



artefact

## Memo

**Project:** 175-177 Cleveland St Redfern

**Date:** 17 June 2021

**To:** Mark Shapiro, Bonnie Adams de Jutzuy,  
Mark Shapiro Architects

**From:** Carolyn MacLulich, Principal, Artefact

### 175-177 Cleveland Street Redfern: DRP comments re 'Country and community integration'

As requested by EG Funds Management, Artefact Heritage provides in this memo a response to the Design Review Panel's advice and recommendations relating to 'Country and community integration' (points 5-8) provided on 27 May 2021 on the project at 175-177 Cleveland St Redfern.

#### **Country and community integration**

*5. Response to Country and the Redfern community should be integrated into the project based on early and ongoing consultation. The project team should develop a strategy for how consultation will inform the design including layout, program, materials and colours.*

Response: Artefact Heritage recommends the project team adopt the following approach to address the importance of ongoing community consultation:

- Develop an engagement strategy, which is respectful and inclusive, involving.
  - meeting with Metropolitan Local Aboriginal Land Council (Nathan Moran (CEO), Rowena Welsh-Jarrett (Cultural Heritage Officer)) to discuss the new development, and take advice on integration of a response to the Aboriginal cultural heritage/significance of the site, on programming and accessibility options, and design features
  - inviting key local community members to discussions to ascertain the needs and opportunities the new development could provide to the community, if advised by Metro LALC
  - engaging with a small number of local Aboriginal designers/artists to provide input into the buildings' design, including materials and colours, layouts of public/courtyard spaces, artistic features and design interventions within the building, and discussing the concept designs within community consultation sessions.  
(NB: all participants should be remunerated for their time and the sharing of cultural knowledge; inner city Aboriginal communities and organisations are experiencing 'consultation overload' and may take a number of months to respond)
- Undertake an assessment of recent existing Aboriginal community consultation reports for developments in the Redfern area.

6. *While Aboriginal artwork, commissioning a local artist and adopting an Aboriginal naming strategy are acknowledged as ways to connect with Country, they do not constitute a comprehensive response. Engaging the expertise of Artefact Heritage is supported, and the project team should use this knowledge and the outcomes of any historical and cultural significance reporting to inform a meaningful strategy for connecting with Country and engaging with the local Aboriginal community.*

Response: Artefact Heritage recommends that the project team engage an Aboriginal Engagement company during the next stage of the project to undertake the consultation process and advise the project team. From this, a meaningful strategy for Connecting to Country should be jointly developed which involves as a starting point:

- implementing the consultation strategy (outlined above)
- focusing on key elements within the GANSW Connecting to Country framework that are applicable to the new development, such as working with Aboriginal professionals such as designers/ artists in the development and design process, consideration of the themes relevant to the site suggested by Artefact Heritage in our advice memo of 4/5/21- *Muru* (pathways) and *Daramu* (trees) - as a process of reawakening memories of cultural landscapes, use of Darug language, native species planting, providing opportunities for community benefit, Aboriginal business procurement/employment opportunities, all to be further discussed during consultation.
- workshopping concept designs with a small number of local Aboriginal artists/designers, sourced through local community connections and through Boomalli Aboriginal Artists Cooperative (as recommend previously by Metro LALC), relating to the significance of the site; and engaging an Aboriginal artist/designer to work with design team to integrate design/artwork elements within the new development.

7. *The proposal for a yarnning circle within the courtyard should be developed in consultation with the local Aboriginal community to determine its need, accessibility and spatial requirements, particularly given the lack of sunlight and amenity to the courtyard as currently proposed.*

Response: Artefact Heritage agrees that a yarnning circle, placed within the courtyard that is publicly accessible, can only be considered if it is developed in consultation with community and if it is ascertained through community consultation that such a feature was needed. A yarnning circle was only one of the possible elements suggested by Artefact Heritage in our advice memo of 4/5/21 to discuss with community.

8. *The project team should consult with the local community, including Indigenous members, to understand the needs and opportunities for the project to give back to the community and provide public benefit, which might include specific ground floor tenancies and/or uses.*

Response: Artefact Heritage recommends that the project team:

- through their consultation process, identifies opportunities for providing community/shared space that could be used for community access/programming
- sources and, where appropriate, engages Aboriginal owned and run businesses and professional services in the design and construction process of the new development

A further outcome of this process would be that the project team will grow its cultural capability and understandings which can be taken into future projects.

Artefact Heritage has also been requested to provide comment on the response from GANSW DRP concerning the recommendation for '4c) a strategy to respond to the site's existing mural...' (Two large scale Aboriginal themed murals, one from 2015 and one from 2018, are painted on the walls of the existing building on the site).

Response: The response to the murals is a planning issue that should be determined by the project's planner, however Artefact Heritage suggests that the project team consider the recent recommendation from the Aboriginal Archaeology Report (Extent, 2021): '*Comprehensive Aboriginal stakeholder consultation should be completed in accordance with the guide to support an ACHAR and an assessment of the cultural values of the murals.*' If the project team does undertake consultation over the murals, then an approach would be to consult with Metro LALC as to the significance of the murals to the community, ascertain ownership/IP issues, and consider of a range of strategies from providing a photographic archival recording of the murals, removing them, integrating them, or reproducing them in a different location.



## Memo

**Project:** 175-177 Cleveland St Redfern

**Date:** 4 May 2021

**To:** Mark Shapiro, Bonnie Adams de Jutzuy,  
Mark Shapiro Architects

**From:** Carolyn MacLulich, Principal, Artefact

## 175-177 Cleveland Street Redfern: Aboriginal heritage integration into design

This memo functions as an interim report providing initial advice on the integration of Aboriginal culture and heritage within the proposed development at 175-177 Cleveland Street Redfern, as required by the SEARS. This memo can be developed into full report if required.

### 1. Project Background

EG Funds Management is proposing the construction of a six-storey mixed use boarding house at 175-177 Cleveland St Redfern (the study area). The study area was the subject of two State Significant Development Applications (SSDAs). On 28 January 2015, the Department of Planning Industry and Environment (OPIE) approved SSD 6371 for the development of student accommodation and residential flats at 175-177 Cleveland Street. Following this approval, the adjoining site at 1 --5 Woodburn Street was acquired, and an SSDA was submitted to OPIE in September 2015 for a mixed-use development containing ground level retail and hotel accommodation (SSD 7064 ). On 16 October 2020, a new SSDA was made for a boarding house development (the current proposal). On 3 December 2020, the current proposal was declared a State Significant Development (SSD) and the Planning Secretary's Environmental Assessment Requirements (SEARs) were issued (SSD-10720865).

