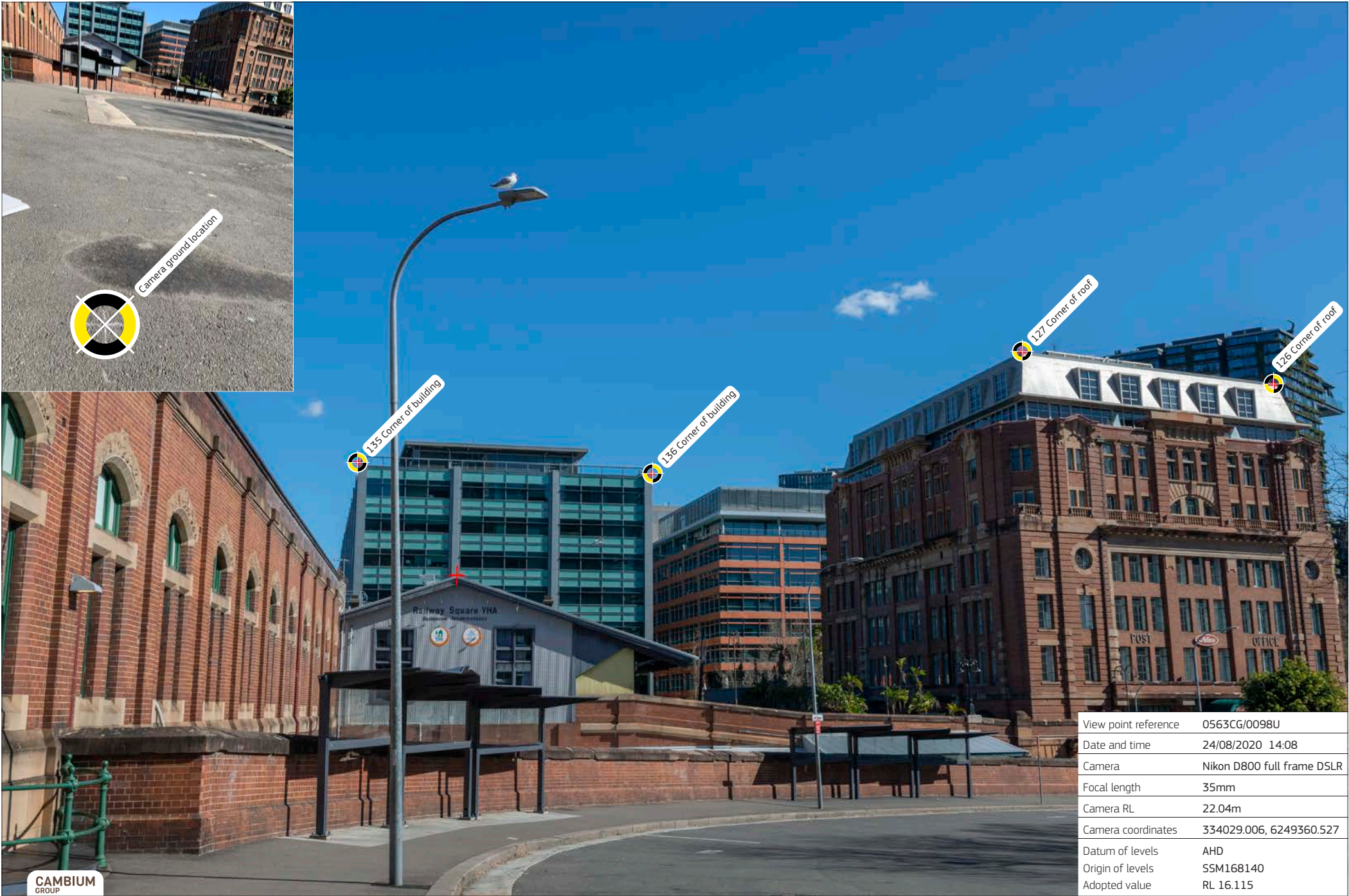
Viewpoint reference	Location
0547CG/0433U	Corner of Pitt and Barlow Streets



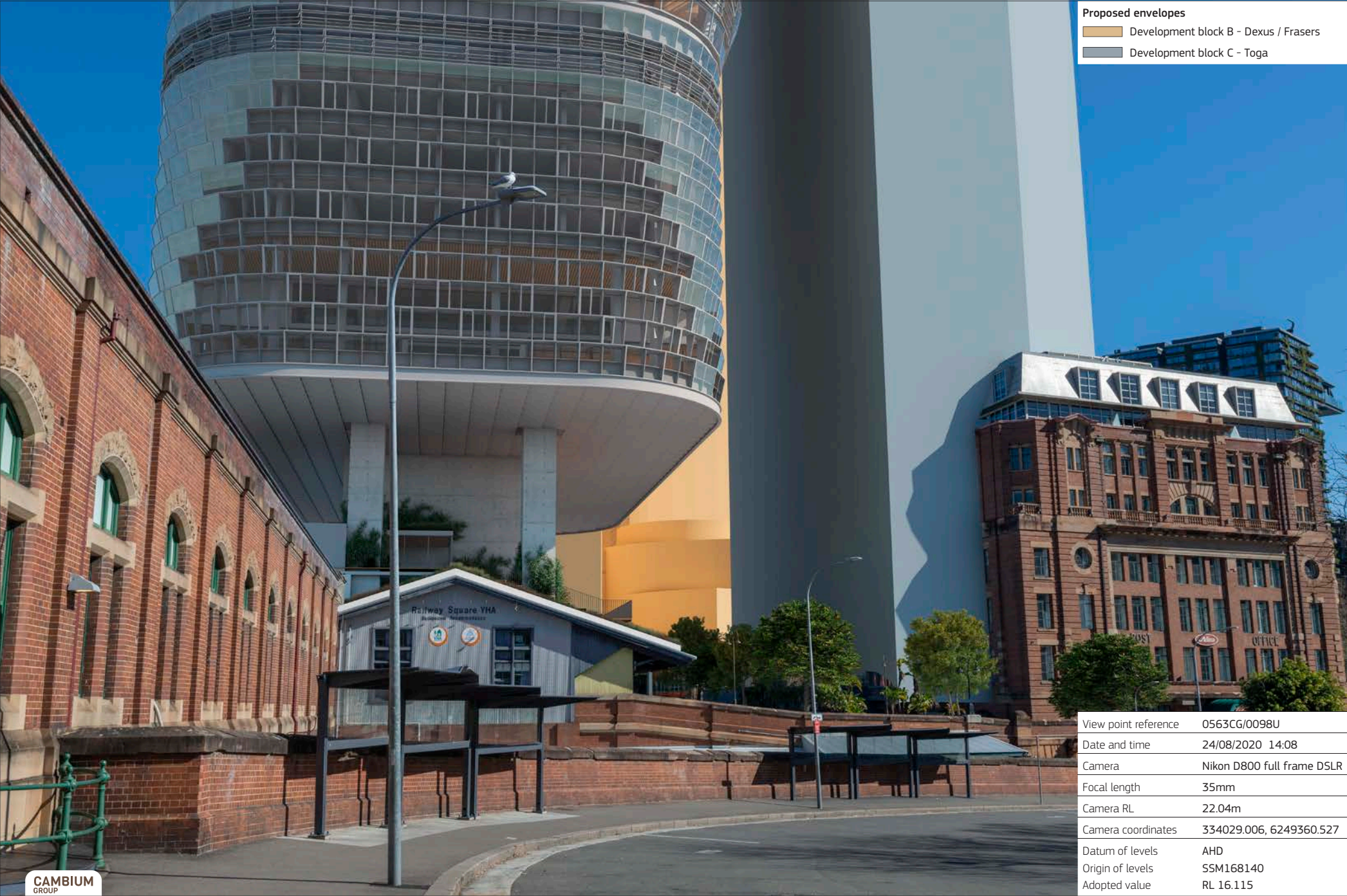
Viewpoint reference	Location
0580CG/0441U	Apex of Pitt and George Streets



View point reference	0563CG/0098U
Date and time	24/08/2020 14:08
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	22.04m
Camera coordinates	334029.006, 6249360.527
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115

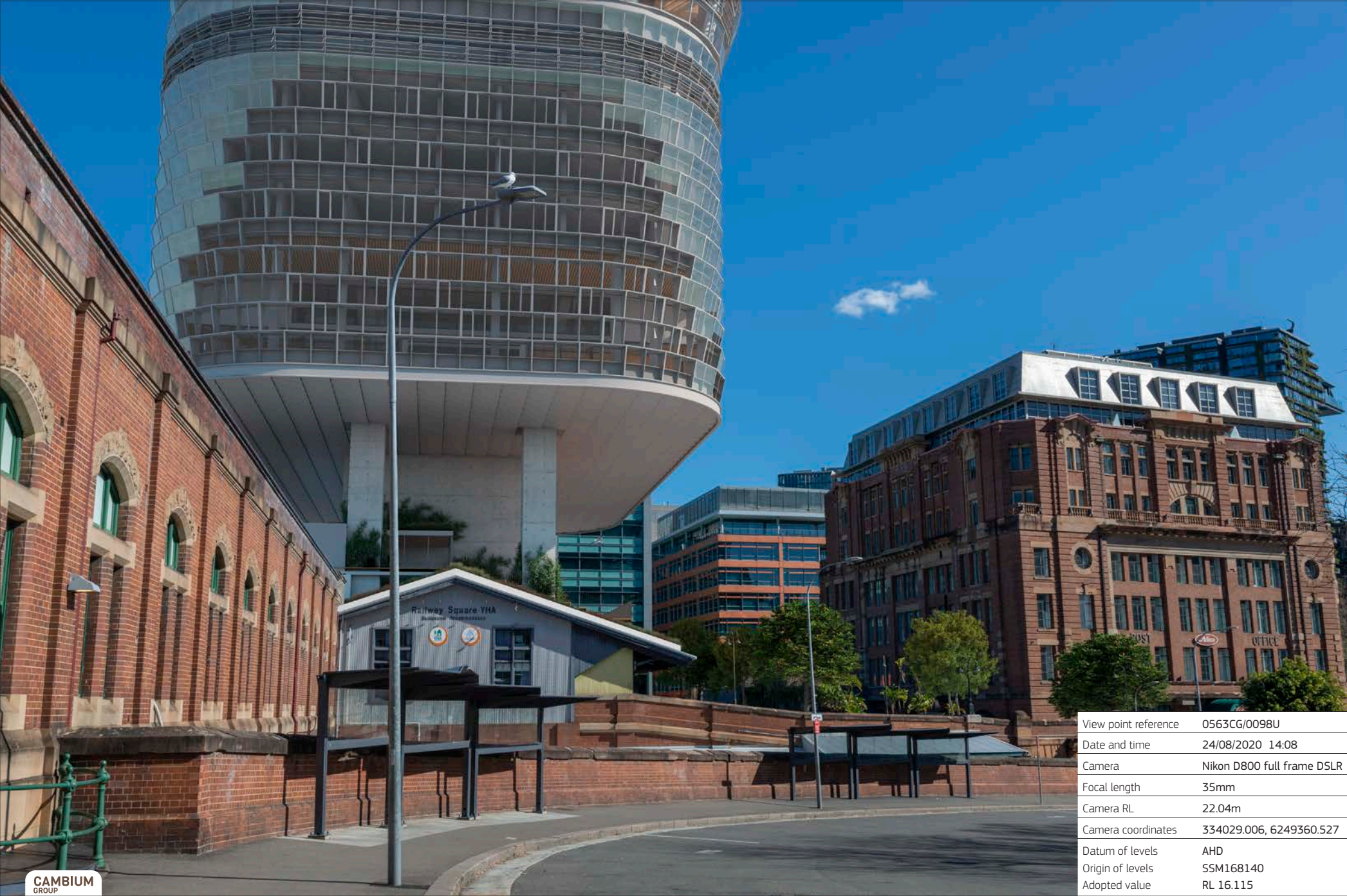


View point reference	0563CG/0098U
Date and time	24/08/2020 14:08
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	22.04m
Camera coordinates	334029.006, 6249360.527
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115





View point reference	0563CG/0098U
Date and time	24/08/2020 14:08
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	22.04m
Camera coordinates	334029.006, 6249360.527
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115

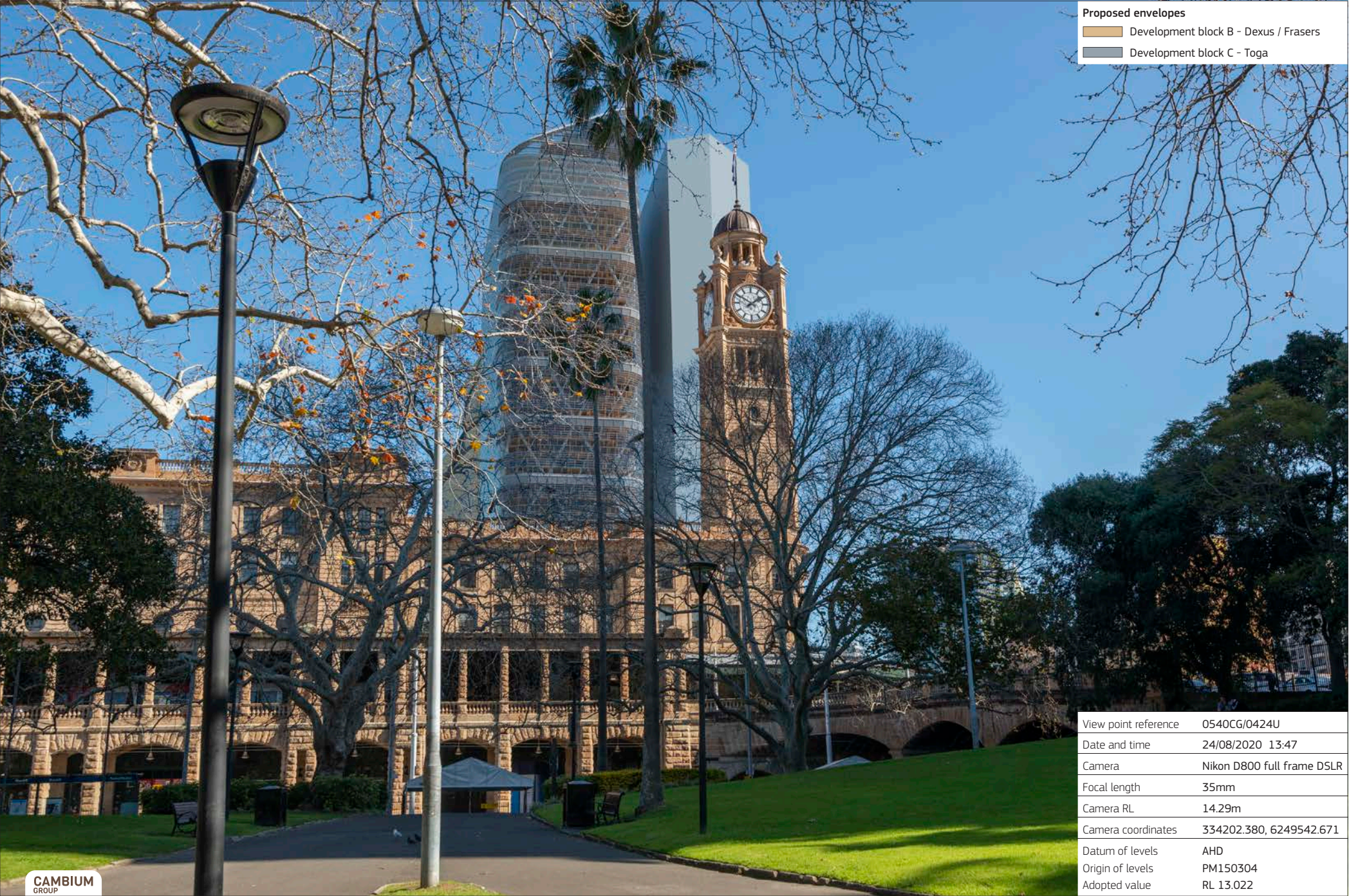


View point reference	0563CG/0098U
Date and time	24/08/2020 14:08
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	22.04m
Camera coordinates	334029.006, 6249360.527
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115



View point reference	0540CG/0424U
Date and time	24/08/2020 13:47
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	14.29m
Camera coordinates	334202.380, 6249542.671
Datum of levels	AHD
Origin of levels	PM150304
Adopted value	RL 13.022







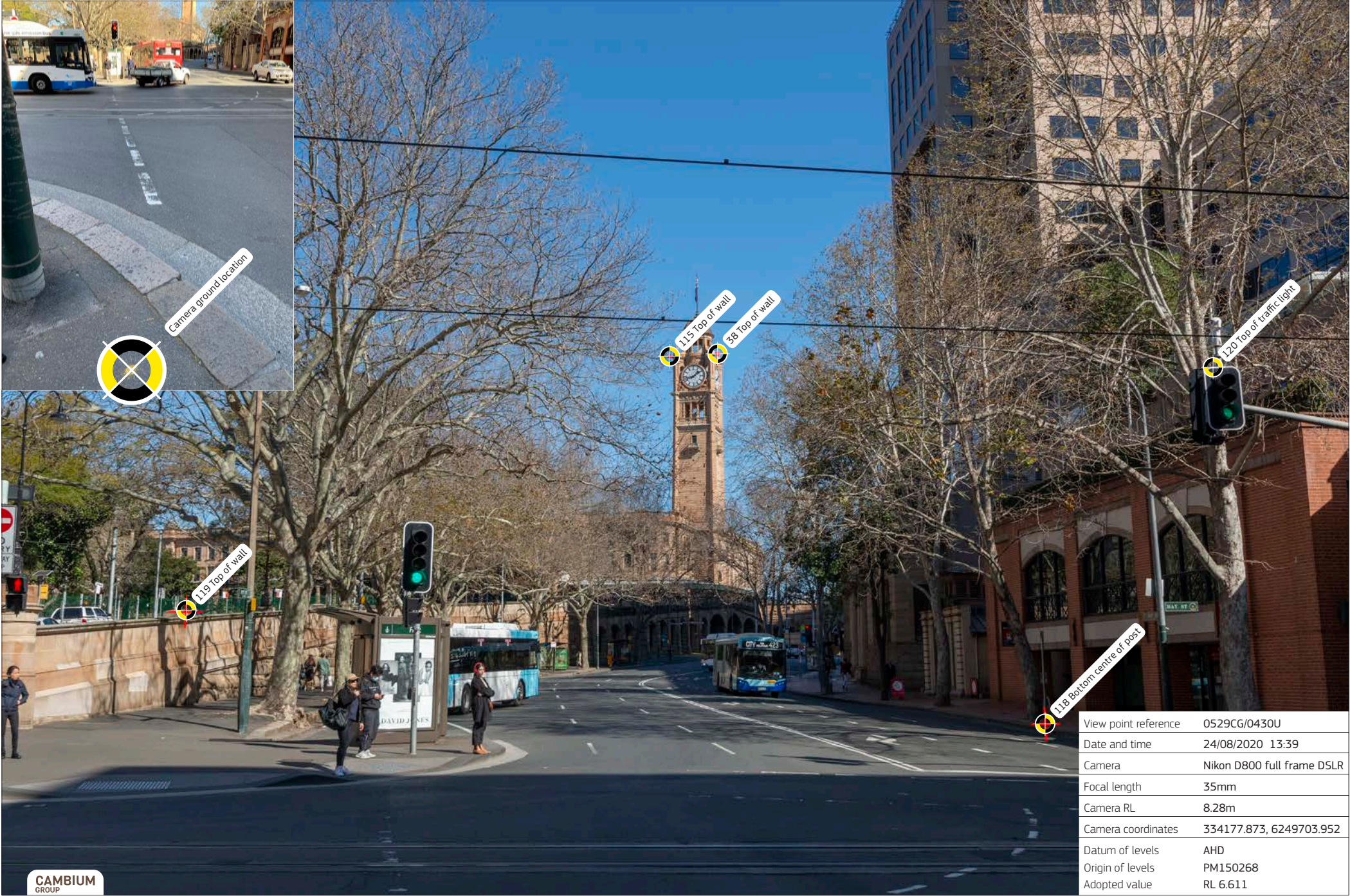
View point reference	0540CG/0424U
Date and time	24/08/2020 13:47
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	14.29m
Camera coordinates	334202.380, 6249542.671
Datum of levels	AHD
Origin of levels	PM150304
Adopted value	RL 13.022



View point reference	0540CG/0424U
Date and time	24/08/2020 13:47
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	14.29m
Camera coordinates	334202.380, 6249542.671
Datum of levels	AHD
Origin of levels	PM150304
Adopted value	RL 13.022



View point reference	0529CG/0430U
Date and time	24/08/2020 13:39
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	8.28m
Camera coordinates	334177.873, 6249703.952
Datum of levels	AHD
Origin of levels	PM150268
Adopted value	RL 6.611





View point reference	0529CG/0430U
Date and time	24/08/2020 13:39
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	8.28m
Camera coordinates	334177.873, 6249703.952
Datum of levels	AHD
Origin of levels	PM150268
Adopted value	RL 6.611





View point reference	0529CG/0430U
Date and time	24/08/2020 13:39
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	8.28m
Camera coordinates	334177.873, 6249703.952
Datum of levels	AHD
Origin of levels	PM150268
Adopted value	RL 6.611



View point reference	0547CG/0433U
Date and time	24/08/2020 13:57
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	11.07m
Camera coordinates	334115.654, 6249578.122
Datum of levels	AHD
Origin of levels	PM150268
Adopted value	RL 6.611







View point reference	0547CG/0433U
Date and time	24/08/2020 13:57
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	11.07m
Camera coordinates	334115.654, 6249578.122
Datum of levels	AHD
Origin of levels	PM150268
Adopted value	RL 6.611



View point reference	0547CG/0433U
Date and time	24/08/2020 13:57
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	11.07m
Camera coordinates	334115.654, 6249578.122
Datum of levels	AHD
Origin of levels	PM150268
Adopted value	RL 6.611



View point reference	0580CG/0441U
Date and time	24/08/2020 14:15
Camera	Nikon D800 full frame DSLR
Focal length	24mm
Camera RL	16.47m
Camera coordinates	333950.039, 6249405.496
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115





Source: BVN (2021), SHoP Architects (2021), Urbis (2020), CMS Surveyors (2020), Cambium Group (2021).



View point reference	0580CG/0441U
Date and time	24/08/2020 14:15
Camera	Nikon D800 full frame DSLR
Focal length	24mm
Camera RL	16.47m
Camera coordinates	333950.039, 6249405.496
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115



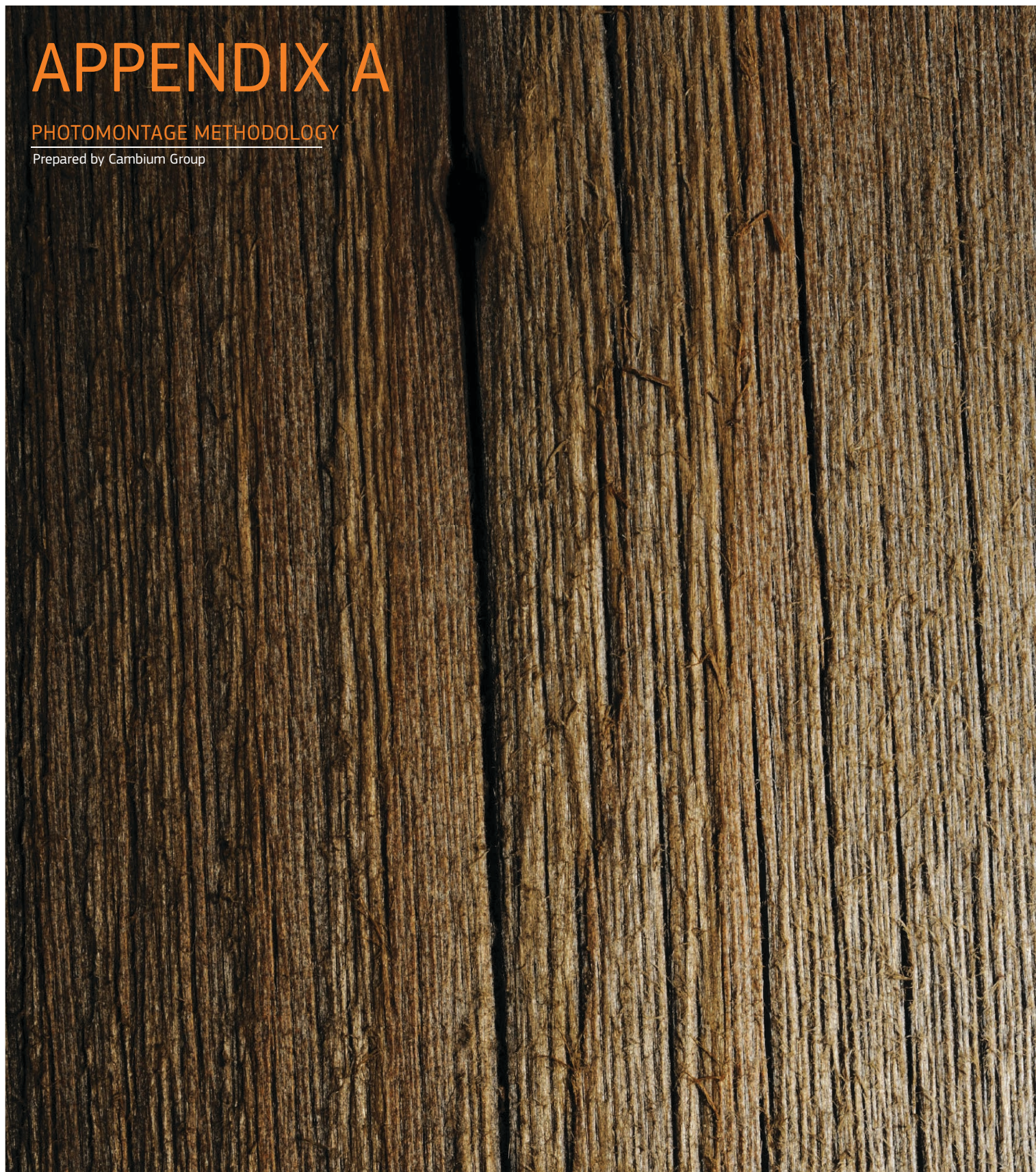
View point reference	0580CG/0441U
Date and time	24/08/2020 14:15
Camera	Nikon D800 full frame DSLR
Focal length	24mm
Camera RL	16.47m
Camera coordinates	333950.039, 6249405.496
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115

Source: BVN (2021), SHoP Architects (2021), Urbis (2020), CMS Surveyors (2020), Cambium Group (2021).

APPENDIX A

PHOTOMONTAGE METHODOLOGY

Prepared by Cambium Group



PHOTOMONTAGE METHODOLOGY

Project	Atlassian Central 8-10 Lee Steet, Haymarket		
Project number	031202		
Project manager	Avenor	Landscape	ASPECT Studios
Photography	Cambium Group	Surveyor	CMS Surveyors
Architect	BVN/SHoP Architects	Photomontage	Cambium Group

Cambium Group was engaged to prepare certified photomontages for the proposed Atlassian Central development located at 8-10 Lee Street, Haymarket. Under instruction from Urbis, Cambium Group prepared photomontages in accordance with the Land and Environment Court of New South Wales' policy relating to the use of photomontages proposed to be relied on as or as part of expert evidence in Class 1 appeals.

The methodology used for the production of the photomontages and technical specifications are described in the following steps.

STEP 1

PHOTOGRAPHY

- 13 photographs were captured from selected viewpoint locations determined by Urbis using a full frame DSLR camera using a tripod with a measured lens height of 1.5m above ground level. 12 viewpoints were captured using a 35mm focal length and 1 viewpoint was captured using a 24mm focal length.
- Camera locations were then physically marked and photographed and camera lens height above ground level was recorded.

STEP 2

WIRE FRAME CALIBRATION

- Photography captured in STEP 1 was assessed and key features within each of the photographs were annotated with survey markers and provided to CMS Surveyors for site survey to enable accurate calibration of physical and virtual cameras.

STEP 3

SURVEY

- CMS Surveyors surveyed 13 viewpoint camera locations and associated survey markers identified in STEP 2. Survey data was provided to Cambium Group in dwg format along with a corresponding report including tabulated AHD origin point ID and RL's, eastings, northings and adopted AHD RL's.
- Cambium Group added a measured camera lens height of 1.5m above ground to each camera viewpoint RL.

STEP 4

MODELLING

- BVN/SHoP Architects provided several 3D models including 1) detailed model, 2) massing model and 3) permissible building envelopes in FBX format to Cambium Group.
- The 3D model was referenced to the project survey prepared by LTS Lockley surveyors using 3D StudioMax software.
- Materials and finishes were applied to the 3D model.
- Landscaping was added based on plans supplied by ASPECT Studios.

STEP 5

PHOTOMONTAGE

- Camera matching was undertaken using survey data captured by CMS Surveyors and calibrated with corresponding features within the photograph.
- A sunlight system was established for the time and date of each viewpoint using VRAY software.
- Survey markers were rendered and illustrated.
- Final views were rendered with materials and finishes.
- The final rendering was then edited using photoshop to mask foreground features as required.
- All final images were exported as high resolution JPGs and referenced to Adobe Indesign and published as a high resolution PDF.

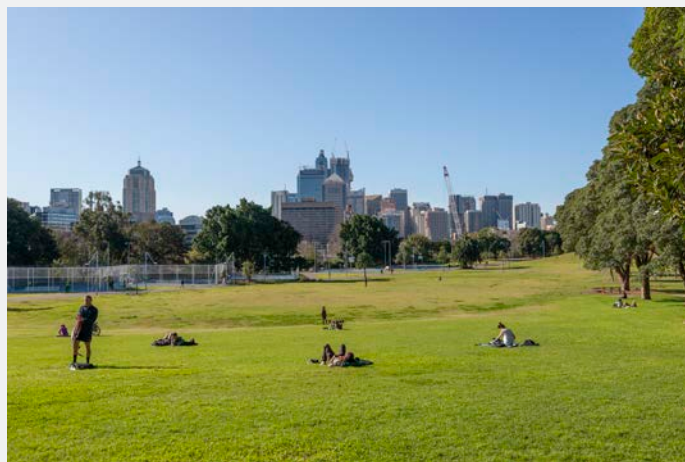
STEP 6

PHOTOMONTAGE CERTIFICATION

- Survey markers were rendered onto the viewpoint photography and provided to CMS Surveyors for review and verification. A survey verification statement was prepared and submitted to Cambium Group.



Location	Intersection of Foveaux and Elizabeth Streets
View point reference	0513CG/0019U
Date and time	24/08/2020 13:04
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	20.08m
Camera coordinates	334321.365, 6249307.585
Datum of levels	AHD
Origin of levels	PM150303
Adopted value	RL 14.490



Location	Prince Alfred Park
View point reference	0645CG/0034U
Date and time	24/08/2020 15:00
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	31.41m
Camera coordinates	333946.178, 6248692.557
Datum of levels	AHD
Origin of levels	PM178804
Adopted value	RL 25.492



Location	Quay Street
View point reference	0617CG/0079U
Date and time	24/08/2020 14:32
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	15.2m
Camera coordinates	333879.473, 6249450.775
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115



Location	Corner of Valentine and George Streets
View point reference	0607CG/0083U
Date and time	24/08/2020 14:25
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	14.22m
Camera coordinates	333938.767, 6249473.694
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115



Location	Corner of Pitt and Liverpool Streets
View point reference	0526CG/0418U
Date and time	24/08/2020 13:30
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	19.01m
Camera coordinates	334249.646, 6250061.460
Datum of levels	AHD
Origin of levels	PM40206
Adopted value	RL17.701



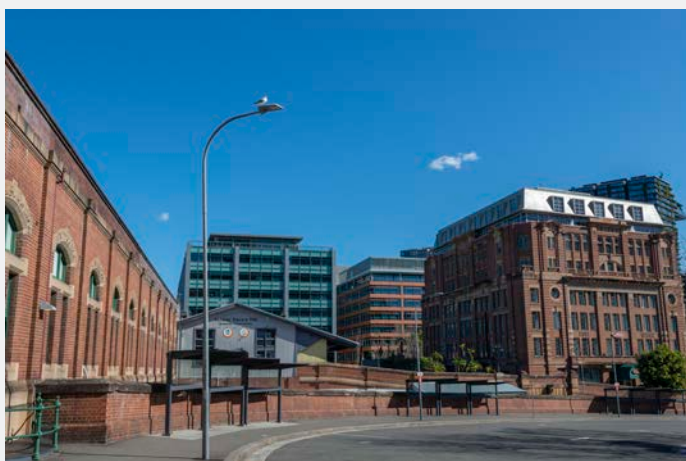
Location	Corner of Wentworth Street and Wemyss Lane
View point reference	0517CG/0419U
Date and time	24/08/2020 13:20
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	32.71m
Camera coordinates	334634.799, 6249995.384
Datum of levels	AHD
Origin of levels	GPS RTK MEASUREMENT
Adopted value	RL 34.216



Location	Broadway adjacent to Kensington Street
View point reference	0628CG/0449U
Date and time	24/08/2020 14:43
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	18.44m
Camera coordinates	333698.760, 6249224.146
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115



Location	Corner of Cleveland and Regent Streets
View point reference	0633CG/0454U
Date and time	24/08/2020 14:53
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	28.94m
Camera coordinates	333667.209, 6248714.555
Datum of levels	AHD
Origin of levels	GPS RTK MEASUREMENT
Adopted value	RL 27.633



Location	Central Station west entry
View point reference	0563CG/0098U
Date and time	24/08/2020 14:08
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	22.04m
Camera coordinates	334029.006, 6249360.527
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115



Location	Belmore Park
View point reference	0540CG/0424U
Date and time	24/08/2020 13:47
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	14.29m
Camera coordinates	334202.380, 6249542.671
Datum of levels	AHD
Origin of levels	PM150304
Adopted value	RL 13.022



Location	Corner of Pitt and Hay Streets
View point reference	0529CG/0430U
Date and time	24/08/2020 13:39
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	8.28m
Camera coordinates	334177.873, 6249703.952
Datum of levels	AHD
Origin of levels	PM150268
Adopted value	RL 6.611



Location	Corner of Pitt and Barlow Streets
View point reference	0547CG/0433U
Date and time	24/08/2020 13:57
Camera	Nikon D800 full frame DSLR
Focal length	35mm
Camera RL	11.07m
Camera coordinates	334115.654, 6249578.122
Datum of levels	AHD
Origin of levels	PM150268
Adopted value	RL 6.611



Location	Apex of Pitt and George Streets
View point reference	0580CG/0441U
Date and time	24/08/2020 14:15
Camera	Nikon D800 full frame DSLR
Focal length	24mm
Camera RL	16.47m
Camera coordinates	333950.039, 6249405.496
Datum of levels	AHD
Origin of levels	SSM168140
Adopted value	RL 16.115

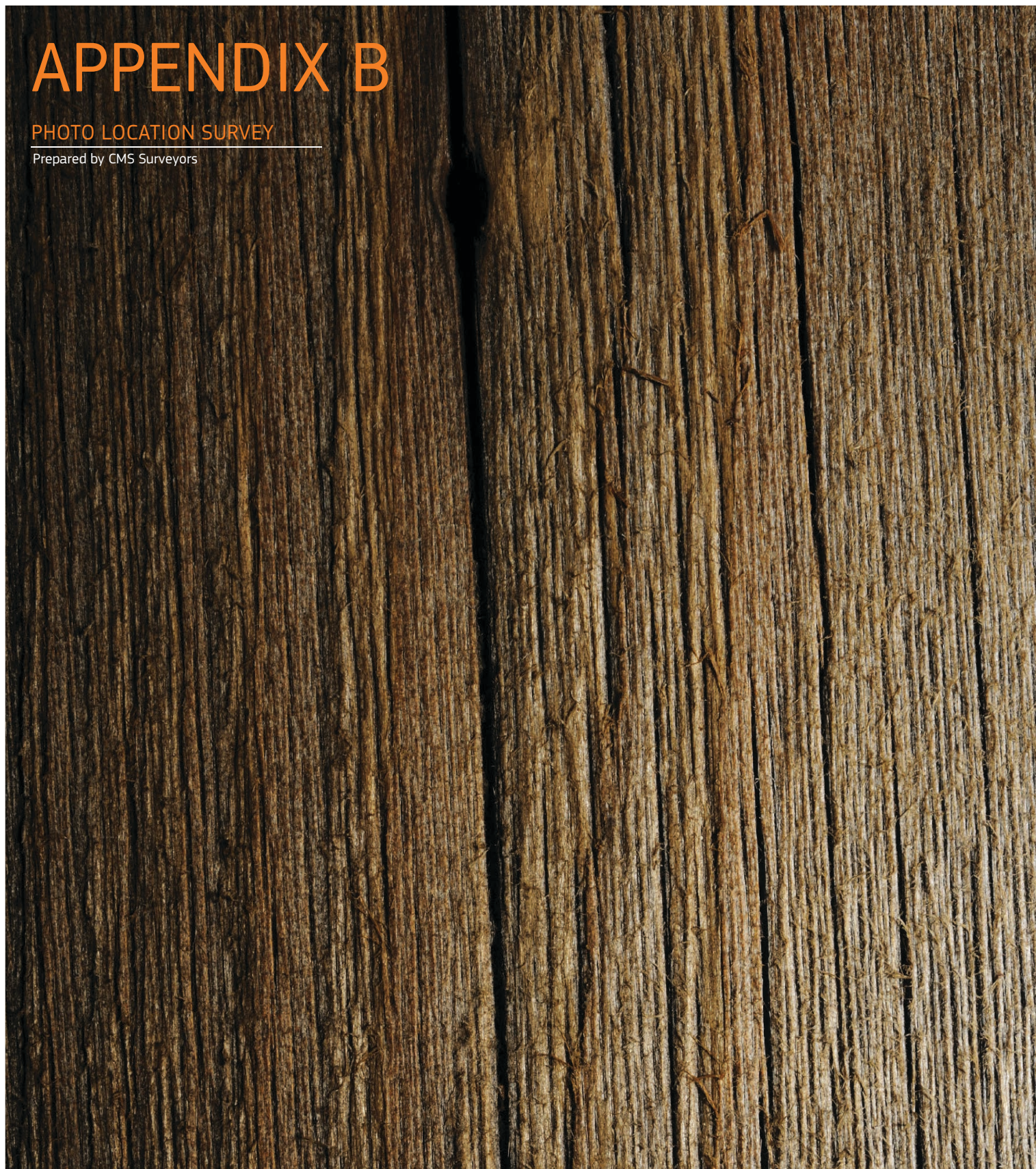
Adjusted camera lens RL's

Cambium photo reference	Urbis photo reference	Location	Viewpoint ground RL (AHD)	Camera height above ground (m)	Camera lens RL (AHD)
0513	0019	Corner Foveaux and Elizabeth Street	18.58	1.5	20.08
0645	0034	Prince Alfred Park	29.91	1.5	31.41
0617	0079	Quay Street	13.7	1.5	15.2
0607	0083	Corner George and Valentine Street	12.72	1.5	14.22
0526	0418	Pitt and Liverpool Street	17.51	1.5	19.01
0517	0419	Wentworth and Wemyss Lane	31.21	1.5	32.71
0628	0449	Broadway adjacent to Kensington Street	16.94	1.5	18.44
0633	0454	Corner Cleveland and Regent Street	27.44	1.5	28.94
0563	0098	Central Station west entry	20.54	1.5	22.04
0540	0424	Belmore Park	12.79	1.5	14.29
0529	0430	Pitt and Hay Street	6.78	1.5	8.28
0547	0433	Corner Pitt and Barlow Street	9.57	1.5	11.07
0580	0441	Apex of Pitt and George Street	14.97	1.5	16.47

APPENDIX B

PHOTO LOCATION SURVEY

Prepared by CMS Surveyors



Our Ref: 19618
Date: 17/9/2020

Cambium Group Pty Ltd
PO Box 349
COLLARROY BEACH NSW 2097

Dear Sir or Madam,

**RE: Survey Services for Photomontage at
No 8-10 Lee Street, Haymarket 2000**

This survey verification statement responds to the preparation of photomontages that are intended to be relied on or as part of expert evidence in Class 1 appeals in the New South Wales Land and Environment Court (LEC).