The SEARS for this project has a requirement to

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*'identify opportunities for Aboriginal culture and heritage to be incorporated holistically in the design proposal' (Built Form and Design, point 4).*

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In addition, the Government Architect's Design Review Panel provided feedback following a presentation of the project's design plans on 16 April 2021:

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*Response to Country – the project does not demonstrate an integrated and contextually appropriate response to Country and the Redfern Aboriginal community. Design development should be informed by:*

- an understanding of pre-colonial conditions, flora, fauna, geography, topography and hydrology*
- the cultural landscape of Redfern, specifically places of significance, local history and community stories*
- the cultural significance of Redfern as a recognised centre of modern, urban Indigenous Australia*

*Aboriginal art – the inclusion of Aboriginal art is welcomed, however stand-alone art is not considered a sufficiently comprehensive or integrated response to Country and place. To support development of the proposed artwork it is recommended that*

*Aboriginal artist/s with strong community and cultural links to Sydney, not simply a resident, is engaged. A public art strategy, including engagement and commissioning of local artist/s, should commence as part of design development to enable integration with the built form.*

*Connecting with Country – it is recommended that the design team engage with Aboriginal cultural and spatial experts early and consistently throughout the project lifecycle, and note that Aboriginal culture is not limited to heritage and archaeology, but rather is a living culture. It is recommended the design team refer to the draft framework [Connecting with Country](#) on the GANSW website.*

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Artefact has been engaged by EG Funds Management to liaise with Mark Shapiro Architects to provide initial advice as to the options for integration of Aboriginal cultural heritage into the design and a suggested process. While the design plans for the project are already well developed, there are a wide range of opportunities for integration that are possible at this stage. An Aboriginal Archaeology report was produced for this project by Extent<sup>1</sup>, as required by the SEARS, however this report was not required to address the integration of Aboriginal culture and heritage into the development's design. It did recommend that Aboriginal community consultation over two murals currently with the study area be undertaken to ascertain community value (see section 16).

## 2. The Study Area

The study area is defined as 175-177 Cleveland Street and 1-5 Woodburn Street Redfern within City of Sydney (Lot 10 DP 809537, Lot 1 DP 1093304, Lot 1 DP 724328, Lot15 DP 57107, Lot 5 DP 68798, Lot 4/2 DP 977379, Lot 3/2 DP 977379). It covers an area of approximately 0.14 ha and is bounded by Cleveland Street in the north, Woodburn Street in the east, Eveleigh Street in the west and a private property to the south. The study area is located within the boundaries of the City of Sydney Local Government Area (LGA) and Metropolitan Local Aboriginal Land Council (LALC).

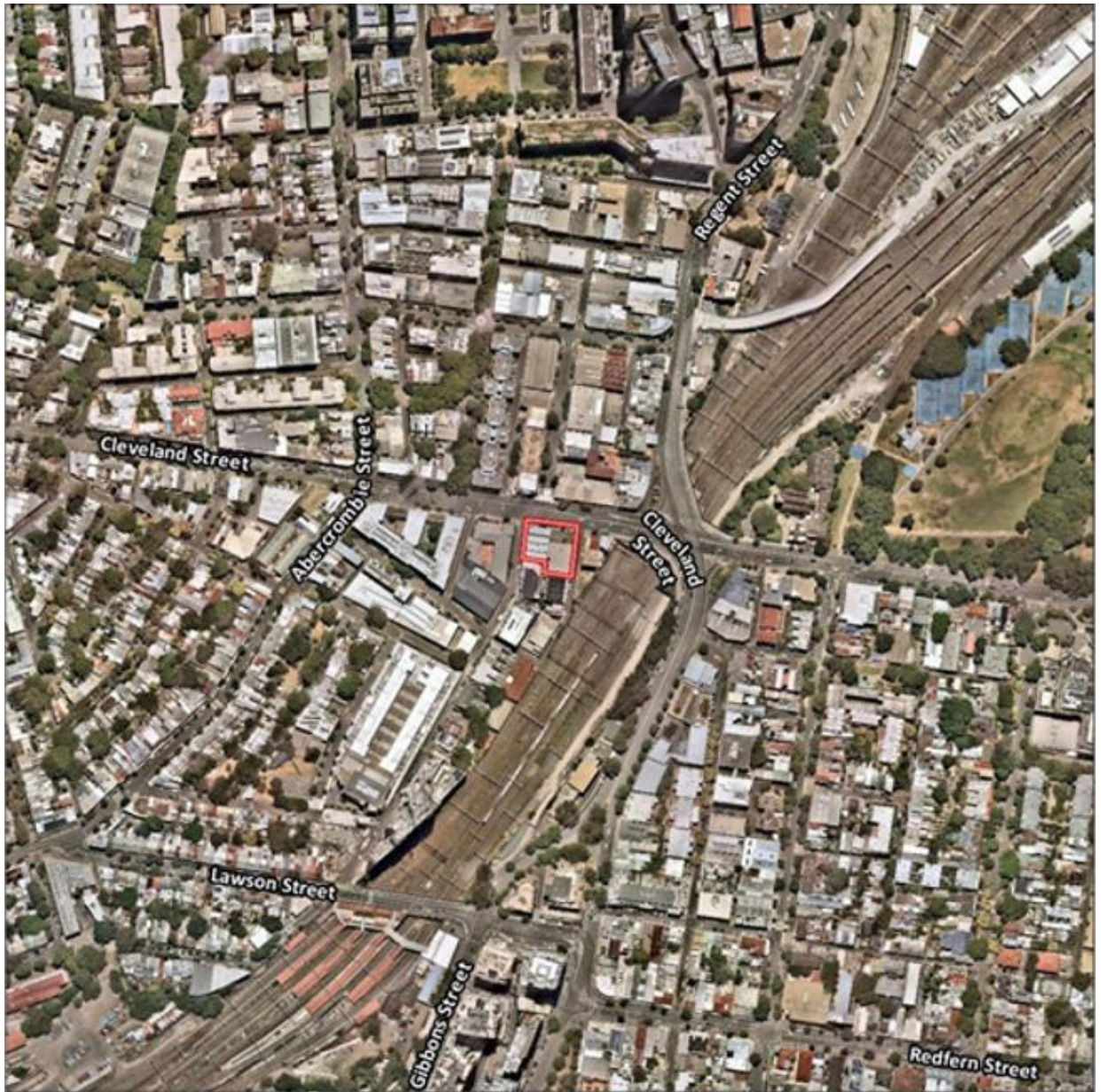
The proposal includes the construction of a six-storey mixed use boarding house, comprising:

- 3,710m<sup>2</sup> of gross floor area (102m<sup>2</sup> of retail and 3,607m<sup>2</sup> of boarding house).
- 120 boarding rooms.
- Ground floor retail uses fronting Cleveland and Eveleigh streets.
- Communal areas and resident facilities including an open to the sky internal courtyard.
- Landscape works

The proposed development is located at a key juncture in Redfern, near the corner of Cleveland Street and Regent Street. It is a highly visible location to both vehicular and pedestrian traffic, and can be considered as an entrance point to one of the pathways into Redfern.

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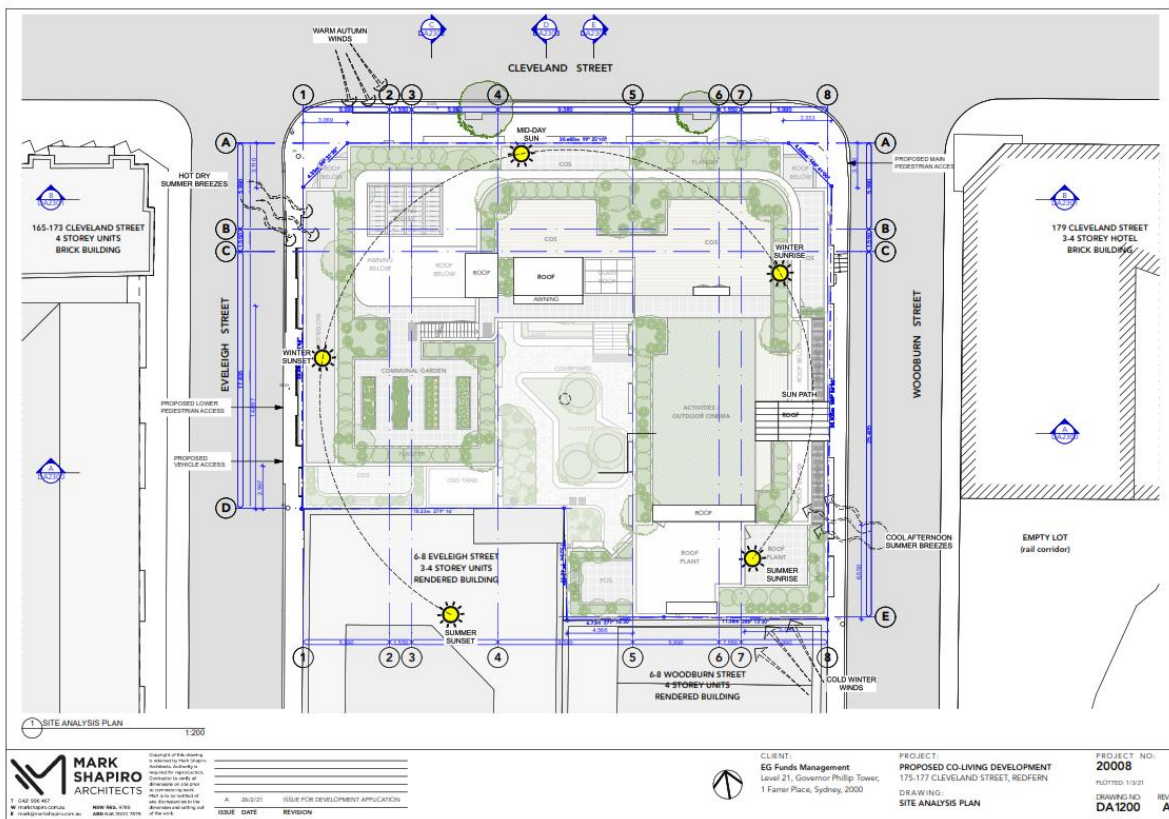
<sup>1</sup> Extent, 2020. Aboriginal Archaeology report: 175-177 Cleveland St Redfern, Proposed Mixed Use Boarding House Development



Location of the study area (Source: Extent)



Proposed development of the study area (Source: Mark Shapiro Architects)



Proposed development of the study area (Source: Mark Shapiro Architects)

### 3. Brief Aboriginal History of the Area

This section contains a brief summary of the Aboriginal historical context of the vicinity in which the study area is located. The information has been summarised from the various previous reports Artefact has undertaken in the Redfern area, the 'Central to Eveleigh Corridor: Aboriginal and Historic Heritage Review' (AHMS 2015)<sup>2</sup>, and the project's Aboriginal Archaeology report (Extent, 2020)<sup>3</sup>.

The Aboriginal Archaeology report noted that there were no registered Aboriginal sites located within the study site, with the closest, a midden, being located approximately 100m southeast of the site. However the report notes *'More than 200 years of intensive development has destroyed the majority of Aboriginal sites that would have originally existed along the shores of Sydney Harbour, its bays, and its associated streams and swampy lagoons<sup>4</sup>.'*

The Redfern area is the part of the traditional lands of the Gadigal people. The Gadigal are part of the coastal 'salt water people' and speak the Daug language. Their traditional lands extended throughout southern Sydney, extending from the entrance of the Port Jackson Harbour to Cockle Bay, down south to South Head, and as far inland as current day Petersham.

Prior to the settlement of Europeans in 1788, the largely shoreline location of their occupation meant that the Gadigal subsisted on a predominantly marine based diet of fish, shellfish and edible plants from the shoreline, as well as hunting on the nearby grasslands, and managing the vegetation through fire management and other techniques. Today their ancient occupation is evident from various middens, rock shelter art and engravings along the coastline.

Aboriginal occupation pre-European contact would have been concentrated around resource rich areas associated with water. A number of swamps and small waterlines were located within the low lying areas of the undulating dune landform in the region surrounding the study area. Historical sources suggest there was a large swamp to the east, where Redfern Park is today, known as Boxley's Lagoon. Blackwattle Creek and Blackwattle Swamp were also located to the northwest of the site. Many of the swamps in the area would have fed into Shea's Creek (Alexandra Canal) approximately 1.8 kilometres (km) to the southwest of the site, which is a tributary to Cooks River. The area between Eveleigh and Central Station was also part of an Aboriginal pathway or travel corridor running north-south, likely utilising the higher ground/ ridgeline located to the east of the site.

After European occupation, the Gadigal people were displaced from many of their traditional camping grounds around the shoreline, as the town expanded and many Aboriginal people were killed from exposure to small pox and other diseases. Despite this, in the 1790s the area around Belmore Park and Central Station continued to be an important meeting point for Aboriginal people where performances, ceremonies and trials were often witnessed by hundreds of spectators. Until the mid 1800s, the area of Prince Alfred Park, known then as Cleveland Paddocks, was an Aboriginal campsite where Gadigal people lived, west of the town centre, until the coming of the railway in 1850.

The areas of Redfern, Waterloo and Eveleigh became an industrial hub, with many industries and factories being established and housing for the workers being built from the 1840s onwards. The railway, first opened in 1850, transformed the area and led to a period of economic and population growth. The nearby Eveleigh Railway Workshop, built in 1875, was one of the biggest employers of Aboriginal people, many coming from the nearby La Perouse reserve, as were other local industries, such as Henry Jones & Co IXL Jam Factory, Francis Chocolates, and the Australian Glass Manufacturers. The Aboriginal Archaeology report <sup>5</sup> notes:

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*It is critical to note though that Aboriginal communities never left Sydney and retained their connections in the face of this adversity. As the colony expanded*

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<sup>2</sup> AHMS, 2015. Central to Eveleigh Corridor: Aboriginal and Historic Heritage Review. Report for Urban Growth NSW

<sup>3</sup> Extent, 2020. Aboriginal Archaeology report: 175-177 Cleveland St Redfern, Proposed Mixed Use Boarding House Development

<sup>4</sup> ibid

<sup>5</sup> ibid

*urban areas also became a place where Aboriginal communities displaced from elsewhere gathered to seek work. Throughout the twentieth century Redfern became a particularly important centre for Aboriginal culture and community. The Aboriginal Housing Company, now known as 'The Block', is located approximately 350 m from the study area. Formed in 1973 to provide affordable housing for the Aboriginal community, The Block is a particularly important place in the more recent Aboriginal history of the suburb and its contemporary significance. The Block has been the scene of civil rights protest and like Redfern more broadly, retains cultural significance for many Aboriginal people across NSW.*

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During the Great Depression of the 1930s, many Aboriginal people from regional New South Wales sought refuge with relatives in Redfern, as work in rural areas became scarce. The Aboriginal population of the area expanded in the mid 1900s, and from the 1940s Redfern increasingly became the location of protests and political rallies. One result of Aboriginal rights movements and political mobilization was the establishment of a range of community-managed services around Redfern, such as the first Aboriginal Housing Company, the Aboriginal Legal Service, the Aboriginal Medical Service, and the Black Theatre.

The Redfern area continues to hold great cultural significance for Aboriginal people - for those who have lived here for generations and for other communities who identify with the historical and political significance of the area.