I understand that it is a LEC requirement that all photomontages are supported by sufficient survey data to assist with calibration of virtual and physical cameras. I confirm that we have provided surveyed data points of physical features identified by Cambium Group using total station surveying and GPS approved methods.

We have prepared a report with the location and reduced levels of these points dated 28-08-20, forming Appendix 1 of this letter.

The accuracy of the levels completed by the survey are within $\pm 0.1\text{m}$.

Should you have any queries please do not hesitate to contact me.

Yours faithfully,

CMS Surveyors Pty Limited



Stephen R Emery
Registered Land Surveyor

APPENDIX 1

CMS Surveyors Pty Limited

A.B.N. 79 096 240 201
LAND SURVEYING, PLANNING & DEVELOPMENT CONSULTANTS



Page 1 of 5

Date: 28-08-2020
Our Ref: 19618 Photo Locations

Cambium group Pty Ltd
PO Box 349 Collaroy Beach
NSW 2097

Dear Mr. Derek Mascarenhas,

RE: PHOTO LOCATIONS – CENTRAL STATION

As requested, we have attended site and measured the Co-ordinates and Elevation of the photo locations for Lee Street, Haymarket NSW for the preparation of photo montages.

Co-ordinate's are MGA 56 (**GDA 94**) and elevation to Australian Height datum (AHD).

Measurements were taken using theodolite measurement and SCIMS coordinates and GNSS measurements. Origin of survey marks adopted are as follows;

PM40206, PM53243, PM147015, PM150140, PM150303, PM150304, PM178804, PM150230, PM150243, PM150268, PM150273, SSM168140

DWG of locations has also been supplied.

Point Number	Easting	Northing	Reduced Level (RL)	Photo Point
10	334249.646	6250061.460	Ground RL. 17.51	Photo 418
11	334634.799	6249995.384	Ground RL. 31.21	Photo 419
12	334202.380	6249542.671	Ground RL. 12.79	Photo 424
13	334177.873	6249703.952	Ground RL. 6.78	Photo 430
14	334115.654	6249578.122	Ground RL. 9.57	Photo 433
15	333938.767	6249473.694	Ground RL. 12.72	Photo 83
16	333950.039	6249405.496	Ground RL. 14.97	Photo 441
17	333879.473	6249450.775	Ground RL. 13.70	Photo 79
18	334029.006	6249360.527	Ground RL. 20.54	Photo 98
19	333698.760	6249224.146	Ground RL. 16.94	Photo 449
20	333667.209	6248714.555	Ground RL. 27.44	Photo 454
21	333946.178	6248692.557	Ground RL. 29.91	Photo 34
22	334321.365	6249307.585	Ground RL. 18.58	Photo 19
38	334083.783	6249448.509	76.38	Top of wall
100	334231.050	6250038.459	23.82	Column
101	334221.209	6249993.540	28.45	Building
102	334243.295	6250022.293	26.54	Light pole

Point Number	Easting	Northing	Reduced Level (RL)	Photo Point
103	334233.352	6249976.445	25.71	Light pole
104	334204.393	6249836.186	38.66	Sign
105	334596.948	6249973.460	33.10	Awning
106	334559.488	6249920.105	30.43	Top of wall
108	334568.163	6249933.928	63.01	Top of wall
109	334531.156	6249851.791	48.90	PAR
110	334626.356	6249973.924	33.34	Sign
111	334571.437	6249893.750	28.73	Sign
113	334155.457	6249426.176	45.72	Top of wall
114	334152.071	6249428.313	45.73	Top of wall
115	334092.652	6249442.985	76.40	Top of wall
116	334183.540	6249525.116	18.09	Light pole
117	334159.988	6249516.529	22.82	Light pole
118	334153.380	6249667.224	6.78	Post
119	334179.581	6249657.515	10.52	Top of wall
120	334098.994	6249526.052	15.74	Traffic light
121	334115.576	6249525.764	20.48	Top of wall
122	334097.953	6249497.576	21.51	Top of wall
123	334073.145	6249495.871	23.40	Light pole
124	333948.721	6249429.279	17.03	Sign
126	333914.593	6249314.176	49.48	Roof
127	333940.997	6249305.661	49.49	Roof
128	333907.643	6249302.597	48.41	Roof
129	333895.727	6249429.423	19.96	Awning
132	333990.058	6249300.660	29.19	Roof ridge
134	333975.317	6249289.542	29.49	Chimney
135	333961.618	6249237.472	47.94	Building
136	333932.890	6249252.128	47.96	Building
137	333798.200	6249293.400	39.44	Building
138	333807.457	6249260.813	47.75	Building
139	333807.783	6249259.860	61.37	Sign
140	333759.442	6249299.544	65.51	Building
141	333696.953	6248735.612	29.45	Sign
142	333670.454	6248760.521	29.60	Sign
143	333697.409	6248819.234	30.48	Top of wall
144	333691.208	6248767.510	29.27	Top of wall
146	333690.256	6248785.734	34.78	Light pole
147	333694.162	6248784.389	32.37	Sign
148	333976.513	6248847.641	29.97	Light pole
149	333967.096	6248836.889	29.77	Light pole
150	333955.944	6248829.465	29.68	Light pole
151	333946.315	6248817.958	29.67	Light pole

Point Number	Easting	Northing	Reduced Level (RL)	Photo Point
152	333926.114	6248797.451	30.06	Light pole
153	333934.821	6248809.291	29.81	Light pole
154	334296.524	6249317.091	30.26	Light pole
155	334276.683	6249308.964	24.87	Building
156	334296.934	6249299.845	31.19	Light pole
157	334267.186	6249293.826	24.55	Top of wall

The height of camera is 1.5m.

Note: This should be added to the supplied RL of each corresponding photo location.

CMS Surveyors Pty Limited

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Page 4 of 5

Origin of view points

Point number	Easting	Northing	RL	Descriptions	Adopted Permanent Marks for MGA & AHD	Adopted AHD RL
10	334249.646	6250061.46	17.51	Photo 418	PM40206, PM147015	17.701
11	334634.799	6249995.384	31.21	Photo 419	PM150140, GPS RTK MEASUREMENT	34.216
12	334202.380	6249542.671	12.79	Photo 424	PM150273, PM150304	13.022
13	334177.873	6249703.952	6.78	Photo 430	PM150268, PM150273	6.611
14	334115.654	6249578.122	9.57	Photo 433	PM150268, PM150273	6.611
15	333938.767	6249473.694	12.72	Photo 83	PM150243, SSM168140	16.115
16	333950.039	6249405.496	14.97	Photo 441	PM150243, SSM168140	16.115
17	333879.473	6249450.775	13.7	Photo 79	PM150243, SSM168140	16.115
18	334029.006	6249360.527	20.54	Photo 98	PM150243, SSM168140	16.115
19	333698.760	6249224.146	16.94	Photo 449	PM150243, SSM168140	16.115
20	333667.209	6248714.555	27.44	Photo 454	GPS RTK MEASUREMENT	27.633
21	333946.178	6248692.557	29.91	Photo 34	PM178804, GPS RTK MEASUREMENT	25.492
22	334321.365	6249307.585	18.58	Photo 19	PM53243, PM150303	14.590

Note: AHD origins are derived from Red coloured PM & RTK Measurements



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LAND SURVEYING, PLANNING & DEVELOPMENT CONSULTANTS



Page 5 of 5



Yours faithfully,

CMS Surveyors Pty Limited

Stephen R Emery
Registered Land Surveyor



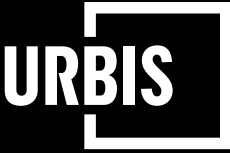
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APPENDIX C

FIRST NATIONS ENGAGEMENT SUMMARY REPORT



ATLASSIAN HEADQUARTERS, CENTRAL

First Nations Engagement Report +
Related Advice

Prepared for Atlassian
31 May 2021



COX INALL RIDGEWAY



PURPOSE

This report is dated **31 May 2021** and incorporates information and events up to that date only and excludes any information arising, or event occurring, after that date which may affect any opinions or recommendations reflected in Cox Inall Ridgeway's (CIR) report. CIR prepared this report on the instructions, and for the benefit only, of **Atlassian** (Instructing Party) and related design team entities for the purpose of the **Atlassian Headquarters Central Development** (Purpose) and not for any other purpose or use.

This report is a summary of First Nations community feedback collected for the purposes of informing the Designing with Country Framework and approach for Atlassian Headquarters, Central. Community feedback resulted in many cultural, conceptual, and design considerations and suggestions that may help inform future project development and design planning. As this report regularly references the Designing with Country Framework, it is recommended that this document is consulted prior to reading this report.

While views presented herein are not intended to be reflective of all Gadigal and First Nations communities in Sydney, it is hoped such views may benefit design team members as they progress with detailed design planning for the development.

CIR have made all reasonable inquiries that it believes is necessary in preparing this report, but it cannot be certain that all information material to the preparation of this report has been provided as there may be information that is not publicly or culturally available at the time of inquiry. CIR notes the importance of continued and ongoing engagement to ensure First Nations perspectives are embedded through the lifecycle of any project.

This report has been prepared with due care and diligence by CIR and the statements, opinions, recommendations, and advice given by CIR in this report are given in good faith and in the belief on reasonable grounds that such statements and opinions are correct and not misleading.

The report has been prepared with consideration of the following potential audiences:

- Atlassian
- BVN Architecture
- SHoP Architects
- ASPECT Studios
- Urbis
- Freeman Ryan Design
- Amanda Sharrad
- Büro North
- Department of Planning, Industry and Environment
- Government Architect NSW
- Generate Property Group

The sharing of any cultural knowledge or ICIP rights owned by First Nations stakeholders during this project remains vested with these stakeholders. CIR acknowledges and agrees that no ICIP rights are assigned to itself, the Instructing Party, or other project entity.

Cox Inall Ridgeway team members responsible for delivering this project were:

General Manager	Yatu Widders Hunt
Project Manager and Senior Consultant	Nick Doyle
Senior Consultant	Tiernan Campbell-O'Brien
Consultant	Grace Harding
Senior Research Manager	Julia Martignoni

Cox Inall Ridgeway acknowledges the Traditional Owners of the lands where we stand, work, and live across Australia.

We pay our respects to First Nations Elders past and present, and thank them for their past and continuing care and custodianship of land, sea, culture, and community.



CONTENTS

About this Report	4
Project Background	6
Atlassian Headquarters in a Gadigal context	9
First Nations Community Feedback – Designing with Country Framework	11
Landscape Architecture	30
Heritage Interpretation Strategy	33
Wayfinding & Signage	36
Public Art Strategy	38
‘Themes’ for Cross-Discipline Design Consideration	41
Ancillary Advice + Other Considerations	48
An Action Plan	57
Appendix A – Strategic Stakeholder Feedback	59
Appendix B – Government Architect NSW Connecting with Country Framework	62

ABOUT THIS REPORT

THIS REPORT REFLECTS FIRST NATIONS COMMUNITY FEEDBACK AND ADVICE ON THE ATCLASSIAN HEADQUARTERS PROJECT FROM DESIGN THROUGH OPERATION. THIS REPORT EXPLORES COMMUNITY COMMENTARY THROUGH THE FOLLOWING LENS

Community feedback – Designing with Country Framework

First Nations stakeholder feedback is explored through three realms:

- Cultural considerations,
- Considerations of Country, and
- Community design suggestions.

Stakeholders provided commentary on materials presented in the Designing with Country Framework. Feedback on the cultural appropriateness, accuracy and representation of Gadigal culture was sought. Stakeholders also provided further considerations and contexts of culture to assist in heritage interpretation and design propositions, noting that the Framework relies on community knowledge to further develop its approach.

Recommendations for ongoing engagement and opportunities for First Nations peoples through the project

Stakeholders were asked for advice and suggestions to facilitate ongoing and future engagement of Aboriginal stakeholders. Stakeholders provided commentary that may be beneficial in developing future strategies for Atlassian to achieve such outcomes, through both project and organizational perspectives. Such information and recommendations may also be of interest to other design team members, especially with reference to Government Architect NSW's (GANSW) Connecting with Country Framework.

Community feedback – other project design teams

A robust and considered Connecting with Country approach recognizes the importance of recognizing and listening to Country through multiple design propositions. Whether asked directly or not, community members provided feedback and insights that are likely to benefit or inform the:

- Landscape design,
- Public art strategy,
- Wayfinding and signage strategy, and
- Heritage interpretation strategy.

Relevant feedback for the design team's consideration is explored below in this report.

GANSW Connecting with Country Framework

In the pilot year of GANSW's Connecting with Country Framework, there is an increased expectation to acknowledge and include Aboriginal culture, perspectives, and Country in built environment projects. As a state significant development with an established Designing with Country Framework, Atlassian Headquarters provides the foundation to demonstrate best practice design and approaches in this space. GANSW's Framework outlines seven principles that projects are expected to demonstrate commitments to. Where relevant, CIR has mapped out potential project commitments aligned to these principles, located at **Appendix B**.

PROJECT BACKGROUND

ATLASSIAN'S HEADQUARTERS AT CENTRAL IS A STATE SIGNIFICANT DEVELOPMENT THAT WILL REVITALISE AND RENEW THE WESTERN GATEWAY SUB PRECINCT

OVERVIEW OF THE PROJECT

The Atlassian Central project will redevelop the former Inwards Parcel Shed area at 8 – 10 Lee Street, Haymarket (next to Sydney's Central station) into a multi-purpose commercial and hotel development which will be Atlassian's Australian headquarters. The project falls within the Western Gateway Sub Precinct and the NSW Government's broader plans to revitalise the Central area through the development of an Innovation and Technology Hub (Technology Precinct) of which Atlassian's Headquarters will be the centrepiece.

The project area is located on the Traditional Lands of the Gadigal people of the Eora Nation and holds significant values to both Aboriginal and non-Aboriginal people, including social, cultural, and commercial values. The project is being assessed as a State Significant Development (SSD) by the NSW Department of Planning, Industry and Environment (DPIE). The application for SSD, along with the Environmental Impact Statement and accompanying documents were recently on public exhibition and closed on 3 February 2021. At this stage, submissions are being considered before an assessment is handed down by DPIE.

CIR understands the importance of the Atlassian Development in building an innovation ecosystem which will manifest into the overall Technology Precinct at Central. Due to the significance of this project, and the place it will hold in Sydney, we understand the importance of this development in holding domestic and international interest, and of being inclusive and representative of a wide range of users and stakeholders. With the Central Precinct holding significant cultural, historic, and heritage events and memories to Australia's First Nations people, we also understand the need for First Nations input into this development is a key focus in the early design stage and process.

Key to achieving this input is through facilitating appropriate and genuine community consultation. The core values driving the development reflects Atlassian's key principles of sustainability, diversity, honesty, engagement, and respect for heritage and Country.

Atlassian engaged CIR to provide services relating to Aboriginal engagement and community consultation for the Atlassian Development.

CIR's role is to facilitate the inclusion of Aboriginal perspectives into the planning, design, construction, and operational phases of the project.

Initial community consultation commenced March 2021, and concluded May 2021.

CIR's KEY PROJECT STAGES

Inception meeting with design teams, including documents review

Research, stakeholder mapping, and engagement planning

Facilitating community engagement

Presentation to design teams and summary reporting

COX INALL RIDGEWAY WERE ENGAGED TO FACILITATE FIRST NATIONS COMMUNITY CONSULTATION TO TEST THE DESIGNING WITH COUNTRY FRAMEWORK

ENGAGEMENT APPROACH – TWO KEY FOCUS AREAS

Testing with Designing with Country Framework and other project design approaches

The Designing with Country Framework (the Framework) and approach developed by BVN was tested with First Nations stakeholders and community members to affirm the current approach. The primary focus of this was gaining advice and insights in embedding local knowledge into the Framework on how Country and cultural values of the project site could be better reflected and celebrated in the design. Stakeholders were also asked for feedback on other design disciplines and project team approaches, including landscape design, public art, and heritage interpretation. It is noted that at time of writing, the wayfinding strategy and concept is currently being developed.

General stakeholder feedback

First Nations stakeholders were also consulted to obtain general feedback and insights concerning the project. There was a particular focus on identifying and exploring future opportunities for First Nations peoples and perspectives throughout the project from design planning through operation. Stakeholders were explicitly asked about advice and recommendations in relation to:

- Ongoing employment opportunities for First Nations peoples throughout the project,
- Opportunities for procurement of First Nations services and businesses throughout the project, and
- Strategies to ensure that First Nations perspectives were anchored in the Designing with Country Framework.