#### 4. Consultation

Consultation with Aboriginal knowledge holders is a fundamental aspect of the design integration process. As the Traditional Owners of the land, the local community maintains a dynamic connection to Country which informs their identity, culture, language and ways of living. The depth of this connection requires that appropriate, effective consultation with relevant Aboriginal stakeholders should be part of archaeological, heritage or development works occurring on their traditional land.

Artefact recommends that the work for this new development be guided by two key documents:

1. *Ask First: A Guide to Respecting Indigenous Heritage Places and Values (2002)* which recognises that Indigenous people:

- are the primary source of information on the value of their heritage and how this is best conserved;
- must have an active role in any Indigenous heritage planning process;
- must have input into primary decision-making in relation to Indigenous heritage so they can continue to fulfil their obligations towards this heritage; and
- must control intellectual property and other information relating specifically to their heritage, as this may be an integral aspect of its heritage value.

2. *GANSW Connecting with Country (2020, draft)* framework which assists with understanding the value of Aboriginal knowledge in the design and planning of places/built environment projects. The key principles are:

- Thinking differently about Country means prioritising Country
- Gaining cultural awareness is the first critical step towards connecting with Country
- Gaining an understanding of Country requires leadership from Aboriginal people

An understanding of Country and how that is expressed through culture and how it forms identity is key to the Connecting with Country framework. The framework defines a number of pathways to work towards Connecting with Country in built environment projects:

- Learning from first languages and placenames
- Develop mutually beneficial relationships with Country
- Reawakening memories of cultural landscapes
- Finding common ground through sharing knowledge and ways of knowing

At this stage, consultation is planned with the Metropolitan Local Aboriginal Land Council (Metro LALC) about both the approach to integrating expressions of Aboriginal cultural heritage elements within the new development, and over the existing wall murals (see section 16). Additionally, the engagement of Aboriginal artists to integrate cultural heritage values within the new development will include consultation with key knowledge holders.

Previous consultations with Metro LALC in relation to other projects undertaken in Redfern by Artefact have highlighted the below points as being key elements for consideration:

- There are deep time connections with this area over tens of thousands of years. The traditional owners of the land in which the study area is located are Gadigal people of the Darug language group. The name Gadigal was used in the earliest historical records of the European settlement in Sydney to describe the Aboriginal band or clan that lived on the southern shore of Port Jackson, from South Head west to the Darling Harbour area. The Redfern area is historically significant for the associations it has with the Gadigal people and other Aboriginal people in the past and continuing today.
- The area is located within the Sydney Basin, a large depositional geological feature that spans from Batemans Bay to the south, Newcastle to the north and Lithgow to the west. The underlying geology of the project area consists in parts of Hawkesbury Sandstone, Ashfield Shale and Quaternary sediments, and is located on the transition between the Botany sand sheet and Ashfield Shale. This position made the area rich in resources to support Aboriginal lifeways.
- Historical sources indicate that the area was both part of a travel route from the Ultimo area to Botany Bay, roughly followed by the current day Botany Bay Road, which was an important corridor for trade and movement for Aboriginal people in early Sydney; and also an area of gatherings as the area around Belmore Park and Central Station was an important meeting point for Aboriginal people throughout the 1790s where Aboriginal performances, ceremonies and trials in this spot were often witnessed by hundreds of spectators from Sydney town, and the area of Cleveland Paddocks (now Prince Alfred Park) was an Aboriginal campsite until the coming of the railway in the 1850s.
- The Aboriginal heritage values of the area are rich and complex, and interwoven with the European heritage values: for example, the coming of the railway in the 1850s facilitated movement of Aboriginal people into the area to work at the Eveleigh railyards and other factories and light industry around Redfern.
- Redfern is a key location, often referred to as the Aboriginal heart of Sydney, and the centre of Aboriginal activism, where major Aboriginal legal, health and community services were established.
- There are currently no recorded Aboriginal sites within the project area, the closest one being a midden site about 100m south east of the project area. However the Redfern area continues to hold great cultural significance for Aboriginal people - for those who have lived here for generations and for other communities who identify with the historical and political significance of the area.

## 5. Key themes

Key themes are a valuable vehicle for conveying specific messages about a site's layered history and cultural values. The themes function as an organisational tool, grouping and ordering important information to present accessible, appropriate and effective heritage interpretation to an audience.

Through initial research and consideration of previous work in the Redfern area, Artefact recommends that one of the following themes be considered as a focus for the new development.<sup>6</sup>

**(NB: these are draft only, and should be discussed through Aboriginal stakeholder consultation)**

- *Muru* ('pathways' in Darug)

Prior to colonisation, Aboriginal people moved through Country freely, travelling seasonally between places for camping, ceremony and hunting. Travel was undertaken on foot, using pathways and ridgeways that stretched inland from the coast. Some Aboriginal pathways became early Sydney's roadways, with colonists relying on tens of thousands of years of Aboriginal knowledge to negotiate the Australian landscape. Though no historical maps exist for these pathways, it is thought that today's George Street and Oxford Street followed Aboriginal paths, as well as King Street in Newtown. Traditional pathways were present through Redfern and Chippendale leading to a place of men's business in Waterloo, and linking Ultimo area to Botany Bay roughly followed by the current day Botany Bay Road. The development at 175 Cleveland Street forms a pathway of its own, marking one of the most heavily used entrances to the suburb of Redfern. During the twentieth century, Redfern became an important refuge and centre of protest for Aboriginal people from around the state, founding many influential organisations focused on land rights, health services and legal recognition for Aboriginal people. Today, Redfern continues to hold a deep significance for the Aboriginal community and is home to many Aboriginal families. Located at the 'entrance' of Redfern, the study area presents an opportunity to explore and celebrate the Aboriginal pathways of the area.

and/or

- *Daramu* ('trees' in Darug)

The landscape and vegetation of Redfern is so altered that it is hard to imagine what was there before. The range of the vegetation that existed in the Redfern area in the past would have strongly influenced past Aboriginal lifeways. *'Bark from trees could be stripped to make canoes, shields and other items, the vegetation provided food resources such as edible plants, fruits and seeds, and provided habitats for animals, such as possums and birds, which could be hunted. From a contemporary perspective, local Aboriginal people often feel that areas of native vegetation hold important cultural value. Vegetation would have included open forest tree species, such as smooth barked apple, Sydney, silvertop ash, scribbly gum, and old man banksia. The species of the shrubby understorey included bracken, Christmas bush, woody pear, prickly mosses and various species of Acacia. Flowering shrubs would have included waratah and native rose whilst groundcover species would have included Grevillea laurifolia and Persoonia chamaepitys. Sedge, rush, reed and grass species such as tassel rope-rush, pale mat-rush, heath bog-rush (and kangaroo grass were also prevalent, and may have formed key resources for Aboriginal occupation' (extrapolated from Extent, 2020)*

These key themes will inform discussions with stakeholders and the Aboriginal artists, and influence the preparation of design integration elements at the new development in order to provide an engaging representation of components of the Aboriginal cultural values present within the site and the surrounding landscape.

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<sup>6</sup> Darug language sourced from J. Troy 'The Sydney language', recommended by Mtero LALC. These terms should be discussed with Aboriginal stakeholders before being used.