SEVERAL KEY STAKEHOLDER GROUPS WERE ENGAGED

Stakeholder types	Purpose
Metropolitan Local Aboriginal Land Council	Testing the Framework and the cultural direction of the approach and other design concepts, noting that Metro LALC has cultural authority in representing community members and interests in Sydney
Gadigal and local community Elders	Understanding cultural values attached to the project site and Precinct, testing the cultural ‘appropriateness’ of the Framework, exploring recommendations for design interpretations, exploring strategies for ongoing engagement throughout the project
Museums and Galleries NSW	Testing all design concepts, public art strategy, and recommendations for anchoring design approaches in a Gadigal context
Community members	Testing design concepts in addition to exploring strategies to ensure the Precinct is a welcoming place for all First Nations people
Aboriginal archaeologist and anthropologist	Testing the Framework and other design concepts from a specific Aboriginal perspective – detailed advice from this stakeholder can be found at Appendix A
Indigenous digital businesses	Exploring trends in the Indigenous digital and tech sector and identifying opportunities for involvement in the project

DOCUMENTS REVIEW

CIR developed consultation materials and collateral based on the following documents and strategies:

- Designing with Country – Opportunities (BVN)
- Designing with Country – SSDA (BVN)
- Designing with Country – Framework (BVN)
- Landscape State Significant Development Application 2.0 (ASPECT Studios)
- Heritage Interpretation Presentation (Freeman Ryan Design)
- Public Art Strategy (Amanda Sharrad)
- Aboriginal Cultural Heritage Assessment (Urbis)
- Design Competition Brief (Urbis)

ATLASSIAN HEADQUARTERS IN A GADIGAL CONTEXT

THE CONNECTING WITH COUNTRY SPACE IS A 'BUSY ONE'

Connecting with Country Framework – A Pilot Year

As this is a pilot year for the Connecting with Country Framework from Government Architect NSW (GANSW), the way in which designers, developers, and proponents apply the Framework and its principles will be of immense interest to GANSW. From CIR's experience in this space, it is evident that a strong approach to Connecting with Country is ensuring all design team members commit to a process of continual learning and reflecting. Where appropriate and possible, projects should also commit to sharing any learnings with GANSW.

Generally, part of the learning process concerns listening and receiving active feedback from Aboriginal Traditional Owners, Knowledge Holders, and other stakeholders to better understand what 'good practice' looks like, which can inform the development of design team concepts and approaches. Some key reflection areas include:

- Exploring good practice models of embedding Aboriginal governance at all stages of a project,
- How best to create genuine 'two-way communication' models with Aboriginal stakeholders, and
- How to consider future needs and ongoing benefits throughout the project to 'set it up' to deliver on these commitments.

There are many projects in the Sydney market at present where opportunities for cross-learnings may appear. Some of these projects are presented here.

Snapshot – Central Precinct Renewal Project

A NSW Government initiative which aims to renew 24 hectares of Government-owned land in and around Central Station. The project presents an opportunity to reinvigorate the Central Precinct for the next generation through urban renewal. It includes Central Station, the broader transport interchange and its place within, connections to, and revitalisation of the surrounding area. The renewal will guide the future evolution of the site, balancing precinct, transport, public spaces, development, heritage conservation and built-form requirements to foster high-quality, integrated urban renewal and transport outcomes. Central Precinct developers include Transport for NSW, Atlassian, TOGA, and Dexus-Frasers.

Snapshot – Redfern North Eveleigh Precinct Renewal

The NSW Government is transforming the Redfern North Eveleigh Precinct into a great new place for Sydney. Development in the precinct will enable the jobs of the future, provide housing, and create new open spaces and places for people to socialise. The renewal aims to create a place that celebrates the rich industrial, Aboriginal and creative roots of the precinct, and where everyone feels welcome both day and night. The project will transform 10 hectares of underused land south of Redfern Station into a new and vibrant place for the community. The renewal is being led by Transport for NSW.

Redfern is a highly significant place for Aboriginal people and is anticipated to create immense interest from all stakeholders.

Snapshot – Circular Quay Renewal Project

With 64 million public and active transport trips to and from the area, Circular Quay is a critical transport interchange in the heart of Sydney. It is also one of Australia's most visited destinations and a major contributor to Australia's tourist economy. While Circular Quay is considered as Australia's waterfront to the world, it is tired and in need of renewal. Its public spaces do not meet the expectations of customers or the standards of a global city like Sydney. Its infrastructure is ageing and costly to maintain; and won't support future demand for services. Being led by Transport for NSW, the renewal aims to re-inject life back into the area, enhance public spaces and accessible transportation, and increase customer experience.

Opportunities for proponents in the Connecting with Country Space

These projects are all on Gadigal land. From an Aboriginal worldview and concept of space, these places are not disconnected. Song lines, Aboriginal highways, culture, heritage, stories, lore, and history mapped across these sites connect them to each other. We have now reached a level of cultural maturity where conversations through the built environment can be facilitated. This presents opportunities for all proponents through the following considerations:

- How can these projects be considered in the context of a Sydney-wide renewal, with Country as an anchor?
- What stories and design concepts can be shared and continued across projects? What stories and parts of culture are site-specific?

FIRST NATIONS COMMUNITY FEEDBACK – DESIGNING WITH COUNTRY FRAMEWORK

COMMON FEEDBACK

FIRST NATIONS COMMUNITY MEMBERS WIDELY ENDORSED THE PROJECT APPROACH

While all stakeholders noted that the approach to including Country and culture within the project and design propositions required some further consideration and knowledge, there was a shared perspective from the community that the project approach and thinking to date demonstrates a strong foundation for cultural inclusion. Common feedback concerning the strengths of the Framework and project approach have been distilled into key insights below.

KEY STRENGTHS OF THE FRAMEWORK AND PROJECT APPROACH

The strong and well-research Designing with Country Framework was considered a highlight by stakeholders. All stakeholders asserted the Framework demonstrated that in-depth research had been undertaken to ensure an understanding of Country was threaded throughout the project, with an expectation that this will flow through to other design teams.

Stakeholders reflected positively on the significant inclusion of native flora, and further noted how important landscape design in restoring and celebrating a connection to Country. Stakeholders affirmed that it is difficult to delineate between Designing with Country and landscape design given the implicit relationship between Country and the natural environment. CIR heard positive responses to the proposed landscape architecture, which is explored further in this report.

The Designing with Country Framework was considered a largely culturally appropriate approach and concept for the project. All stakeholders reflected on the maturity in the development and design sectors in moving beyond 'go-to' ways of exploring Country through murals and yarning circles. It was agreed that 'micro studies' of Country at the project site enable design team members to develop 'macro design opportunities', and it was recommended that each design discipline undertake further research to deepen their own understanding of Country and culture at the site.

The colour palette and matrix was highly regarded. CIR heard that the colour palette reflected inspiration drawn from the natural environment, with particular praise given to coastal and shell middens. The flora inspiration was considered the most appropriate with reference to endemic and native appropriateness.

Stakeholders report that the project was exciting, with immense opportunity to celebrate culture through approach and scale not yet seen in central Sydney. A Gadigal Elder who was consulted for this project noted that, *'this is obviously going to be a remarkable building, but our culture is remarkable, too. Hopefully, they can meet in the middle and make something special.'*

PUBLIC REALM

PUBLIC REALM – CULTURAL CONSIDERATIONS

Below is some commentary on what First Nations stakeholders considered to be the key cultural considerations pertaining to the proposed approach and design concepts for the Public Realm.

KEY CONSIDERATIONS OF CULTURE

Water and hydrology. The historical waterways, which have been mapped in the Framework, should somehow be integrated into the design of the site. Due to the importance of water in providing sources of food, water, and recreation, stakeholders noted that how significant water was (and is) to Aboriginal culture should be explored through design propositions. CIR also heard that there should be a continued representation of water throughout the development, including symmetry of storytelling at the Public Realm, Tower, and Roof Top levels.

Material use. CIR heard conflicting commentary on use of materials and geology throughout the Public Realm, particularly in relation to sandstone. Several stakeholders recognised sandstone as an important material that was used by Aboriginal people for shelter in inclement weather pre-colonisation. Sandstone caves were often occupied by Aboriginal people during storms and periods of heavy rainfall, and they created fire at the mouth of the caves to keep them warm whilst enduring the weather. Dissentingly, some stakeholders noted that if sandstone isn't specific to the project site, then it isn't necessary for this material to be reflected in the design of the space. There is greater commentary on the use of sandstone further in the report.

Flora. Similarly, CIR heard conflicting views about the inclusion of endemic and native flora at the project site. Nearly all stakeholders noted that endemic and native species of flora should be planted to encourage 'returning things to the way they were before' and creating opportunities for birds and insects to return to their natural environment. Conversely, a small handful of stakeholders asserted that there should be a balance between planting endemic species while also caring for and listening to Country through a future lens through considering more robust species of flora. A stakeholder challenged the planting palette and asked, *'Will these plants survive in projected future temperatures and climates?'*

The Public Realm should facilitate an environment that encourages people to gather. It was reported that the Public Realm should provide a space that enables users the opportunity to gather, think, and reflect. Through exploring this concept further, community members believe the Public Realm offers ample opportunities for cultural education through public art, ceremony, ritual, and Indigenous concepts of space. Stakeholders asked, *'if this space encourages people to gather and reflect, what do we want the surrounding environment to turn their minds to? What are we trying to achieve? There is a distinct difference between doing something because it looks nice and doing something because it tells a story and challenges the way people think.'* It was further noted that education should be a key theme running through the design of the Public Realm, with an Elder noting, *'there is such a chance here to educate all people who wander through this space about our culture.'*

History. CIR heard common feedback that history should inform contemporary design, especially as it is anticipated that the Public Realm will receive both purposeful and organic foot traffic. In addition to reflecting and telling stories of important First Nations history and culture in the Public Realm, one stakeholder asserted that *'our history should always be remembered – it will continue to shape us and all future generations.'*

PUBLIC REALM – CONSIDERATIONS OF COUNTRY

Nature

CIR heard that **natural shade** should be prioritised over man-made shade, noting that the inclusion of nature in a largely built environment landscape is key in restoring Country at the project site. There was an ardent suggestion from stakeholders to repurpose any **rocks or geological material** that is removed from the 'motherland' during the excavation. It was suggested that such material may be used for a range of artworks or installations that public users can sit on, socialise, and '*see the continuation of stories.*' It was further heard that as Sydney is a **water town**, Traditional Owners consider water as the '*life-giver*' and the public realm should include references to waterways as a '*reminder of what was in the area that sustained us.*'

Custom

Community members reported a desire for a prominent Welcome to Country or Acknowledgement of Country to be included in the Public Realm. The practice of acknowledging the Traditional Custodians of the land and seeking their permission to enter their territory is an ancient custom of great significance to many First Nations people. Welcomes and Acknowledgments of Country recognise the place of Indigenous people as the first custodians of this land, promotes awareness of the history and culture of Indigenous people and formally acknowledges Indigenous people's ongoing connection to the land. It was reported to CIR that to anchor this project in Country, such cultural customs should be included at the site to reinforce that message that it is Aboriginal land. It was suggested that including a Welcome or Acknowledgment could be done in a way that was exciting, innovative, and respectful. Community suggestions for how this may be achieved is explored further in this report.

The 'Shed Roof'

Stakeholders supported this design and encouraged further investigation with the heritage interpretation consultant to better refine and identify appropriate flora in the planting palette to populate this space. Stakeholders also suggested connecting with Indigenous landscapers (such as Yerrabingin) or local Elders to explore refinement of the planting palette. There was strong support for extensive green roof sitting atop the canopy structure, with community conjecturing the blend of nature and man-made structures allows users of the space to contemplate that man-made structures cannot happen without nature.

Stakeholders reflected positively on the '*intention to use iconic species as well as grasses that react with the wind and evoke a sense of the reminiscence for the past.*' As referenced further in this report, stakeholders recommended creating soundscape opportunities to enable auditory connections to Country, be that through technology or flora that interacts with natural elements to create certain sounds, sensations, and experiences.

CIR has heard common feedback across multiple engagement projects that there are no Aboriginal-owned retail stores on high-end or central streets of Sydney. It was noted that having an Aboriginal-owned retailer or product offerings amongst the generous retail offering in this space would be welcomed by community.

Stakeholders commented that the tiered bleachers that were cocooned by flora, facilitated views over the precinct, and provided access to natural sunlight was an excellent opportunity to allow those sitting in the bleachers to pause and consider Country as they took advantage of the sense of space at the Shed Roof. It was suggested that this provides many opportunities to tell a story at the precinct-level about culture through creative activations and uses of space.

The choice of material was reflected upon positively and stakeholders asserted aspirations for a colour palette that was complementary to Country.

PUBLIC REALM – COMMUNITY DESIGN SUGGESTIONS

Recycle and renew

As previously mentioned in this report, stakeholders reflected on the importance of honouring and respecting the 'motherland' through recycling and breathing new life into rocks and materials sources from the excavation of the project site. It was suggested that such material could be used in a multitude of ways, such as:

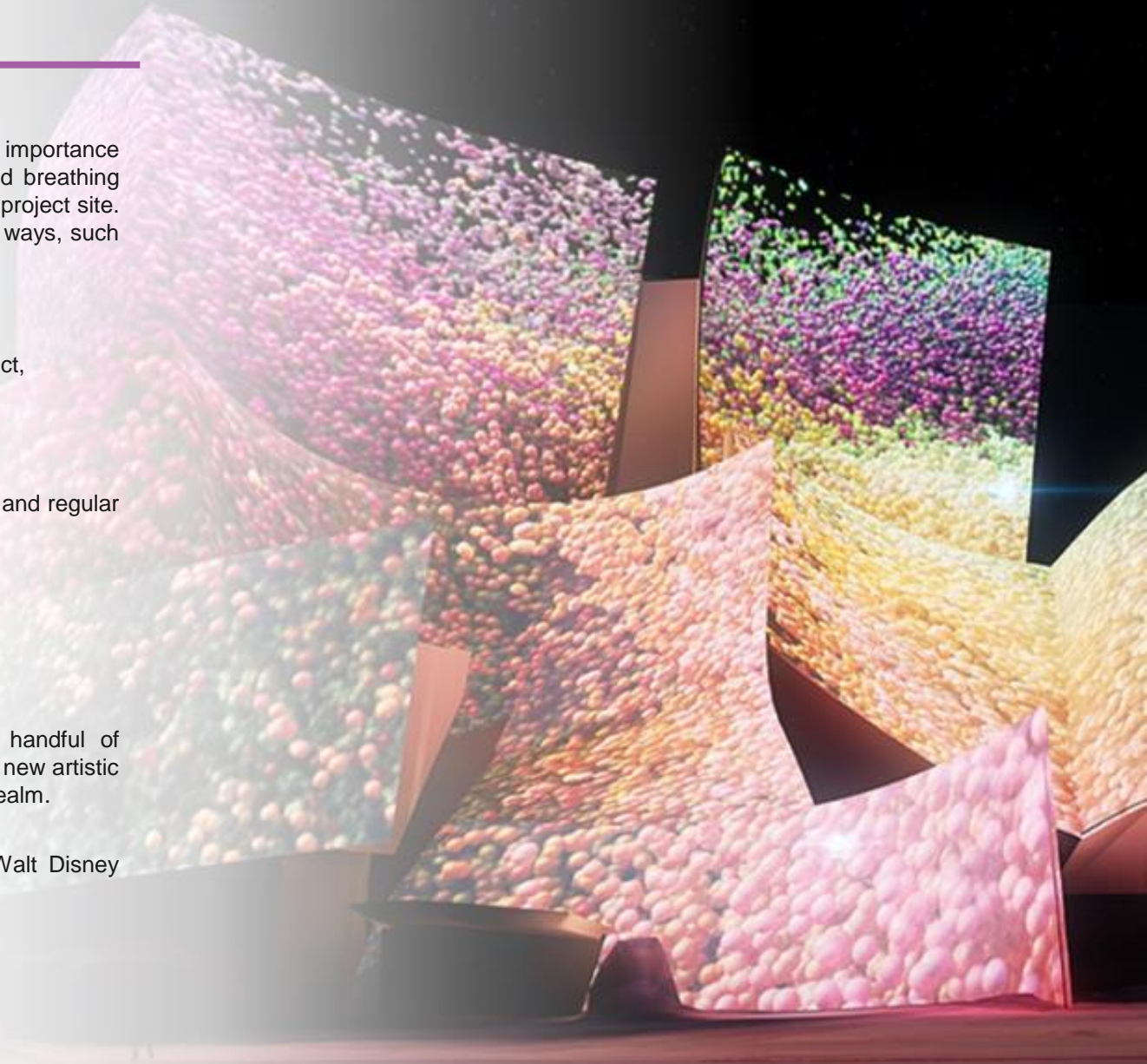
- Projecting First Nations digital artwork onto the materials,
- Commissioning First Nations artist to create rock art for the precinct,
- Creating seating or installations to activate the Public Realm, and
- Embedding materials in and around garden beds.

It was further noted that such ideas provide opportunities for annual and regular use and celebration, including:

- Vivid Sydney,
- National Reconciliation Week, and
- NAIDOC Week.

Stakeholders suggested that the Public Realm could exhibit a handful of different artists on an annually rotating schedule, ensuring fresh and new artistic expression and perspectives are regularly celebrated in the Public Realm.

(**Pictured adjacent** is an example of a digital projection at the Walt Disney Concert Hall in Los Angeles)



PUBLIC REALM – COMMUNITY DESIGN SUGGESTIONS

Welcome to Country

Common feedback called for a precinct-wide Welcome to Country. Noting that plaques embedded into the building or ground is a typically mainstream practice to acknowledge that the building is on Aboriginal land, stakeholders expressed a desire for Atlassian to be more innovative in their approach.

CIR heard that use of a large digital display in the Public Realm could be used to 'house' a permanent Welcome to Country. Not dissimilar to Wellama at Barangaroo Reserve by Alison Page (**pictured below**), such an initiative could anchor the site in Country and affirm to all those who use the precinct that they are on Aboriginal land. CIR hears regular feedback from multiple projects that there is no initiatives such as this at mainstream, thoroughfare precinct around Sydney.

Places such as Sydney Airport, Central Station, and Circular Quay do not have any installations or recognition that their buildings are on Aboriginal land. Stakeholder asserted that a central location (such as Atlassian Headquarters) that is expected to experience large amounts of foot traffic and tourism provides an excellent platform for an engaging and prominent Welcome to Country.

Undertaking such an initiative would require involvement from local Gadigal Elders, in addition to consideration of Indigenous Cultural Intellectual Property (ICIP) and agreements around using cultural knowledge. If this is an idea that is explored for the precinct, greater research would need to be undertaken.

“

Showcasing an Ancient Aboriginal custom through modern technology would be a great way to embed to our culture into the Tech Precinct.

“

A prominent Welcome to Country on display lets everyone know that they are welcome in this space.



PUBLIC REALM – COMMUNITY DESIGN SUGGESTIONS

Grounding in Country – ‘a nod to fauna’

Elders noted that the building and design concepts lack a visible and spiritual grounding in Country, with one Elder commenting, *‘I really want to see this building anchored in Country, and for it tell all people that this building is on Aboriginal land.’*

Noting that Aboriginal people shared the land with many, many species of fauna throughout time, some of which were sacred to Aboriginal people, some stakeholders suggested including animal tracks or feet-inspired (**pictured bottom right**) designs to physically and spiritually connect the building to Country. Stakeholders noted that the overall impression is that Country is ‘supporting’ or ‘holding up’ the building, which can be explored through various ways. Lorenzo Quinn’s sculpture ‘Support’ (**pictured adjacent**), whilst a message about climate change and Italy’s rising water levels, expresses a representation of an installation ‘supporting’ a building.

Stakeholders noted that the emu, kangaroo, and goanna are especially important and sacred animals in Gadigal culture, noting that the goanna is the totem animal of the Gadigal people. For context, totems connect people on a spiritual level, providing a deeper connectivity and understanding to their Clan, their traditional land and the Dreaming. A totem is a natural object, plant or animal that is inherited by members of a Clan or family as their spiritual emblem. Clan groups have caretaking responsibilities for their totems. Totems define peoples’ roles and responsibilities and their relationships with each other and creation.

It is recommended to consult and engage with Gadigal Elders further if Gadigal totems are proposed to be used in any design concepts.



PUBLIC REALM – COMMUNITY DESIGN SUGGESTIONS

Mini amphitheatre

Stakeholders commented that the Public Realm provides a space that could be activated for public performance. Noting that 'Ritual – Events' is highlighted in the Framework's 'Opportunities Lens', CIR heard that the Public Realm could develop a 'platform for cultural opportunities of ceremony, dance, and song.'

It was suggested that this could be realised in the space through integrating a two or three-stepped mini amphitheatre (example **pictured below**) into the landscape. Stakeholders noted that providing a space that facilitates a sense of occasion, even on a minor scale, tends to organically influence the way people treat that space. A stakeholder reported, *'if a place feels special or ceremonial, people will treat it better and look after it more attentively. When you build on Country in a way that makes it feel special to everyone, you are implicitly caring for Country because people want to take care of it.'*

It was also noted that this space shouldn't be exclusive to Aboriginal culture, but rather a space for all forms of art, culture, ceremony, and song to be celebrated. Stakeholders suggested that a space such as this could be used by Atlassian to host Indigenous dancer and ceremony (such as Bangarra Dance Theatre) if the company has future aspirations to celebrate Indigenous cultural events such as NAIDOC Week.



Mapping of waterways, industrial history and Aboriginal highways

The Framework extensively maps the geographical, political, and cultural environments of Gadigal culture and how they are positioned relative to the project site. Stakeholders expressed a desire for these to be physically reflected in the Public Realm as a means of acknowledging what existed in the past and creating a platform to communicate to present and future generations about how Aboriginal lived and saw the world. A stakeholder noted what, *'Being an Aboriginal person today, and how they explore culture is entirely different to their ancestors. We need to acknowledge the freedom in exploring and expressing culture in a modern context, but it is critical to tell stories of Aboriginal past wherever possible. It enriches culture and history and feeds into the wider story of our First Nations people.'*

It was suggested that there may be opportunities to tell these stories in paving (**pictured adjacent**), noting that activation of floor is commonly overlooked in public spaces.

PUBLIC REALM COMMUNITY DESIGN SUGGESTIONS

Sky Country – an international Indigenous ‘welcome mat’

CIR heard that the story of the Seven Sisters (globally known as the Pleiades Constellation, **pictured top right**) could be told at the Public Realm. The Seven Sisters story isn't Gadigal specific, but rather runs throughout Country across Australia. It is a story associated with women's business and ceremony. This story was suggested as it is shared by Indigenous cultures across the world, with stakeholders noting that including this at the site nods to Atlassian's growth and journey in becoming an international company.

It was suggested that this constellation could be embedded into the ground at the Public Realm through in-grounding lighting (**pictured bottom right**) and act as subtle, nuanced 'welcome mat' to the precinct, noting that all cultures are welcome.

Please refer to **pages 28-29** for further information on Sky Country.



TOWER

TOWER – CULTURAL CONSIDERATIONS

Below is some commentary on what First Nations stakeholders considered to be the key cultural considerations pertaining to the proposed approach and design concepts for the Tower.

KEY CONSIDERATIONS OF CULTURE

Shape and form. Stakeholders, while impressed by the vision for the Tower, noted that the overall shape of the building is a very non-Aboriginal design.

Gendered storytelling. Stakeholders expressed the dominance of male stories and cultural traditions in the Framework. It was recommended that more female stories should be incorporated into the design, as such as stories of Gadigal women who were reported to be highly skilled fisherwomen (such as Barangaroo). It was noted that getting a balance of spirit, energy, and identity is an important part of Aboriginal life and culture in creating harmony.

The ‘Skin Framework’. Community members thought that using culture to inspire architecture through this lens was an interesting cultural concept, but raised concerns that a gendered lens and masculine approach had been applied to the thinking and research behind this design approach. For reference, the ‘Skin Framework’ we refer to can be located in the Designing with Country Framework. Further commentary on each Skin is below.

Skin 1. Several stakeholders expressed concern that this Skin applies an overly masculine lens and reported that they did not ‘see themselves’ in this design concept. All stakeholders noted that tribal scarring is ‘too close to men’s business that is both sacred and culturally sensitive’ and would avoid drawing on cultural ceremonies such as this for design interpretation. An Elder also noted that scarring and skin cutting was ‘*certainly not something you would look forward to!*’

Skin 2. Stakeholders reflected positively on this design concept, but there was a consensus that possum is not the right animal or skin to reference. Based on climate and cultural tradition, kangaroo skin was suggested as a more Gadigal appropriate source of inspiration. Stakeholders noted that kangaroo cloaks were often worn by Gadigal people.

Skin 3. This design concept received wide endorsement from community members, noting that this was the Skin that the stakeholders resonated with most. Stakeholders felt that the cultural inspiration for this skin and the design interpretation of this in its architectural form was an excellent representation of Country. It was also noted that applying an adaptable façade shelter that adjusted in real time in response to the climate was a fascinating realisation of a building working with Country.

TOWER – CONSIDERATIONS OF COUNTRY

Sustainability

All stakeholders responded extremely positively to the environmentally focused approach in the building's design. The design enables a restoration of a landscape presence that is implicit to Country through more landscape area than built environment – a fact that was widely endorsed and celebrated by all stakeholders.

Community members all commended the commitment to operate on 100% renewable energy and reaching net zero emissions, which stakeholders noted demonstrated an implicit attitude toward caring for Country.

Stakeholders highlighted the intrinsic relationship between Country and sustainability. Placing sustainability at the forefront of any project enables Country to be listened to and cared for. Stakeholders also wanted to challenge the project to also encompass a broader view of sustainability, which encompasses both environmental needs and future considerations. Stakeholders noted that as an estimated 50% of Australia's First Nations population are under 25 years of age, there is a strong need to 'future proof' and ensure that future needs and continuation of culture are catered for. It was asserted that technology will play a key role in the continuation of culture and stakeholders noted that they would be interested to see if Atlassian could play a role in the future and ongoing continuation and celebration of culture.



Being part of Country means listening to, understanding, and caring for Country. Our cultural land practices are a key part of sustaining Country, which in return sustains us and our culture. For us, there is no delineation between sustainability and caring for Country."



TOWER – COMMUNITY DESIGN SUGGESTIONS

Physical representation of the Gadi Plant through design

The word 'Gadigal' (Traditional Owners of the project site) is derived from gadi, the native grass tree (**pictured below**). Some stakeholders suggested including the gadi plant on the Tower through perforated materials or graphic design would create a bold statement that this building was on Gadigal land. An Elder noted, *'although somewhat of a literal interpretation, a design initiative like this makes a strong statement that this building is on Gadigal land.'* Examples of buildings using perforated metals and graphic design to achieve similar outcomes are **pictured adjacent**.



ROOF TOP

ROOF TOP – CULTURAL CONSIDERATIONS

Below is some commentary on what First Nations stakeholders considered to be the key cultural considerations pertaining to the proposed approach and design concepts for the Roof Top.

KEY CONSIDERATIONS OF CULTURE

Access. Stakeholders expressed concerns that the Roof Top may not be a publicly accessible space. It was asserted that if this is the case, then there should be a connection from the Roof Top that flows through to the general public. One suggestion in which this could be achieved is through creating a native garden with sought after culinary ingredients. The demand for, and use of native and Indigenous ingredients is on the rise, and several community members noted a section of the Roof Top planting palette could be dedicated to edible, native ingredients. If this were to be realised through the project, it was suggested that any yield of native garden could be distributed to restaurants, cafes, and other eateries in the precinct, with an acknowledgment of where the ingredients came from. It was further suggested that this provide an opportunity for a small-scale social enterprise to operate on the Roof Top and tend to the garden.

Obligations to care for Country. Stakeholders noted that allow Aboriginal people access to the Roof Top to tend the gardens and care for Country may be an avenue worth exploring. Stakeholders suggested the concept of an "Elder in residence" to help tend to the significant flora that will be incorporated into the building may provide a good opportunity to embed Aboriginal people into the ongoing operation of the building.



ROOF TOP – CONSIDERATIONS OF COUNTRY

Caring for Country

All stakeholders noted that native flora requires specialist knowledge as well as constant care and protection in both the physical and cultural sense. It was suggested that the project may create opportunities for Elders and Traditional Owners to care for the native flora and the Country at the site where they can share knowledge of caring for and listening to Country.

Sky Country

Indigenous Australian's have been developing complex knowledge systems for tens of thousands of years. These knowledge systems encompass that everything that was created is represented both in the ground and in the sky, and that listening to and understanding Country extends to beyond just land and sea. Indigenous astronomy is the first astronomy that existed long before other global cultures tapped into storytelling from the sky. Australia's First Nations peoples were the world's first astronomers and develop a number of practical ways to observe the sun, moon, and stars to inform navigation, calendars, and predict weather. Meaning and agency was also assigned to astronomical phenomena, including Law and social structure.

While stakeholders noted that understanding the minutiae of Indigenous astronomy was burdensome, it was suggested that stories of Sky Country could be incorporated into the design planning to reference ancient knowledge systems used by First Nations peoples.

The Framework is currently silent on Sky Country, which presents an opportunity to include these stories and knowledge in detailed design planning.

Case Study – South Eveleigh Native Rooftop Farm

Built on the 500sqm rooftop space of an office building, the native rooftop farm uses principles of Indigenous knowledge, collaborative design and permaculture to create and maintain the Australia's first Indigenous rooftop farm for urban food production. Located high above Sydney on the roof of Yerrabingin House, the garden has grown over 2,000 edible, medicinal and culturally significant plants.

Much consideration was given to the plants chosen for this rooftop garden, including their ability to withstand the elements, weight limitations, minimal irrigation, and free-draining soil. The rooftop farm allows workers from city restaurants and bars to stop by and forage for produce, noting that 'grow local and eat local' is a key ethos.



An amazing opportunity presents itself to continue a connection with Country, starting at the Public Realm and extending to Sky Country.

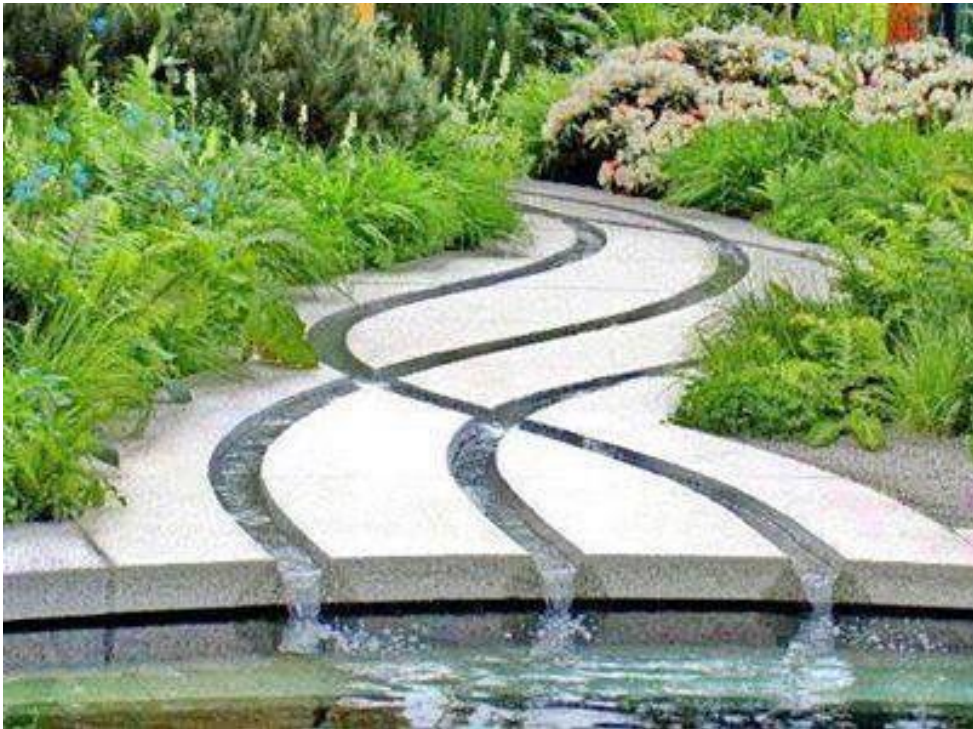
ROOF TOP – COMMUNITY DESIGN SUGGESTIONS

Water installation

Stakeholders expressed that sculpture or installation could provide an engaging way to integrate Aboriginal culture and waterways into the Roof Top.

Community suggested a water installation on the Roof Top that somehow connects to a water design at the Public Realm level could be an effective representation of a continuation of storytelling and to highlight the spiritual and cultural significance of water at the project site.

CIR heard that waterways could be mapped on the Roof Top which could lead to a greater depiction of a water source in the Public Realm. An example of a design suggest by community is **pictured below**.



Sky Country

First Nations stakeholders suggested acknowledging Sky Country and constellations through a mini observatory, installation, or a QR code that educates Roof Top users on what to look for in the sky and the lore attached to constellations

These design ideas included replicating either the Emu in the Sky constellation (**pictured below**) or the Pleiades constellation through:

- The garden at the rooftop level through shape and form, and
- In-ground lighting at the public realm level.

Stakeholders noted that designs are '*reflected in the sky if you know what you're looking at,*' hence the focus on education people on what to look for.



LANDSCAPE ARCHITECTURE

STAKEHOLDERS PRAISED AND ENDORSED THE DIRECTION OF THE LANDSCAPE DESIGN

Below are some key insights and commentary provided by stakeholders in relation to the landscape architecture proposed for the project. Stakeholders noted that an Indigenous perception of space and interpretation of design elements are organically aligned with the public, semi-private and private division of concepts presented by the landscape architects. This concept is further explored below and whilst it is not intended to influence decision-making, such context and feedback is provided to exemplify how proposed spaces may be perceived from an Aboriginal perspective. An Elder noted that the planting palette needed to include a balance of genders and spirits and that trees should be '*planted in families*.' At time of writing, CIR are seeking further clarification on this to better inform the landscape architect.

KEY FEEDBACK ON THE LANDSCAPE DESIGN

The planting palette. Stakeholders largely endorsed the planting palette across domains, but noted that there was room to build the Indigenous narrative through multiple design elements, such as an interpretative or educational element located in the public space that acknowledges ethnobotanical information about the native plant species (traditional names, uses, etc.) Species like the Banksia, wattle, and coral plant were reported to encapsulate the Sydney coastline.

Public Domain – Indigenous perception of space – open communication. CIR heard that the way the Public Domain is being presented naturally reflected open communication in Indigenous culture. Noticeably, there is a large gathering space for everyone with can put a focus on sharing information, establishing identity and social standing, trade, and negotiating kinship obligations.

Semi-Private– Indigenous perception of space – structured social organisations. Stakeholders noted that the shape of the Semi-Private area lends itself to an intangible separation of space which organically aligns to structured social organisation within Aboriginal culture. For context, there is an unspoken but well understood delineation of space between genders, ages, skins, and tribes in Aboriginal culture. The shape here allows people to see each other and move between groupings but provides enough space and potential for establishing temporary and intangible divisions between areas so that certain, semi-primate gatherings can take place.

Private– Indigenous perception of space – business and ceremony. The Private area creates spaces that are clearly separate. This is very common in First Nations culture, who have certain spaces for certain people to undertake cultural ceremony and protocols, such as Law grounds, birthing places, and thalu sites.

Materials and finishes. CIR heard suggestions to incorporate an Indigenous element here through replicating or commissioning rock art motifs on single bricks and blocks around the Precinct. It was noted that this should not be as a repeated design element but rather an occasional engraving in a single large boulder embedded in the floor, wall, or seating around the Public Domain. CIR also heard that Aboriginal people across Sydney often left permanent markings in locations that were of value to them, and that rock art was (arguably) used to communicate important social messaging about resource availability, Law and social kinship obligations, as well as identification markers about broad group membership and group distinctiveness as relevant.

Sandstone. A common building block in Sydney, the preference for Sydney sandstone as a construction material post-colonisation means that much of Sydney's rock art has probably been destroyed. Stakeholders noted that it is worth considering the concept of sandstone as having a long memory, which is part of the reason that it was often chosen to host engravings. Historically, the way in which sandstone erodes slowly over years, decades, and centuries of use as a means of recording people's repeated movement in permanent imprints makes it unique to any other material. Stakeholders reported that using sandstone as a material is a subtle reference to its long memory, which is something that First Nations stakeholders are asked on a regular basis. 'As an Elder with living memory, we are always asked to share our experiences and cultural histories – both our own, and those of our ancestors.'

HABITAT LANDSCAPE CONCEPT

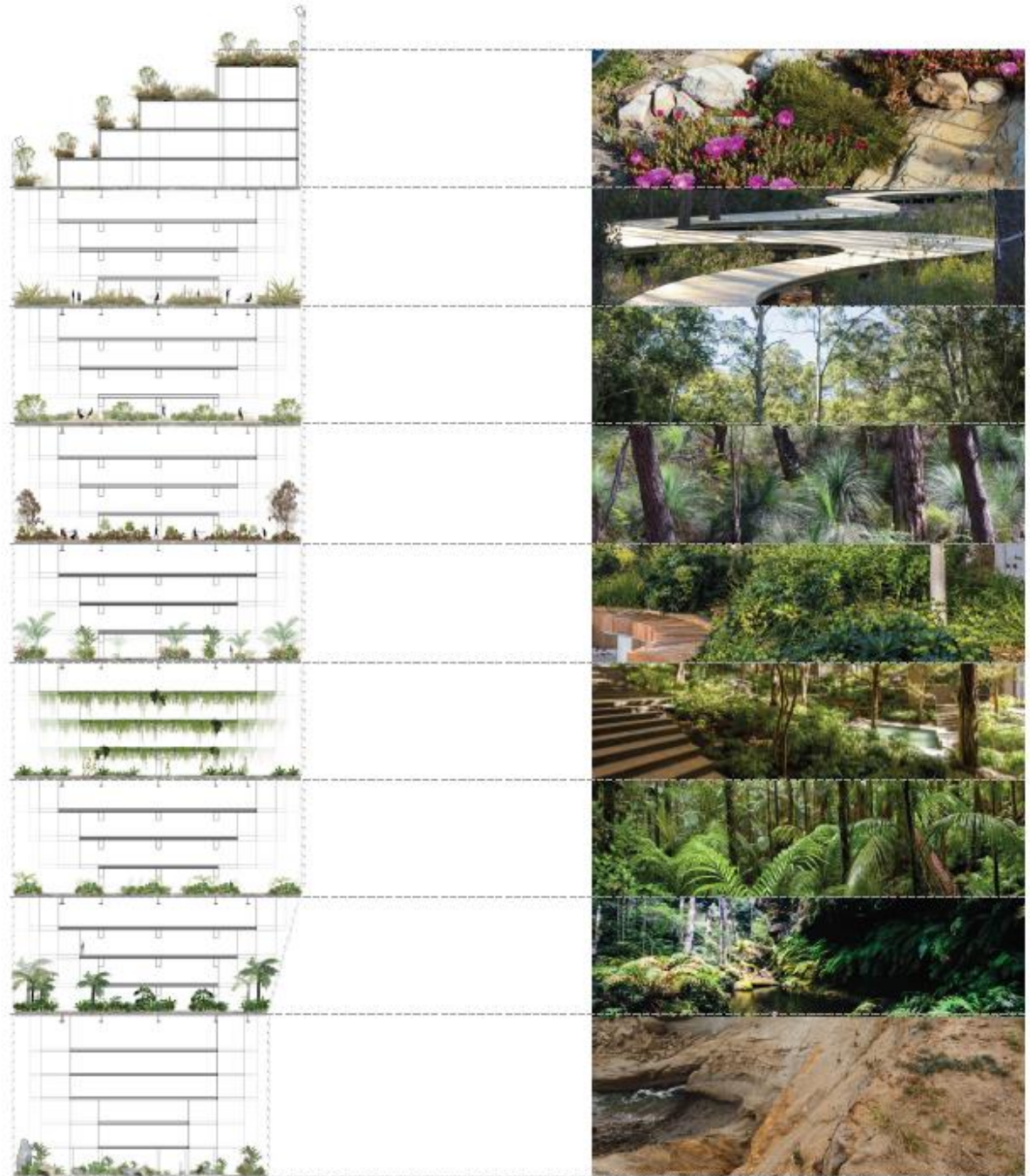
A 'Journey through Country'

First Nations stakeholders resonated with the abundance of native flora explored through the habitat landscape concept (**pictured adjacent**). It was reported that there are opportunities for a 'journey through Country' as users make their way through the separate levels.