## 6. Opportunities for Aboriginal culture and heritage integration into the design

The SEARs requires that the new development at 175-177 Cleveland St Redfern address the Aboriginal culture heritage of the area. In order to genuinely address this requirement, Artefact recommends the engagement of Aboriginal artists with connection to the area to work with the architectural team to produce integrated artworks/designs as key heritage interpretation elements in the new development (see section 14).

A range of opportunities for integration of Aboriginal heritage have been identified for the new development, of varying scope and scale:

- Integration in the built form – within the facades, soffits, external structures
- Design features – paving inlays, seating elements, windows/glass treatments.
- Artwork by Aboriginal artist
- Acknowledgment of Country feature
- Naming in Darug
- Native species plantings
- Interpretive panel on Aboriginal heritage

These opportunities are described below together with descriptions, examples of similar media in other developments, and possible locations within the new development. It is not intended that all the elements necessarily be incorporated into the new development, but that the most appropriate for the building's design and function be considered.

## 7. Integration of Aboriginal heritage elements into the built form

Creative practices relating to space-making and the built form can be very powerful devices to reflect Aboriginal cultural values. Innovative elements/designs that echo traditional forms, spaces and messages and/or their contemporary interpretations could be considered within the new development. Integrating contemporary Aboriginal design features within a new development can send a strong message about the link between Aboriginal people and the local landscape, and subtly allow for reflection of contemporary connections to the land.

Engaging with Aboriginal artists who have a connection with the area is a key initiative in ensuring that there is authentic integration of Aboriginal connection to the Country where the proposed development is situated (see sections 16).

*Possible locations:* incorporated within the façade, the external lift well, the window structures

*Examples:*



Footprints and lilypils, by Blak Douglas, Indigenous Land Council building Redfern; Portrait building, Wurundjeri elder William Barrack, Melbourne

## 8. Design Features

### a) Paving inlays

Paving inlays are a subtle method of conveying information or design elements without distracting viewers from the surrounding environment. They can carry 'bites' of information which are easily absorbable, or lay out pathways using design elements. They also have the ability to create a narrative as paths are traversed.

*Possible locations:* incorporated within the foyer flooring, the courtyard paving

*Examples:*



**Citizens Gateway by Brian Robertson, Cairns; Wingarra-Murra, sandblasted paving design; University of Sydney**



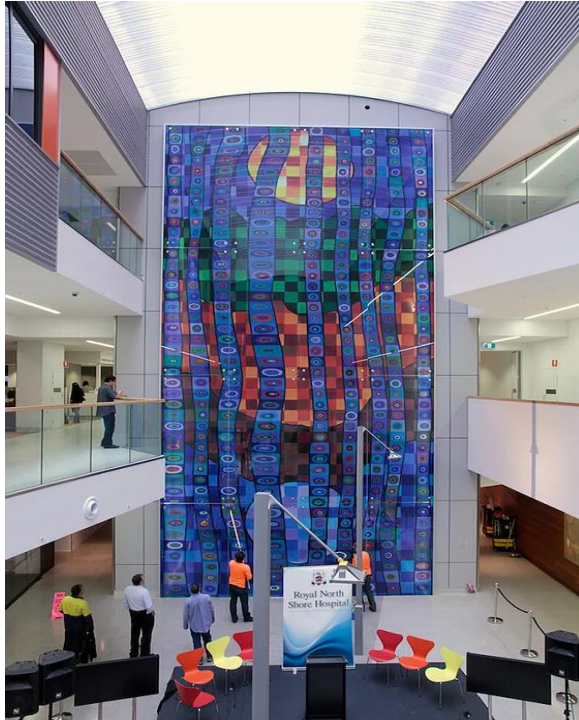
**Coffs International Stadium, by Brentyn Lugnan and Milliken-Ontera/Saltwater Freshwater Arts Alliance; Paving designs by Joe Hurst, Gibbs St Redfern**

### b) Glass features

Using large glass surfaces as a location for integrating Aboriginal design features related to the key theme/s provides an arresting visual element that is not intrusive, and can be viewed from many angles. Subtle lines and forms could echo the themes of pathways or trees, providing an all encompassing experience for residents and visitors to the new development.

*Possible locations:* incorporated within the glass lift well, the external windows, the internal windows surrounding the central courtyard

Examples:



Earth, Wind, Fire, Water glasswork by Bronwyn Bancroft, Royal North Shore Hospital; Biripi Aboriginal clinic, Purfleet; Hawthorne Light Rail bus shelter, Bronwyn Bancroft

### c) Seating elements

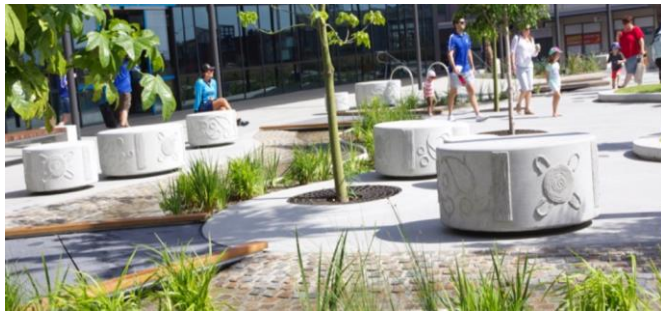
Integrating design elements into the geometry of the seating layout, or within the seats themselves, is also an effective way of expressing aspects of Aboriginal heritage. For example, a key facilitator of learning is the practice of speaking and listening from the heart, often referred to in the Aboriginal community as 'yarning'. Yarning circles, spaces which enable communication, are regarded as an important cultural practice within Aboriginal culture and are becoming widely used within educational institutions. The concept of yarning circles could be considered for the shape and layout of the seats within the courtyard,

*Possible locations:* incorporated within the seating in the courtyard and upper level external common open areas

Examples:



Yarning circle, Lutheran College South Australia; Curtin University Learning Circle, Perth



Aboriginal motifs in concrete seating, Marrickville: seating elements, Champion Lakes, Perth

## 9. Acknowledgment of Country

An Acknowledgement of Country statement installed at a highly visible location would orient audiences to the Aboriginal connection to the land and pay respects to the traditional custodians of the land of the Redfern area. The client would provide the wording required, however the text could be as simple and effective as: *You are standing on Gadigal Country*. This message could also be presented in the Darug language.

*Possible locations:* incorporated into the foyer

*Examples:*



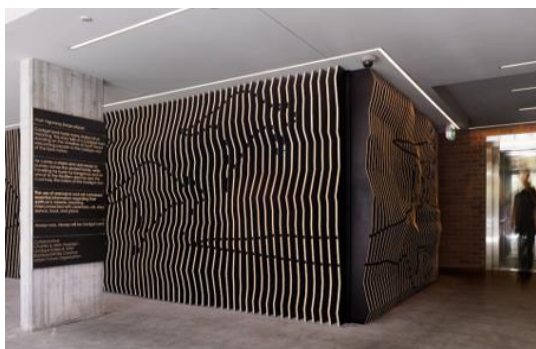
NRMA Acknowledgement signage, by Jasmin Sarron; Westpac Sydney Acknowledgement of Country

## 10. Artworks

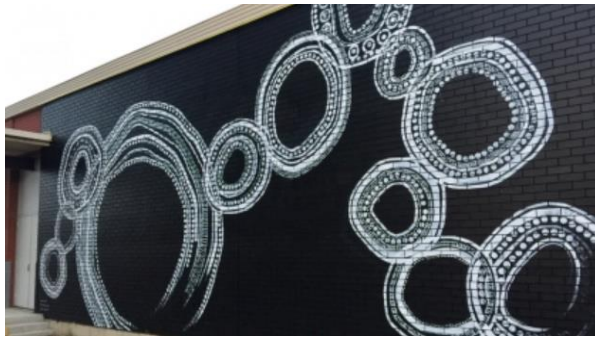
Showcasing a large-scale artwork, bespoke to the site and based on the project's themes, is a key component of the integrated approach for this project. Engaging an artist with connection to the local area is recommended (see section 14). A Public Art Strategy for this project has been drafted (a separate document) and will provide the criteria for selection and commissioning the artwork.

*Possible locations:* incorporated into the foyer walls, near the entrance and visible from the street

*Examples:*



Marri Ngurang, by Nicole Monk, City West affordable housing foyer, Redfern; Wall mural, by Elizabeth Close, Adelaide



Wall mural, by Elizabeth Close, Adelaide; Campbelltown Station mural, by Blak Douglas

## 11. Naming/use of language

The names given to places convey their significance through a sense of history, identity and connection between people and a place. For Aboriginal people, connection with Country is intrinsically connected to identity through language, cultural practices and long held relationship between people and the land. Using words or phrases in Darug, the language of this area, to name key features in the new development is an option that publicly recognises the Aboriginal cultural heritage of the site and surrounding Redfern area. These names could also form part of the wayfinding strategy for signage for the project.

*Possible locations:* naming of key meeting areas or courtyard

*Examples:*



Darug language in paving, Bulletin Place, Sydney



Awabakal language sculpture, Newcastle; Edge of the Trees by Fiona Foley/Janet Lawrence, Museum of Sydney

## 12. Plantings

Plantings of species that were in the Sydney area prior to European arrival, and therefore part of the original landscape, is a subtle and effective interpretive feature. Some landscape garden areas have already been identified in the design plans for the site, and the planting schedule could include a range of indigenous plants originally from the area. The Aboriginal Archaeology report provides detailed information about the vegetation prior to European settlement of the area (see below quote): plus a planting list from the *Cadi Jam Ora-First Encounters Garden* at the Royal Botanic Gardens has been provided to the landscapers.

Prior to vegetation clearance, dominant open forest tree species would have included smooth barked apple (*Angophora costata*), Sydney peppermint (*Eucalyptus piperita*), silvertop ash (*Eucalyptus siben*), scribbly gum (*Eucalyptus sclerophylla*), and old man banksia (*Banksia aemula*). The species of the shrubby understorey included bracken (*Pteridium esculentum*), Christmas bush (*Ceratopetalum gummiferum*), woody pear (*Xylomelum pyriforme*), prickly moses (*Acacia ulicifolia*) and various species of *Acacia*. Flowering shrubs would have included waratah (*Telopea speciosissima*) and native rose (*Boronia serrulate*), whilst groundcover species would have included *Grevillea laurifolia* and *Persoonia chamaepitys*. Sedge, rush, reed and grass species such as tassel rope-rush (*Hypolaena fastigiata*), pale mat-rush (*Lepidosperma concavum*, *Lomandra glauca*), heath bog-rush (*Schoenus ericetorum*) and kangaroo grass (*Themeda australis*) were also prevalent, and may have formed key resources for Aboriginal occupation

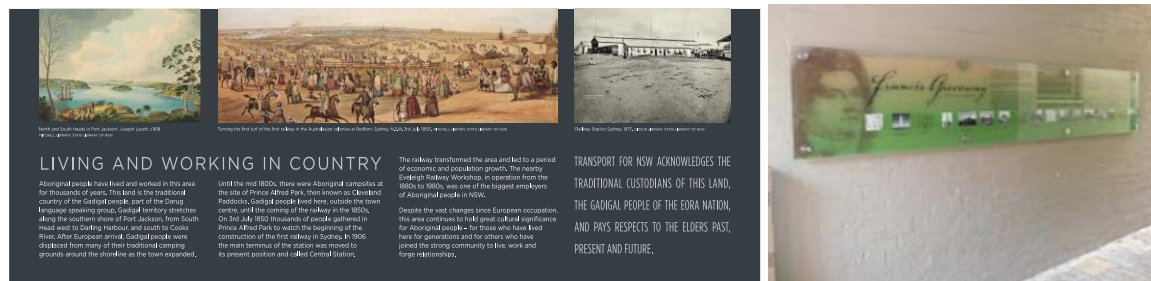
Possible location: the garden areas within the courtyards

### 13. Interpretive panel

Well-designed and written interpretive panels are an excellent media for conveying key stories and rich narratives in an effective, accessible manner. An interpretive panel – You are standing on Gadigal Country – is recommended to convey key information about the Aboriginal history and connections to the area, both traditional and contemporary. This interpretive feature would be targeted to residents and their visitors - a changing group - and has the capacity to provide information that can connect these audiences more closely with the community they are living within.

Possible location: in the foyer

Examples:



### 14. Engagement of Aboriginal artists/designers

Engaging Aboriginal artists with a connection to the Redfern area to collaborate with the architects and landscapers is a key component of this work. In previous discussions with Artefact concerning Aboriginal art and design input into building development in the Redfern area, Metro LALC has recommended approaching Boomalli Aboriginal Artists Cooperative (<https://www.boomalli.com.au>) to identify artists/designers with local knowledge and connection to Country, whose work is of a large scale suitable for inclusion into a building development. Artefact has contacted Boomalli who reviewed their artist pool and recommended several artists who had relevant experience and could be contacted to provide concept designs. EG Funds Management and Mark Shapiro Architects reviewed the portfolios and plan to invite three artists to discuss initial concept designs: Joe Hurst, Maddie Gibbs, Blak Douglas; samples their work are shown below. Each artist has a strong connection to Redfern, either through being born in the inner west or working in the area. In line with the project's draft Public Art Strategy, one artist's designs would be chosen for further development and integration into the new development. The artist will be required to work to the defined theme, to consult with key knowledge holders in the area and work with the architects to ensure integration within the building design.