The concept of making this 'journey' educational was suggested by stakeholders, who thought it may be feasible to place a QR code on each level that provides information about each native species on the level and the traditional names and uses of the flora. This could be in the form of text and vocal recording of Gadigal Elders, virtually 'guiding' users through the level.

A stakeholder noted that, *'this beautifully captures the incredibly variety of landscapes and vegetative communities we have across Sydney land and Sea Country.'*

It was also noted that the *'heath escarpment in particular feels just like standing on top of a tiered escarpment looking down onto Sea Country,'* and that it allows for an implicit connection to Country.



HERITAGE INTERPRETATION STRATEGY

BELOW ARE SOME STORIES OF CULTURAL SIGNIFICANCE ABOUT THE CENTRAL PRECINCT HEARD DURING ENGAGEMENT – WHILE NOT PROJECT SITE- SPECIFIC, THESE ANECDOTES MAY PROVIDE SOME DIRECTION AND INSIGHT FOR FURTHER HERITAGE INTERPRETATION

The Stolen Generation

The damaging and traumatic role that Central Station played in the history of the Stolen Generation is well documented. Elders and community members asserted an ardent aspiration for the reality, truth and lived experiences of Stolen Generation Survivors to be reflecting in the Central Precinct.

‘Our history of being Stolen Generation is a dark one, and it is a history that is significant to this country. Everyone has a responsibility to make sure that our truth is told, and we can achieve this by creating something that makes people stop and consider, so that events like this never happen again.’

Platform 1 at Central Station is a particularly memorable place for members of the Stolen Generation as it was where the trains departed to deliver Aboriginal children to State-run welfare homes. Survivors also expressed the effects of separating children from their parents, and particularly separating fathers from their children. Survivors noted that fathers are often excluded from the wider Stolen Generation conversation, and that they wanted to ensure that the voice of children who were taken from their fathers, and the lasting and damaging affects this had on these fathers, was considered.

‘Central station was a dark place ... a scary place. Everything looked so tall and so different to anything I’d seen before. I was four years old when I was thrown onto a train at Platform 1. I was taken away from my parents and brothers and forced on to a train with no idea where it was headed. Everyone else on the platform was tall and white and paid no attention to me.’

It is recommended that Atlassian collaborate with Transport for NSW about how to respectfully include this significant piece of First Nations history into the Central Precinct Renewal.

Aboriginal Astronomy

Community members expressed that Aboriginal people have historically used the stars and astronomy to aid in travel and navigation across Country. Stakeholders also provided comments on stories of the milky way in Aboriginal astronomy. Common amongst different tribal groups included Emu Dreaming and the ‘Emu in the Sky’, whose constellation of dark clouds told stories of the sun, moon, Orion, and the Pleiades. The setting and rising of certain stars were believed to have informed Aboriginal people of ideal harvest times for certain food and plants, and they believed there to be a strong relationship between the sun and mood and the tides of oceans. Elders also highlighted the role of Biambi in Aboriginal lore.

Industrial Employment of Aboriginal People

Stakeholder consultations revealed a long history of Aboriginal employment in the Central Precinct, particularly in industrial jobs. The proximity to Sydney Harbour was also said to have brought a series of industrial job opportunities for Aboriginal people. An Elder noted that, *‘The Central area is so gentrified now that I think younger people would be surprised to find out that, historically, it was a very industrial area with significant Aboriginal employment. Some of the big employers were Carlton United Brewery, the dental hospital, Francis Chocolates, the jam factory, and Australia Post. I can still vividly picture the large neon light of an arm lifting a beer on top of the brewery on Elizabeth Street...’*

BELOW ARE SOME STORIES OF CULTURAL SIGNIFICANCE ABOUT THE CENTRAL PRECINCT HEARD DURING ENGAGEMENT – WHILE NOT PROJECT SITE- SPECIFIC, THESE ANECDOTES MAY PROVIDE SOME DIRECTION AND INSIGHT FOR FURTHER HERITAGE INTERPRETATION

Activism

The Central Precinct has played home to bouts of activism throughout modern history, with peaceful protests and marches parading down the streets lining the Central Precinct. Elders revealed that some significant places or dates concerning activism included The Burlington Hotel (21 March 1965), The Day of Mourning (27 January 1938), and the Trades Hall (4-10 Goulburn Street). One stakeholder reported that, *'It is hard for me to pinpoint a particular march or protest because I can remember participating in so many of them. Even as a young boy, and then when I was older, I would march up and down Elizabeth Street and George Street with other mob. My most vivid memory is probably protesting down Elizabeth Street in 1988 with about 30,000 people. We were marching against the bicentennial celebration, and mob were protesting in the streets, dressed in tribal gear.'*

The Foundation (810-812 George Street)

The Foundation for Aboriginal Affairs was established in December 1964 to provide assistance to Aboriginal people living in Sydney. Although it was originally intended as a non-political and non-religious organisation, it soon became an important steppingstone in the push towards community-control within Sydney's Aboriginal community. The 'Foundo' helped with housing, employment, education, welfare, and legal, medical and financial assistance. In addition to the above, community members reflected on the importance of the Foundation in socialising young Aboriginal peoples. Stakeholders noted that the Foundation played host to 'Aboriginal Debutante Balls', and that this tradition is what led to NAIDOC Balls that happen today. In 1968, Prime Minister John Gorton was reported to have attended the Foundation's Debutante Ball.

The Mobility of Aboriginal People

Stakeholder consultations revealed the importance of Central Precinct in relation to the mobility of Aboriginal people, both historically and today. Trains journeys taken from Central Station were often a conduit to Country to allow Aboriginal people to return to both their own, and other people's Country for specific celebrations and responsibilities. Described by an Elder as the "hub and spoke" of Aboriginal mobility, Central Station was, in some instances, also the final destination for Aboriginal people and families who migrated to Sydney and settled in nearby suburbs. An Elder who was consulted also commented on the strong social dreaming lines between Central and Redfern and said that there were many places between these two places that were used by Aboriginal people for social connection.

When asked where Aboriginal people and families were migrating from, stakeholders commented that due to the job opportunities in the Eveleigh Railway Workshop and the Botany Road warehouses, a lot of Aboriginal people were migrating from Aboriginal reserves across the state to take up residence in Redfern. It was noted that this increase in migration was also due to the desire to live a life free from the control of the Aborigines Protection Board.

Research supports the above assertion, in which it was stated, *'Inner Sydney suburbs within easy reach of Central Railway station became a magnet to Aborigines of diverse communal and country origins who sought cheap housing, access to public transport, and unskilled employment in the Eveleigh Railway Yards and other industrial outlets.'* (Anderson, K (1993). Place Narratives and the Origins of Inner Sydney's Aboriginal Settlement, 1972-73, Journal of Historical Geography, 19(3): 314-335.)

WAYFINDING & SIGNAGE

FIRST NATIONS STAKEHOLDER FEEDBACK AND CONSIDERATIONS FOR THE WAYFINDING AND SIGNAGE STRATEGY AND CONCEPT

While the Wayfinding Strategy and Concept is currently in development, at the time of community engagement, stakeholders provided feedback that may be beneficial in shaping the strategy

When enquired as to strategies to ensure that the Precinct is a welcoming and inclusive space for First Nations people, stakeholders asserted that signage in the public domain could be an effective pathway to cultural representation and display.

With a particular focus on language, stakeholders noted that some of the wayfinding and signage around the Precinct could be designed and planned in a way that helps to facilitate the revival and celebration of First Nations languages. One stakeholder noted that, “*language is one of the fastest ways to learn about someone’s culture,*” and that even learning as few as five significant words in an Aboriginal language could contribute to both a deeper understanding of a different culture, as well as the continuation of at-risk dialects.

Ideas such as dual-naming (where appropriate) and wayfinding and signage in Gadigal languages were expressed, but stakeholders asserted that as this building will be part of a wider ‘Tech Precinct’, the possibility of blending culture and language with technology and signage provides exciting opportunities to further activate the public domain.

Stakeholders noted that achieving this outcome may provide opportunities to create partnerships with First Nations digital business and language specialists. This pathway aligns with Principle 3 of Government Architect NSW’s ‘Connecting with Country Framework’, which concerns facilitating financial and economic benefits to Country through project design and delivery.

Interestingly, the Wayfinding Strategy may also align with the Smart Places Strategy (refer to information box adjacent) depending on the nature and design of the Wayfinding Strategy.

Stakeholders recommended reviewing the City of Sydney’s [Naming Policy](#) if ideas for dual naming were to be explored.

Opportunity for Strategy Alignment – Smart Places Strategy (NSW Department of Planning, Industry & Environment)

In August 2020, the NSW Government released the NSW Smart Places Strategy, a first of its kind for a state government to deliver smart place solutions across its communities. Smart Places embrace digital solutions to create a more liveable future which should be innovative, inclusive and customer focused, designed as a true partnership between government and the community to create solutions that are not only place specific, but also meet the current and future needs of its citizens. A Customer Charter underlying the Strategy is proposed to go on public exhibition in June 2021. The Charter defines clear expectations of those involved in shaping smart places. It commits to delivering smart places that bring benefits to people, communities and businesses by outlining core principles to be followed. It covers the look and feel of smart places, the way information is collected, stored, managed and how people come together using smart technology.

PUBLIC ART STRATEGY

PUBLIC ART STRATEGY – CONSIDERATIONS

Stakeholders noted that the aspiration for public art reflects Atlassian's key principals of sustainability, diversity, honesty, engagement, and respect for heritage and Country are well-aligned with Aboriginal perspectives, culture, and worldviews. Some key considerations provided by community members for the Public Art Strategy can be found below.

COMMUNITY CONSIDERATIONS FOR PUBLIC ART

Gadigal and Sydney artists should be involved. All stakeholders expressed the importance of ensuring the choice of First Nations artists for being involved in the Public Art Strategy should be Gadigal of Sydney artists, and that the art should ideally be anchored in the local context. Often political in Sydney, the preference for limiting artist selection to Gadigal artists is difficult given the scarcity of Gadigal artists. The scope should be increased to also include First Nations artists with a lived experience of residing in Sydney. An Elder noted that, *'you wouldn't go to Central Australia and find art from a Gadigal artist being displayed in a public place. It's not the way it happens in our culture.'*

VR and AR art is on the rise. CIR heard in recent consultations with Australia Council for the Arts that VR and AR First Nations artists are becoming more prevalent. Noting that the building will be the anchor of the Tech Precinct, stakeholders suggested exploring local VR and AR First Nations artists to showcase their work throughout the Precinct. Multiple stakeholders noted that if a large digital display was installed in the Precinct, then this would provide the platform to display digital artwork as well.

Think beyond the expected. The natural world plays a significant role in the inspiration for First Nations artwork, but there was also suggestions from stakeholders to 'think beyond the expected' and enable a 'culturally immersive experience'. Stakeholders recommended liaising with institutions such as Australia Council for the Arts, Museums & Galleries NSW, and Boomalli Aboriginal Artists Co-Operative to explore what innovative and unique art works are happening in the First Nations art space.

Rock art. Stakeholders noted that while actual rock art may not be suitable for public view, there was recommendations to engage further with local Traditional Owners about the cultural suitability of including an engraving or commissioning an artistic interpretation of:

- a) A person, b) People, and/or
- c) Handprints (for example) as being representative of a public space where people gather were suggested by community as something that could be explored.



(a)



(b)

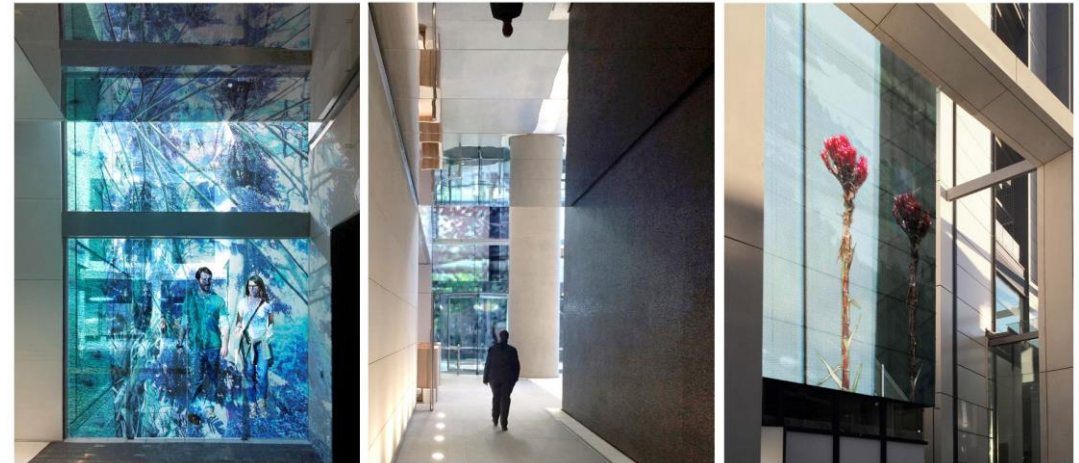


(c)

PUBLIC ART STRATEGY – COMMUNITY SUGGESTIONS

A '24-Hour Gallery'

Stakeholders suggested making artwork inside the lower levels of the building be visible through glass and transparent material where possible. It was reported that this could create opportunities for the general public to view artworks and installations inside the building and create a perpetually activated space. It was noted that if this option was explored, speciality treated glass would be required to protect artworks from sunlight damage. Similar concepts have been installed at the International Towers in Barangaroo (**pictured adjacent**).



Soundscape

As discussed previously in this report, stakeholders expressed a desire for soundscapes to be incorporated into the Precinct to allow opportunities to engage in a multi-sensory experience to showcase language and Aboriginal culture. The 'Edge of the Trees' installation at the Museum of Sydney (**pictured adjacent**) was highlighted as an example as when walking amongst the pillars in the exhibit, visitors can hear soundscapes of Indigenous voices reciting place names in the Sydney region.



'THEMES' FOR CROSS- DISCIPLINE DESIGN CONSIDERATION

THEME 1 – EDUCATION

STAKEHOLDERS NOTED THAT EDUCATION SHOULD BE AN ENDURING THEME AT THE PRECINCT

When asked about the importance of Designing with Country as a concept, all stakeholders noted that understanding Country and listening to what it is trying to tell you is a key part of knowing Country. As such, educating people on Country should also be a key considered of projects in the built environment. A Gadigal Elder noted that, *'Being part of Country is like being in the classroom of life. Country is always educating, and I am always learning.'*

COMMUNITY INSIGHTS ON THE IMPORTANCE OF EDUCATION

What is the driving message behind the development? All stakeholders expressed the importance of ensuring the project, and the Precinct at a broader level allows opportunities to explore and be educated on culture, in addition to creating a cycle of continual learning. Stakeholders noted that this building will be a physical statement in the Sydney landscape, but what is it trying to tell people?

Looking at culture through functional design. Stakeholders expressed a desire for the design teams to create realised design opportunities and functional spaces that can educate people on Country and culture. An Elder asked, *'how can a design discipline create a space that tells people something about culture that they've never considered before?'*

Two-way educational opportunities. Stakeholders raised the importance of education through two focus points: 1) Through design propositions, and 2) Through creating spaces that facilitate cultural learning opportunities that are led by local community members, as well as self-directed by individual people. This could be realised through multiple avenues, such as QR codes in and around the precinct that 'unlock culture' to a broader audience, in addition to inviting local community members in to provide cultural education on a range of topics, such as caring for Country, the Indigenous tech space, or the revival of language.

THEME 2 – SEMI- PERMANENCE IN A PERMANENT SPACE

GADIGAL PEOPLE LIVED A VERY SUBSERVIENT AND SEMI-PERMANENT LIFESTYLE AND STAKEHOLDERS CHALLENGED THE PROJECT TO EXPLORE THIS CONCEPT THROUGH DESIGN

Stakeholder consultations highlighted the transient and semi-permanent nature of First Peoples way of life pre-invasion. However, knowledge of traditional occupation patterns and social organisation in Sydney is pretty limited. Archaeological records demonstrate there are a few different models of subsistence and occupation mobility. All of these suggest that there was some movement of people across the landscape, either seasonal migration of a large group (intensive occupation of the coast during summer and then spread out more in the hinterland during winter), seasonal migration of small groups with a series of more permanent base camps, or a more sedentary model of occupation where people had more or less permanent base camps and made logistical forays to seasonal camps for particular resources. CIR heard that this is difficult to tease out in archaeological records because it changed dramatically over time, especially in the last 3,000 years.

However, noting that the seasons played an integral role in dictating movements of tribes, it was likely that the Gadigal people followed the D'harawal Calendar which included six seasons. These seasons were:

- **Burran** (January – March) – The season was typically very hot and dry. The behaviour of the male kangaroos becomes quite aggressive in this season, and it is a sign that the eating of meat is forbidden during this time. This is a health factor; because of the heat of the day meat does not keep, and the likelihood of food poisoning is apparent. The blooming of the Weetjellan (*Acacia implexa*) is an important sign that fires must not be lit unless they are well away from bushland and on sand only, and that there will be violent storms and heavy rain, so camping near creeks and rivers is not recommended.
- **Marrai'gang** (April – June) – This season saw wet weather and a transition to a cooler climate. The time of the year when the cries of the Marrai'gang (Quoll) seeking his mate can be heard through the forests and woodlands, and when the Lilli pillies ripen on the trees. However, when the Lillie pillies start to fall, it is time to mend the old warm cloaks from last cold season, or make new ones, and begin the yearly trek to the coastal areas.
- **Burrugin** (June – July) – This season was cold and frosty and saw shorter days. This is the time when the male Burrugin (echidnas) form lines of up to ten as they follow the female through the woodlands in an effort to wear her down and mate with her. It is also the time when the Burringoa (*Eucalyptus tereticornis*) starts to produce flowers, indicating that it is time to collect the nectar of certain plants for the ceremonies which will begin to take place during the next season. It is also a warning not to eat shellfish again until the Boo'kerrikin blooms.
- **Wiritjiribin** (August) – This season was cold and windy. The lyrebirds' calls ring out through the bushland as he builds his dancing mounds to attract his potential mates. It is the time of the flowering of the Marrai'uo (*Acacia floribunda*) which is a sign that the fish are running in the rivers. At the end of this time the Boo'kerrikin (*Acacia decurrens*) flower, which indicates the end of the cold, windy weather, and the beginning of the gentle spring rains.
- **Ngoonungi** (September – October) – This seas saw cooler weather getting warmer. The time of the gathering of the flying foxes. A magical time of the year when the flying foxes gather in the darkening skies over D'harawal Lands. They come in from the north-east, the north, the north-west and the west, and swirl over the Sydney area in a wonderful, sky-dancing display just after sunset, before setting off for the night-time feeding grounds to the south. But it is also a very important ceremonial time for the D'harawals, which begins with the appearance of the splashes of the bright red Miwa Gawaian (*Telopea speciosissima*) in the bushland.
- **Parra'dowee** (November – December) – This season was characterised by warm and wet weather. This season begins with the Great Eel Spirit calling his children to him, and the eels which are ready to mate make their way down the rivers and creeks to the ocean. It is the time of the blooming of the Kai'arrewan (*Acacia binervia*) which announces the occurrence of fish in the bays and estuaries.