## Joe Hurst



## Maddie Gibbs

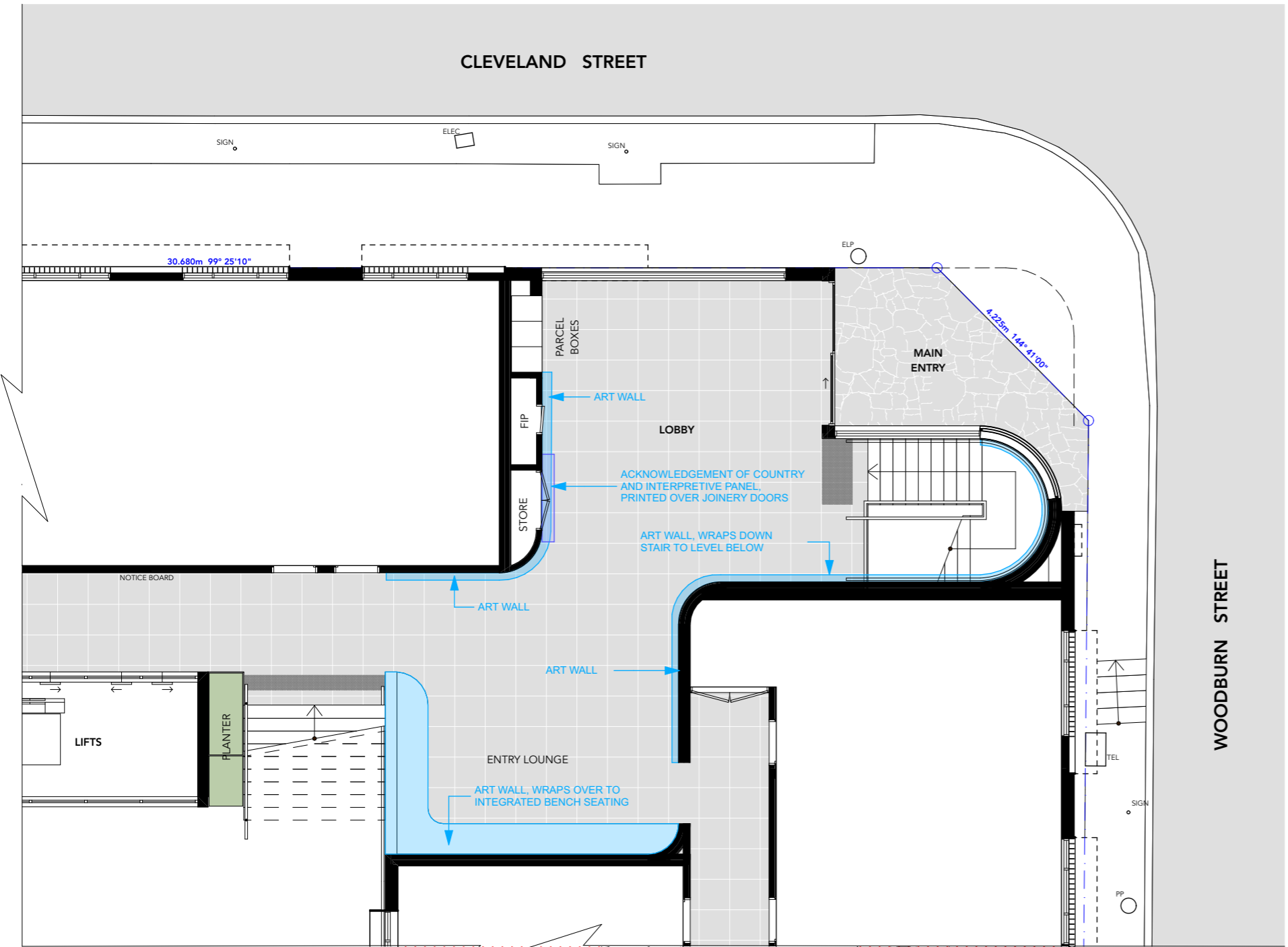


## Blak Douglas



## 15. Possible Locations

The following pages show possible locations for the integration of some of the elements (tbc). The elements would be concentrated in the more public, widely used areas: the building façade, the foyer, the courtyards and the lift well.