In terms of living situations, Gadigal people commonly lived in humpies. These were semi-permanent structures used for shelter. Humpies were built out of materials that were flexible and seasonal and as people moved, they would build 'summer and winter houses' on different Country. This is supported through oral history research with the Gai-mariagal people from around the northern beaches of Sydney, who reported that Aboriginal peoples could 'make do' with open camps in the summer around the beaches and lagoons, but needed substantial protection from the winter elements. It was expressed by stakeholders that trying to tell these stories and ways of life in a permanent space would be an interesting design concept and challenge.

THEME 3 – ACKNOWLEDGING ANCIENT ABORIGINAL TECHNOLOGY THROUGH MODERN TECHNOLOGY

AUSTRALIA'S FIRST PEOPLES HAVE PLAYED A CRITICAL ROLE IN TECHNOLOGICAL ADVANCEMENT THROUGHOUT HISTORY

CIR heard that, *'We have the oldest culture and technologies in the world in this Country, as well as the most modern, cutting edge technology in the market. Nowhere else on this planet has the opportunity to explore technology that dates back 60,000 years using the best technology available today.'*

With this in mind, stakeholders noted that there is immense opportunity to reflect, acknowledge, and celebrate ancient Aboriginal technology through the modern technology. Noting that the Atlassian Headquarters will be the anchored of the 'Tech Precinct', stakeholders suggested including references to Aboriginal technologies and knowledge that have been using in advancing technologies presented itself as a logical pathway. CIR also heard that, *'if knowledge is the driver of future technology, whose knowledge have we previously used, and whose knowledge are we using now?'*

It was further noted that attribution to Indigenous advancements was also required, especially as cultural knowledge has historically been used with no regards to ICIP rights. A stakeholder commented that, *'we live in a knowledge economy, but whose knowledge is the driver of this economy?'*

While consultations yielded little design suggestions from community, all stakeholders noted that while technology is an undeniably important force in driving the future, there needs to be acknowledgement and representation where existing technology has stemmed from.

ANCILLARY ADVICE + OTHER CONSIDERATIONS

ONGOING ENGAGEMENT

ALL STAKEHOLDERS NOTED THE IMPORTANCE OF ONGOING ENGAGEMENT IN ENSURING THAT FIRST NATIONS PERSPECTIVES ARE THREADED THROUGH THE PROJECT

Key considerations for future engagement and storytelling

It is apparent through the consultations that we conducted that there are differing and at times conflicting views regarding key aspects of the Aboriginal significance of Central Precinct, especially the core issue of who speaks for Country (cultural authority). Our chief advice in this regard for the project going forwards is to adopt an approach which acknowledges this diversity and tries to find a place for everyone. In our previous experience, a common failure in projects such as this is to cause division and animosity between communities by choosing one lead voice to the exclusion of others. This approach fails to acknowledge the diversity which exists, including the reality that different groups have different (yet legitimate) stories and experiences about Country which has been heavily impacted by colonisation and forced removal. This is particularly acute in a Gadigal context, who were the first peoples impacted by colonisation.

Aboriginal connection, history and stories need to be layered or acknowledged alongside the versions of dominant history which exist in the space, to create a place which can hold all those stories together.

Layers or aspects to acknowledge include:

- Deep time/ Country,
- Early contact, including both positive and resistance/frontier violence history,
- Construction of Sydney (noting the important role Aboriginal people played in this, which is often not acknowledged),
- Importance of the Central Precinct, including as a place where Aboriginal excellence in the arts is celebrated, and
- Cultural landscape of which Central Precinct is part (and which is already mapped in the Designing with Country Framework).

Stakeholders also noted that where possible, Gadigal people should be directly engaged (and paid) to provide work in the form of stories and artworks. This is important benefit sharing. Where possible large, single, dominant artworks should be avoided. Strong ICIP protocols should be used to ensure control of the stories remains with the community.

Aboriginal people with expertise in history or the arts should also be engaged to facilitate or deliver the work. They can work in partnership with the Aboriginal stakeholders to ensure co-design in signage, artworks, and histories.

Community suggestion – Design team members to ‘walk the site’

Stakeholder recommended that the design team members should make every effort to understand the site and place and ‘walk the Country’ with Traditional Owners and other Aboriginal stakeholders. This is in line with key principles in the Government Architect NSW Connecting with Country Framework.

Stakeholders asserted that this allows the design team members are greater perspective of the site though Aboriginal worldviews and can enrich both understanding of Country and the realisation of this through design concepts.

EMPLOYMENT & PROCUREMENT OPPORTUNITIES

STAKEHOLDERS REFLECTED ON INCLUDING ABORIGINAL PEOPLE IN EMPLOYMENT AND PROCUREMENT PROCESSES FOR THE PROJECT, BUT NOTED THAT IT SHOULD BE LONG TERM

Employment of local Aboriginal people is a commonly sought project outcome

CIR heard that employment of Aboriginal people as an outcome of any potential renewal project, as well as during any potential development, was critically important.

It was acknowledged that there would likely be employment targets as part of any development, however it was identified that consideration should be given to how this benefitting and/or engaging Gadigal families in particular. The concept of Traditional Owner 'targets' in terms of this, was proposed as something for further consideration.

The importance of economic development and Indigenous business opportunities was also raised in the context of this discussion. This included consideration of ongoing employment through dedicated or targeted space in the precinct for the Indigenous businesses/social enterprise.

It was noted that a medium-long term commitment was required in order to generate meaningful employment outcomes rather than working on a 'pop up' model which was perceived to provide 'one off' opportunities, rather than considered investment.

Strategies such as approaching First Nations recruitment agencies can assist in embedding Aboriginal people into the project in suitable roles.

Opportunities for procurement of Aboriginal businesses and services

There are thousands of Aboriginal-owned businesses that could be used to provide services and support throughout the project. It is recommended that Atlassian's procurement team, or Generate Property Group, search the [Supply Nation](#) website and determine if any Aboriginal businesses listed here can meet project needs.

First Nations Creatives

In a recent project, CIR participated in a Design Review Panel in which the panel suggested embedding Aboriginal creatives into the project is a way to facilitate ongoing cultural perspectives into the project. This may be something that the wider design team members may want to consider as detailed design planning continues.

Community recommendation – 'Elders in Residence'

To provide ongoing cultural advice and cultural 'sense-checking' throughout the project, it was recommended to embed Elders into the project as 'Cultural Advisors' to the project. While not uncommon structures in the university sector, this would be ground-breaking in a project of this size, scale, and sphere of influence.

Stakeholders recommended embedding senior male and female Elders (either Gadigal or from the Sydney community) into the team to provide balanced and diverse perspectives as the project enters the detailed design phase.

Elders should be remunerated for their time, noting that a meeting attendance fee would be ordinarily set by each Elder. CIR can provide more guidance on this if required.

RECONCILIATION ACTION PLAN

RECONCILIATION ACTION PLANS ARE BECOMING INCREASINGLY COMMON IN AUSTRALIA'S CORPORATE SECTOR, BUT STAKEHOLDERS NOTED THAT THEY MUST BE STRATEGIC

What is a Reconciliation Action Plan?

The Reconciliation Action Plan (RAP) program provides a framework for organisations to support the national reconciliation movement. It is overseen by Reconciliation Australia.

A RAP is a strategic document that supports an organisation's business plan. It includes practical actions that will drive an organisation's contribution to reconciliation both internally and in the communities in which it operates. RAPs operate in a tiered system of commitments including Reflect, Innovate, Stretch, and Elevate.

The RAP Program contributes to advancing the five dimensions of reconciliation by supporting organisations to develop respectful relationships and create meaningful opportunities with Aboriginal and Torres Strait Islander peoples.

RAPs can be powerful drivers for advancing reconciliation within organisations, with the ability to create meaningful and lasting change across a range of measured criteria. Reconciliation Australia has structured the RAP process in a way that allows organisations to build in reconciliation initiatives via a tiered approach, with on-going reflection, evaluation and implementation a critical part of this process.

Previous research undertaken by CIR on best practice RAPs demonstrates that the following are key to an organisation's successful reconciliation journey:

- Developing RAP commitments and goals that align to the sector in which the organisation operates,
- Keeping Aboriginal and Torres Strait Islander perspectives at the centre of a RAP,
- Demonstrating cultural respect and acknowledge across the organisation,
- Creating effective governance models and buy-in of RAP initiatives from key decision makers,
- Storytelling of RAP goals and achievements to internal and external stakeholders, and
- Undertaking clear and accessible evaluation processes that enable organisations to track and measure success and opportunities.

CIR can provide further information on this if required.

Where is the opportunity for Atlassian?

As noted, RAPs are becoming increasingly common in corporate Australia. Whilst not required to create meaningful contribution to the national reconciliation movement, RAPs are effective in keeping organisations accountable in meeting procurement, employment, and cultural commitments often reflected in the RAP. CIR has seen many large, international corporates adopting RAPs and appointing senior First Nations leaders as Heads of Reconciliation to help lead organisations in their reconciliation journeys.

RAP Spotlight – Google

Google is currently implementing its 'Innovate' RAP. As mentioned adjacent, RAPs are typically more effective when commitments and strategies are undertaken that are tailored to the organisation's sector and industry. Google have a track record of exciting technology projects through their RAP commitments that have contributed to the national reconciliation movement. Some of these projects have included:

- Partnering with the Anangu Traditional Owners and NT Parks to launch Google Maps Streetview coverage of Uluru-Kata Tjuta National Park, including an immersive audio experience to help more people discover the stories and songs of the Anangu people,
- Supporting the Karajarri Traditional Lands Association and Environs Kimberley to develop Desert Eyes and Ears, a monitoring network to help Aboriginal Rangers better manage and protect biodiversity and culture,
- Partnering with ARC Centre of Excellence for the Dynamics of Language, TensorFlow, and Kaldi to transcribe Indigenous languages. To date, Google have co-hosted workshops with 35 linguists, and have built initial models for 12 Indigenous languages including Bininj Kunwok, Kriol, Mangarayi, Nakkara, Pitjantjatjara, Warlpiri and Wubuy, and
- Sydney office space was refreshed under the theme of "Our Stories", incorporating the stories of First Nations people to help incorporate learning of First Nations culture into regular work and team activity. Google commissioned proud Gumbayangirr/Bundjalung man Otis Hope Carey to complete murals and canvases for installation across the site. Google also worked in collaboration with Aboriginal Elders to name meeting rooms and provide Dharug animal and fish names for all of its printer spaces. Each of these also has animal-specific artwork by Kamilaroi/Gamilaraay artist Dennis Golding, alongside a Google Home Mini enabling employees to interact using voice and learn more about the artist, the animal, Dharug language and our Reconciliation Action Plan.

A 'SOCIAL MISSION'

CIR HEARD THAT A PROJECT OF THIS SCALE COULD PROVIDE AMPLE OPPORTUNITIES TO UPLIFT THE SOCIALLY DISADVANTAGED

Supporting Social Enterprise

Stakeholders noted that this project has opportunities to support a range of social enterprise, including:

- **Aboriginal-owned and run native garden:** Opportunities for Aboriginal social enterprises and Elders to manage native plants inside and outside the building.
- **Hospitality venues:** Aboriginal owned and operated cafés or restaurants could be established in the public realm area and a pathway could be established for any native garden yield to be supplied to these venues.
- **Office spaces:** Redfern is highly populated with Aboriginal businesses and start-ups, especially in the area and tech space. Areas in the tower could be dedicated to co-working and collaboration hubs for Indigenous tech start-ups.

Welcoming the socially disadvantaged

Stakeholders commented that the Central area is a common congregation space for Indigenous and non-Indigenous socially disadvantaged people, particularly people facing homelessness. It was suggested that the Public Realm needed to create a welcoming space where all people felt comfortable.

Community reflected on the need for social justice enterprises across the Precinct that meet some of the needs of these people, noting that this should be a point of consideration for other developers and proponents at a Precinct-wide level.

Providing such services offers opportunities for people from different walks of life to connect and converse with those accessing such services, with an Elder noting that, *'A welcoming public space should be able to facilitate an understanding that "street people" have lives, just like us. We've all lived a story. Empathy is experienced, not learned.'*

AN ACTION PLAN

SEVERAL ACTIONS CAME APPARENT FOR THE DESIGN TEAM TO CONSIDER AS THE PROJECT PROGRESSES INTO DETAILED DESIGN

Design team entity	Suggested action	Recommended contact
Atlassian	<ul style="list-style-type: none"> Consider creating Aboriginal employment and procurement targets for the project Consider developing a Reconciliation Action Plan or project-specific reconciliation strategy Consider embedding 'Cultural Advisors' in the project through engaging local and Gadigal Elders 	Supply Nation, Cox Inall Ridgeway, Reconciliation Australia, Gadigal and local Elders
BVN Architecture	<ul style="list-style-type: none"> Consider logistics of repurposing geological materials removed during excavation and how they can be used at the site Consider strategies to embed ongoing Aboriginal perspectives in the project Explore greater aligned with GANSW Connecting with Country Framework (refer Appendix B) 	Cox Inall Ridgeway, Gadigal and local Elders
ASPECT Studios	<ul style="list-style-type: none"> Develop a more culturally nuanced planting palette for the Shed Roof through consultation with heritage consultants and native landscape designers 	Freeman Ryan Design, Yerrabingin, Gadigal and local Elders
Freeman Ryan Design	<ul style="list-style-type: none"> Research site-specific First Nations history Connect with Gadigal and local Elders Liaise with Transport for NSW regarding acknowledging the story of the Stolen Generation at Central Precinct 	Gadigal and local Elders, Metropolitan Local Aboriginal Land Council, Cox Inall Ridgeway
Amanda Sharrad	<ul style="list-style-type: none"> Research Gadigal and Sydney artists whose body of work reflects Atlassian's principles Research local First Nations VR and AR artists 	Australia Council for the Arts(recommend Patricia Adjei), Museums & Galleries (recommend Steven Miller)
Büro North	<ul style="list-style-type: none"> Test the Wayfinding Strategy with First Nations community members 	Cox Inall Ridgeway
All	<ul style="list-style-type: none"> Walk the project site with Traditional Owners to deepen understanding of the 'cultural identity' of the site 	Gadigal and local Elders, Metropolitan Local Aboriginal Land Council

APPENDIX A – STRATEGIC STAKEHOLDER FEEDBACK

STRATEGIC ADVICE BELOW HAS BEEN PROVIDED BY A TECHNICAL SPECIALIST STAKEHOLDER

This section explores feedback collected during stakeholder consultation with an Aboriginal archaeologist and anthropologist. This stakeholder is a Darug person with extensive experience in the Connecting with Country sector who has advised on significant Aboriginal heritage projects. This stakeholder generally endorsed the project's approach and highlighted that, *'the Framework is really well researched and forms a great genesis to developing something that reflects Aboriginal culture and perspectives in Sydney.'* The colour palette, Skin Framework, and strengths-based approach were considered key strengths and opportunities of the project approach.

KEY COMMENTARY

Embedding an Aboriginal perspective. CIR heard that the building's design goes a long way to mitigating the constraints in terms of footprint and how Indigenous concepts of space might otherwise be prioritised. Thematically, it was noted that there is space to emphasise the strength and resilience of Aboriginal culture throughout interpretation of Sydney's history to enable a more supportive, less intimidating, and less judgemental discussion about historically discriminatory and abusive behaviour and contemporary social conflict and identity politics. It was reported that this would be served to highlight the Aboriginal perspective on Sydney's history rather than observing the Indigenous experience from the perspective of the coloniser.

Political environment. The traditional distribution of Aboriginal people was far more complex than is represented by contemporary divisions into Land Councils and Aboriginal Corporations. Intertribal marriage, reciprocal trade and visitation rights and customary Law gatherings would have been part of a complex social kinship network that gave people differential rights and obligations for land and sea Country. Although the information presented in the framework may be contested and is informed largely by colonial categorisation of people, contemporary groupings of Traditional Owners and geographically located Aboriginal people demonstrates a concerted effort by Aboriginal people to reorganise themselves into political groups that allow our voices to be heard in the systems within which we operate.

Strength and resilience of Aboriginal culture. Massacres, disease, dispossession, the Stolen Generation, and the White Australia Policy were all massively disruptive and forever changed Aboriginal culture, but culture and an Aboriginal presence in Sydney is still strong and thriving today. First Nations people survived massive social, cultural and environmental upheaval and these Indigenous perspectives could be emphasised in the design to demonstrate the strength of Aboriginal culture.

Aboriginal layering – the geographical environment. Geology, geomorphology and the overlying vegetative communities determined residential, mobile and seasonal occupation patterns. The variable landscapes of bushland, sandstone cliffs, sandy beaches, mangrove swamps, intertidal creeks and lagoons provided a vast array of food and material resources that structured the everyday life of Aboriginal people in Sydney but were also integral to the development of Law that maintained a balance in the ecosystem and fostered trade relationships with surrounding communities. CIR heard that there is a different perspective that could be explored here. When European colonists arrived at Sydney, they saw an uncultivated wilderness that needed to be tamed. To Aboriginal people living here, Sydney was part of a landscape where they had been living for tens of thousands of years and was subject to complex cultural management practices through fire, hunting and seasonal mobility. The geology, hydrology and topography determined living space, travel routes, meeting locations, and boundaries between Aboriginal communities. This could be explored in the Designing with Country approach. It was noted that the links already made in the framework between flora and Law via the seasonal calendar and the connection between Country and language and politics via responsibility for land management and protection presents great opportunity for design interpretation.

STRATEGIC ADVICE CONTINUED

Cultural environment

CIR heard that the cultural environment section in the Designing with Country Framework is missing ethnographic understandings of space and place. This is more difficult in Sydney compared to elsewhere because NSW doesn't require anthropological surveys prior to development. However, Peck recorded about 40 totemic Dreamtime stories from the Sydney Basin, and it was noted that many Elders and Sydney families possess further knowledge on these topics. Additionally, the broader Baiame or Two Brother Snakes creation story and a number of individual creation stories for the rivers and creeks around Darug Country provide examples that could be included and explored. In Aboriginal lore, Baiame is the creator god and sky father. The Baiame story tells how Baiame came down from the sky to the land and created rivers, mountains, and forests. He then gave the people their laws of life, traditions, songs, and culture.

Opportunity - Partnerships

This stakeholder noted that partnerships with the Australian Museum and the Sydney Opera House to promote Indigenous experiences and exhibits that are happening around Sydney could be explored. Given the proximity to Central Station, there is extensive opportunity to extend the promotion of Indigenous arts and culture throughout Sydney. It was suggested that Atlassian could install a digital display in the foyer or Public Realm that provides a list of cultural opportunities, exhibits, and events that are accessible by train and/or tram. It is recommended to liaise with both Transport for NSW and City of Sydney to explore this concept.