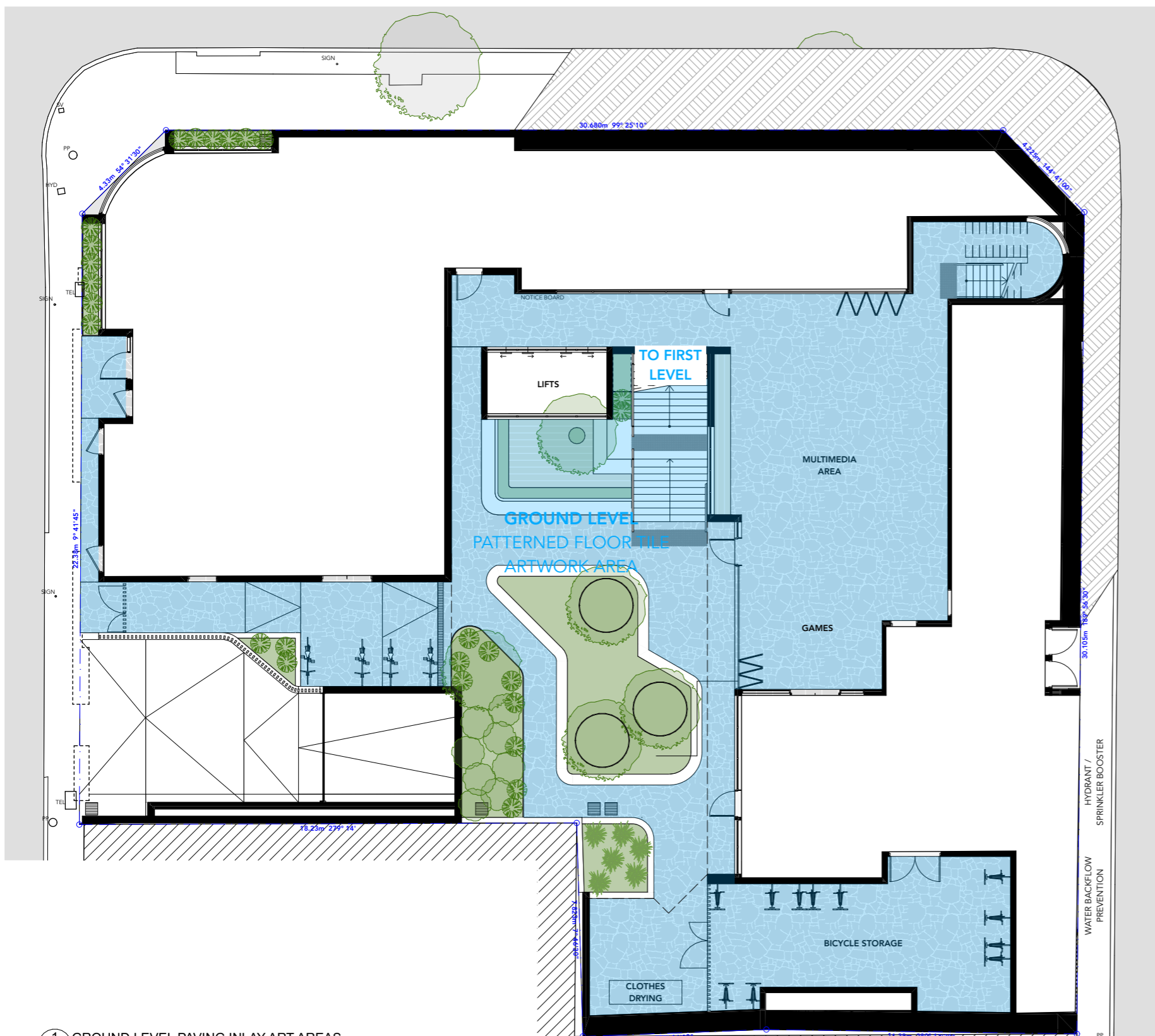


1 MAIN ENTRY ARTWALL AREAS  
1:100

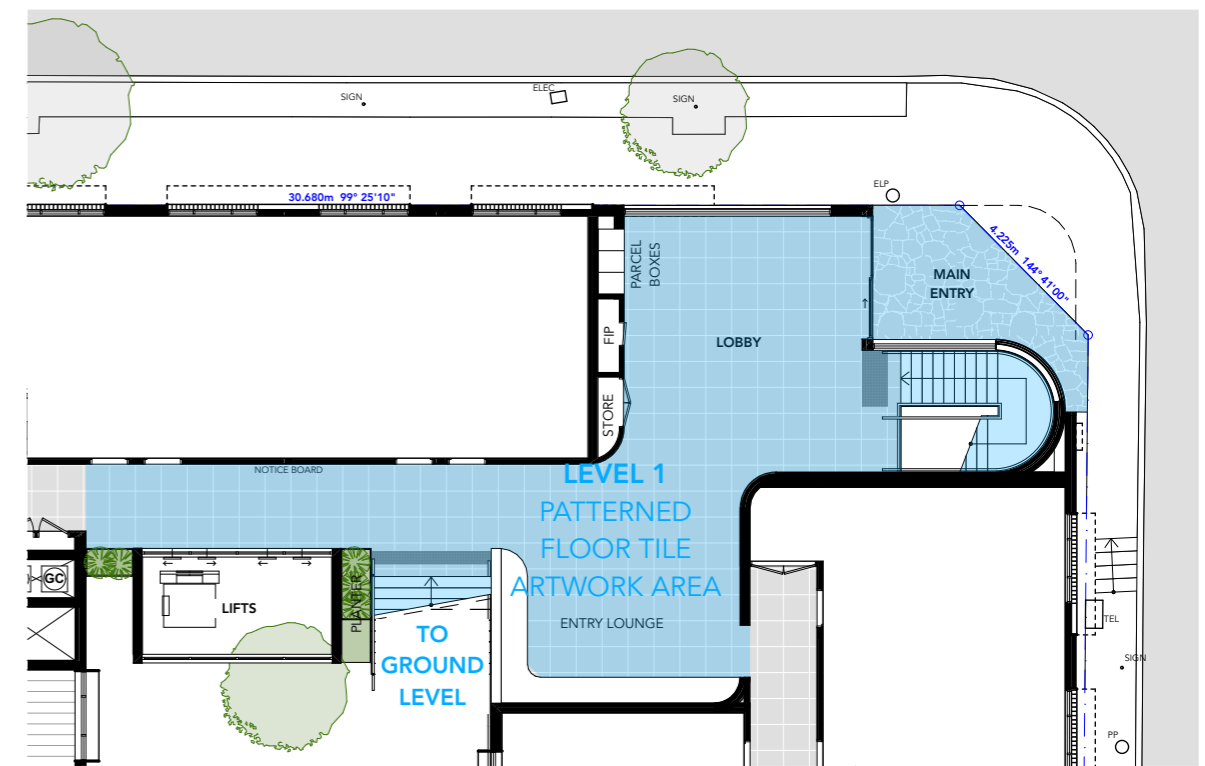


2 REFERENCE IMAGES





1 GROUND LEVEL PAVING INLAY ART AREAS  
NTS



2 MAIN ENTRY PAVING INLAY ART AREAS  
NTS



3 REFERENCE IMAGES





1 LIFT GLAZING ART AREA  
1:100



2 REFERENCE IMAGES



1 CLEVELAND STREET WINDOW SCREENING  
1:150

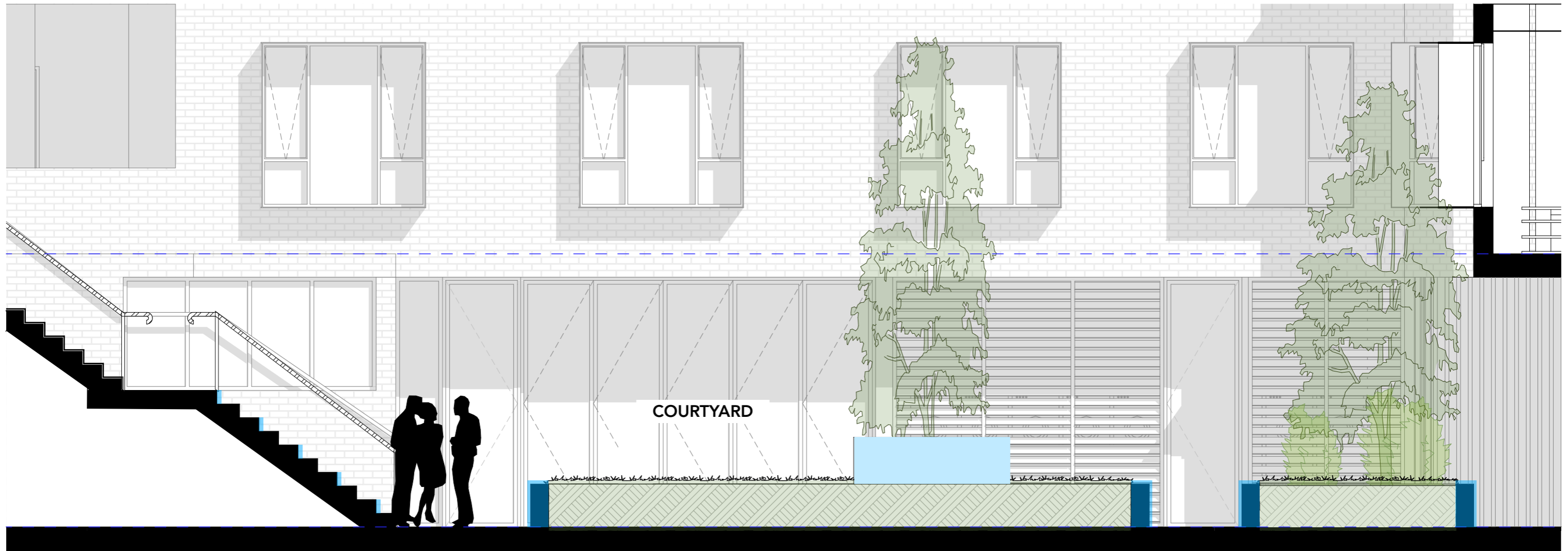


2 REFERENCE IMAGES



2

REFERENCE IMAGES



1

PLANTER ART AREAS  
1:50

## 16. The Murals

Two murals are painted onto the walls of existing buildings within the study area. The Aboriginal Archaeology report notes

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*In 2015, Guido Van Helten painted a mural on the northern facing portion of the study area relating to the Aboriginal Legal service childcare in Moree. The Van Helten mural is a reproduction of a photograph sourced from the Archives of the Aboriginal Land Legal Service, established in Redfern in 1970. Subsequently, Sid Tapia painted an additional mural immediately west of the Van Helten mural in February 2018. The Tapia mural depicts Rabbitoh's star Greg Inglis and is part of a series of murals highlighting the Rabbitoh's connection to the Redfern community. These murals have the potential to be of Aboriginal cultural heritage value, but do not meet the statutory criteria to be considered Aboriginal objects under the NPW Act. Comprehensive Aboriginal stakeholder consultation will be required to assess Aboriginal cultural heritage value with certainty.*

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It is therefore recommended that initial consultation with Metro LALC be undertaken to assess the cultural values of the murals, and that appropriate strategies be implemented based on the outcomes of the consultation.



Mural by Sid Tapia (2018) and mural by Guido van Helten (2015). (Source: <https://artout.live/redfern/wood-burn-street-art/>)

## 17. Next Steps

- Undertake stakeholder consultation over the murals, and the themes and approach for design integration
- Finalise appropriate locations for design integration
- Finalise Public Art Strategy
- Engage Aboriginal artists to develop concepts plans for design elements and public artwork
- Engage one of the artists to work with the architects to finalise and integrate designs
- Develop content and design for other elements if required, eg. Acknowledgement of Country and interpretive panel