Opportunity – Roof Top

It was noted that the Roof Top provides enormous potential for design planning and exploring deeper connections to Country. It was suggested that the Roof Top could explore directions to Country, mapping of song lines across the landscape, and mapping of Indigenous constellations in its design. It was recommended that the Public Art Curator and/or Landscape Architect engage Indigenous artists, curators, and/or consultants to advise on specific arrangements to further develop such concepts. The Roof Top also provides the best opportunity to highlight that sense of past and present converging and acknowledging the presence of ancestors, dreaming, and connection still alive and thriving in Sydney today.

Design opportunities - Technology

It was noted that technology is becoming increasingly useful for permanent spaces when facilitating permanent access to cultural perspectives. The following opportunities for exploring and celebrating culture through technology were suggested:

- Augmented Reality (AR) apps that enable the georeferencing of old photos, paintings, and rendering of the land so that people can see the space the way Aboriginal people would have seen it. This concept should extend beyond not only without Atlassian Headquarters and Central Station, but how Aboriginal people would have mapped travel routes through to rivers, resource locations, meeting places, and campsites. It was noted that the opportunities are many.
- Welcome to Country and/or Welcome to Atlassian Headquarters performed by Gadigal Elders and hosted through digital displays.
- Animated totemic and Dreamtime stories from the Roof Top through the lens of VR and AR technology. For example, users can 'watch' the Rainbow Serpent move through Country and create rivers.
- Similar to how the 'Skin Framework' aligns with 'Palette and Caring' in the Framework's 'Opportunities Lens', AR performances and exhibits presents an opportunity to extend from 'Settings' seamlessly into 'Caring'. CIR heard that this is one of the most effective ways to genuinely emphasise the displacement of knowledge and perspectives and bring that perspective back through technology. Additionally, it could emphasise the building as anchoring the 'Tech Precinct' and creates opportunities to explore and demonstrate technological capabilities in this space.
- *Public Realm*: It was noted that AR is an obvious way of showing people the different phases of Country and land use, but as technology improves, there will undoubtedly be a way of cementing a VR space within the Public Realm that enables people to experience an immersive, 3D rendered image of what this Country would have looked like throughout time.

The stakeholder noted that regardless of the final form any 'exhibition spaces' take, Atlassian Headquarters and Central Precinct more broadly presents a huge opportunity for highlighting the technological brilliance of the Precinct along with the Indigenous perspectives and experiences of Country.

APPENDIX B – GOVERNMENT ARCHITECT NSW CONNECTING WITH COUNTRY FRAMEWORK

CAN THIS PROJECT ALIGN WITH THE GANSW CONNECTING WITH COUNTRY FRAMEWORK?

Connecting with Country is viewed as a way of 'seeing, knowing and behaving' as opposed to simply 'doing.' A process-based approach, Connecting with Country enables all project proponents to make Country, cultural, and community a central consideration for any project. This allows organisations and individuals to explore Country through various mediums including understandings of place and space, design responses, engaging with First Nations stakeholders, a renewed way of defining and understanding success, and growth in cultural capability. Ways in which this project can align with the seven principles outlined in GANSW's Connecting with Country Framework are explored in this section. Additionally, below are CIR's observations of best practice considerations in this space.

GENERAL OBSERVATIONS ON BEST PRACTICE CONNECTING WITH COUNTRY APPROACHES

The importance on ongoing engagement. An effective, robust, and culturally responsive Connecting with Country approach acknowledges that ongoing engagement with Traditional Owners and First Nations community members throughout the project lifespan is critical. As this project progresses, it is important to ensure that First Nations stakeholders with cultural authority, knowledge, and living memory are continually engaged to both affirm and drive the ongoing development of the Designing with Country Framework and wider project approach. This engagement is key in ensuring a deep understanding the identity of Country at project site, as seen through the perspectives, world views, and lived experience of First Nations peoples. Engagement undertaken to date created a foundation from which to further explore inclusion of Country and culture through the project. Where possible, design team members are encouraged to form their own relationships with First Nations stakeholders during the project.

Design principles vs design outcomes. CIR regularly advises on projects in which proponents and developers naturally assume that a design outcome must 'look Aboriginal' for a project to 'successfully' capture and include First Nations culture. Further, there have been reports made to CIR that some projects feel 'pressure' to deliver a design outcome that 'looks and feels' Aboriginal to the broader community, rather than consider the nuance of how Indigenous design principles may be applied. Some examples of how this happens in a project context include assumptions that Aboriginal artwork will feature in the project and gravitation to 'obvious' outcomes such as 'yarning circles' and 'murals'. Communities and other stakeholders caution many organisations against assuming visual representation will be the primary outcome and allow exploration of other priorities such as strengthening connection to Country. A practical example of this, was from the Echo Point Visitor Centre Traditional Owner consultation. A key priority of many of the community members was to have tiered steps put in for people to enter the site. This was reported to have significance for a number of reasons, including: 1) Walking down slowly to a place creates a sense of occasion and helps people understand that it is a special place, and 2) If people understand it is a special place, it was felt that they would be less likely to litter and treat the place badly, hence enhancing respect for Country. This is just one example of where Indigenous design principles were embedded to reflect community priorities and impact genuine relationship to place, as opposed to focusing on design outcomes.

Considering balance and diversity perspectives through the voices of young people and 'anchoring lived experience'. Some stakeholders reported that the scope of voices being included in engagement processed is increasing, with a particular focus on canvassing younger perspectives. It was also noted that some family groups may wish for the option to be consulted as a family group in engagement going forward, to ensure a multi-generational lens to engagement and to better articulate and affirm ongoing connection to place through a continuous thread. The voices of children and young people are identified as critically important to many engagement processes for several reasons, including: 1) The demographics of the Aboriginal population in Sydney necessarily mean that children and young people will be major potential users of sites and precincts, 2) It is important to capture current and contemporary connection to place which children and young people have a unique perspective on. For many Aboriginal young people who have grown up in Sydney for instance, their connection to Central Precinct will be different, and 3) Involving children and young people can facilitate deeper exploration of continuous connection and cultural responsibilities to place and encourage this to be acknowledged by Governments and other stakeholders.

Considering future use of spaces and places. It was reported that projects of this type often consider the design outcomes within the constraints of a project budget and timeline, however it is proposed that broader consideration of future use and engagement should be factored in at the outset. In many respects this can inform some of the design principles and outcomes, but also create places and spaces that may have flexible and versatile uses over time. In the example of the Echo Point Visitor Centre Traditional Owner engagement project for instance, a focus and priority of the project was on creating a large, open gathering space which could facilitate cultural tourism activities, bushwalks, markets, evening events, fire burning and yarning. This was in acknowledgement of a cultural tourism industry that was emerging and may be in 'development phase' for up to 10 years. As cultural tourism was identified as an aspiration for the community from an economic development perspective, influencing infrastructure development through this project example, was seen as critical to 'building the blocks' to set the industry up for success.

PRINCIPLE 1 – WE WILL RESPECT THE RIGHTS OF ABORIGINAL PEOPLES TO INDIGENOUS CULTURAL INTELLECTUAL PROPERTY, AND WE WILL SUPPORT THE RIGHT OF COUNTRY TO BE CARED FOR

GANSW PRINCIPLES FOR ACTION	PROJECT SPECIFIC PRINCIPLES	DESIGN SPECIFIC PRINCIPLES	HOW CAN FUTURE ENGAGEMENT SUPPORT THIS?
Connect with Country through first languages in collaboration with local community groups and their recognised Aboriginal knowledge-holders	The project team will commit to working with Traditional Knowledge holders and to prioritising traditional knowledge of the contemporary site	<p>The project will consider how first languages and Gadigal culture could contribute ensuring the Precinct is welcoming and inclusive, including through:</p> <ul style="list-style-type: none"> • Wayfinding and signage • Understanding and facilitating Indigenous concepts of space • Public art • Landscape design 	<p>The project will work with Aboriginal stakeholders and specialist Aboriginal agencies to better understand:</p> <ul style="list-style-type: none"> • Language of meaning for local communities • How first languages could be elevated through design
Incorporate shared histories of cultural landscapes into project design principles	The project team will commit to building relationships with Aboriginal peoples and considering the range and diversity of Aboriginal stakeholders who may have a voice and interest in this project as it progresses	The project will consider how the current design can create spaces and places for multiple stories, voices and histories through design approaches, with reference to First Nations industrial, geographical, natural, and political contexts as mapped in the project's Designing with Country Framework	The project will engage further with Aboriginal stakeholders to get a better understanding of cultural heritage as it applies to the project site

PRINCIPLE 2 – WE WILL PRIORITISE ABORIGINAL PEOPLE’S RELATIONSHIP TO COUNTRY, AND THEIR CULTURAL PROTOCOLS, THROUGH EDUCATION AND ENTERPRISE BY AND FOR ABORIGINAL PEOPLE

GANSW PRINCIPLES FOR ACTION	PROJECT SPECIFIC PRINCIPLES	DESIGN SPECIFIC PRINCIPLES	HOW CAN FUTURE ENGAGEMENT SUPPORT THIS?
Connect with Country by engaging with, and responding to, cultural practices led by community groups and their recognised Aboriginal knowledge-holders with spiritual links to Country	<p>The project team will commit to:</p> <ul style="list-style-type: none"> • Drawing on recent consultation outcomes and learnings to inform project development • Elevating the role of Aboriginal knowledge holders in advising on responses to cultural practices • Spending time with knowledge holders to learn about cultural practices (<i>where appropriate</i>) in a two way learning relationship 	<p>The project will consider how to respond to cultural practices by potentially:</p> <ul style="list-style-type: none"> • Creating sacred and quiet places for these practices to occur • Creating spaces for contemporary and emerging practices • Acknowledging the role of water and its significance in the design approach as way to encourage places to be used for gathering and communicating <p>The project will consider how to ensure ongoing and public awareness through possibly creating places and spaces for face to face education and for other types of learning (such as digital)</p>	<p>The project will further work with Aboriginal community members to better understand:</p> <ul style="list-style-type: none"> • How community may wish to continue to care for Country • What level of access and engagement people could or should have to some areas of the precinct • How the project could encourage others (including visitors) to respect and care for Country • Discovering what opportunities exist (or could exist) for cultural tourism and other education approaches • Whether and how some practices are expressed in a contemporary setting and what could facilitate that through a design or non-design response

PRINCIPLE 3 – WE WILL PRIORITISE FINANCIAL AND ECONOMIC BENEFITS TO THE COUNTRY WHERE WE ARE WORKING, AND BY EXTENSION TO THE TRADITIONAL CUSTODIANS OF THAT COUNTRY

GANSW PRINCIPLES FOR ACTION	PROJECT SPECIFIC PRINCIPLES	DESIGN SPECIFIC PRINCIPLES	HOW CAN FUTURE ENGAGEMENT SUPPORT THIS?
Include impacts to Country and culture when evaluating economic, environmental, and social benefits and disadvantages of the project	<p>The project team will commit to:</p> <ul style="list-style-type: none"> Clearly outlining where the financial and economic benefit is to Country (beyond engagement fees) and how it can support Traditional Owners and knowledge holders to benefit from this development Establishing a governance model where those who have authority to speak for Country are engaged in key decisions Ensuring that Country is left strong than it was before through the project by including Country as a key consideration in any formal approaches to risk management 	<p>The design demonstrates this through:</p> <ul style="list-style-type: none"> Positive landscape yield to site (more landscape area than built site area) restoring an implicit restoration to Country Operating on 100% renewable energy and net zero emissions Restoring native plants to the precinct <p>The project will consider how to embed principles of environmental sustainability in the design through:</p> <ul style="list-style-type: none"> Embedding themes of Aboriginal ownership and allowing community members to care for Country Consider how to build in connectivity across the wider Central Precinct Exploring options to 'recycle' material excavated from the project site 	<p>The project will work with Aboriginal stakeholders to better understand what potential impacts (including spiritual) may effect Country when key decisions are made</p>
Ensure financial benefits of the project are shared with community	<p>The project team will commit to:</p> <ul style="list-style-type: none"> Considering how any project based and future developments/activities could extend their benefit sharing with community Exploring embedding Aboriginal Governance into the project through an 'Elders in Residence' initiative 	<p>The project will consider:</p> <ul style="list-style-type: none"> Creating Aboriginal economic development through employment and procurement targets for the project Opportunities for First Nations retail offerings in the Precinct Including First Nations artists in the Public Art Strategy Future spaces to support First Nations start-up tech enterprises 	<p>The project will work further with Aboriginal stakeholders to better understand:</p> <ul style="list-style-type: none"> Who from the community should benefit and in what ways How community perceives the project could extend both ongoing and future generations benefits What additional governance structures may need to be formed for the project to consider this throughout

PRINCIPLE 4 – WE WILL SHARE TANGIBLE AND INTANGIBLE BENEFITS WITH THE COUNTRY WHERE WE ARE WORKING, AND BY EXTENSION THE TRADITIONAL CUSTODIANS OF THAT COUNTRY, INCLUDING CURRENT AND FUTURE GENERATIONS

GANSW PRINCIPLES FOR ACTION	PROJECT SPECIFIC PRINCIPLES	DESIGN SPECIFIC PRINCIPLES	HOW CAN FUTURE ENGAGEMENT SUPPORT THIS?
Develop indicators to measure impacts to Country and culture during project formation.	<p>The project team will commit to:</p> <ul style="list-style-type: none"> Considering and learning what success looks like in terms of the health and wellbeing of Country 	<p>The project will consider how to support the health and wellbeing of Country throughout the project. This may be through:</p> <ul style="list-style-type: none"> Bringing back native plant life through regenerating and creating green spaces Celebrating the significance of water in the design 	<p>The project will work further with Aboriginal community members to better understand:</p> <ul style="list-style-type: none"> What some of the indicators are for the health of Country and culture from a Traditional Owner and stakeholder perspective What the community (and particularly Traditional Owners and knowledge holders) may wish to consider as health and wellbeing priorities

PRINCIPLE 5 – WE WILL RESPECT THE DIVERSITY OF ABORIGINAL CULTURES, BUT WE WILL PRIORITISE THE LOCAL, PLACE-SPECIFIC CULTURAL IDENTITY OF THE COUNTRY WE’RE WORKING ON. ABORIGINAL PEOPLE WILL DETERMINE THE REPRESENTATION OF THEIR CULTURAL MATERIALS, CUSTOMS, AND KNOWLEDGE

GANSW PRINCIPLES FOR ACTION	PROJECT SPECIFIC PRINCIPLES	DESIGN SPECIFIC PRINCIPLES	HOW CAN FUTURE ENGAGEMENT SUPPORT THIS?
Build deeper relationships with First Nations stakeholders communities and incorporate enterprise opportunities for Aboriginal businesses (local and beyond, existing and emerging) at all stages through the project life cycle, including future opportunities	<p>The project team will commit to:</p> <ul style="list-style-type: none"> Ongoing engagement with community members and relevant stakeholders Building relationships that are respectful (i.e. moving beyond just consultation to ‘active listening’ and inviting stakeholders to provide input and genuine feedback during the project lifecycle) Considering how Aboriginal business may be engaged through the project. For example: employment during construction and operation of the building 	<p>The project will consider:</p> <ul style="list-style-type: none"> How the building may provide future spaces for Indigenous digital and technology innovation and whether internal building typologies need to be considered to reflect culturally safe working environments How spaces intended for retail offerings can include First Nations businesses, products, and/or services How Indigenous businesses and specialists may assist in developing cultural and language approaches to wayfinding and signage 	<p>The project will work with Aboriginal community members to better understand:</p> <ul style="list-style-type: none"> How future and ongoing engagement should be structured to ensure it is genuine and inclusive Provide stakeholders with project timelines and scope of works and services required to identify opportunities there may be to engage Aboriginal business or upskill Aboriginal business in the process of delivering the project What needs and aspirations exist within the business and entrepreneur communities that could be considered as part of the project? How Aboriginal enterprise fits in to the contemporary and historical story of Country and identity at the project site

PRINCIPLE 6 – WE WILL PRIORITISE RECOGNITION AND RESPONSIBILITY OF ABORIGINAL PEOPLE, SUPPORTING CAPACITY BUILDING ACROSS ABORIGINAL AND NON-ABORIGINAL COMMUNITIES, AND ACROSS GOVERNMENT PROJECT TEAMS

GANSW PRINCIPLES FOR ACTION	PROJECT SPECIFIC PRINCIPLES	DESIGN SPECIFIC PRINCIPLES	HOW CAN FUTURE ENGAGEMENT SUPPORT THIS?
Partner with Aboriginal-owned and run businesses and professional services, from project formation through to delivery and maintenance, to help guide design and engagement processes	<p>The project team will commit to:</p> <ul style="list-style-type: none"> Embedding Aboriginal governance in existing and future stages of the project in appropriate ways (including through engaging Aboriginal consultants, businesses and community advisors) Exploring how Aboriginal businesses who may be engaged throughout the project, could also play a role in maintenance Listening to, and actioning feedback from Aboriginal people and communities where feasible and appropriate 	<p>The project will consider:</p> <ul style="list-style-type: none"> How to elevate Aboriginal voices and worldviews in design (i.e. how is this explored in creating a sense of 'Welcome' and creating a space that enables connections and prompts to recognising that the Precinct is on Gadigal land?) 	<p>The project will work with Aboriginal services and organisations as well as internal procurement teams to identify:</p> <ul style="list-style-type: none"> How the project could create employment and/or new industries for First Nations people What skills are required throughout the project and how Aboriginal businesses could meet these project needs How each project teams could grow their own cultural capability and what initiatives could be considered for future projects separate to Atlassian Headquarters

PRINCIPLE 7 – WE WILL SUPPORT ABORIGINAL PEOPLE TO CONTINUE THEIR PRACTICES OF MANAGING LAND, WATER, AND AIR THROUGH THEIR ONGOING RECIPROCAL RELATIONSHIPS WITH COUNTRY. WE WILL CREATE OPPORTUNITIES FOR TRADITIONAL FIRST CULTURES TO FLOURISH

GANSW PRINCIPLES FOR ACTION	PROJECT SPECIFIC PRINCIPLES	DESIGN SPECIFIC PRINCIPLES	HOW CAN FUTURE ENGAGEMENT SUPPORT THIS?
Identify and nurture immediate and longer term opportunities to support cultural practice on Country – through the development and delivery of the project as well as future use	<p>The project team will commit to:</p> <ul style="list-style-type: none"> Deeper learning about the historical, current and potential future cultural practices, that need to be considered, noting that the project's Designing with Country Framework reflects detailed research to assist in the process 	<p>The project will consider:</p> <ul style="list-style-type: none"> How to create spaces for cultural practice, ceremony and ritual to occur (by considering the space distribution and nature of spaces) How to create 'meeting places' that are inclusive and celebratory 	<p>The project will work further with Aboriginal community members to better understand:</p> <ul style="list-style-type: none"> What governance models could be explored/established through the project, to support longer term opportunities What kinds of spaces and places would facilitate cultural practice on Country If appropriate, how the design/project could support an 'invitation' to the broader communities (both Indigenous and non-Indigenous) to learn and understand more about cultural practice on Country



