

# ELIZABETH ENTERPRISE PRECINCT

PUBLIC ART STRATEGY

MARCH 2023



WE ARE YERRABINGIN. WE WALK TOGETHER.  
YERRABINGIN



## ACKNOWLEDGEMENT

We acknowledge Country, the Cultural Landscape that we are working upon, We acknowledge the custodianship of its people and the privilege and responsibility to Connect with Country.

We acknowledge the Dharug people and their ongoing connection to culture, lands and waters and their valuable contribution to the community. We recognise and acknowledge the surrounding clans of the Aerotropolis to the North, South, East and West whilst honouring and celebrating their Elders past, present and emerging.

# CONNECTING WITH COUNTRY FRAMEWORK

## COUNTRY IS....

Country is our mother, our teacher, our library, our kin it sustains inspires and surrounds us. The experience of Country is both individual and collective, both new and familiar. From her we learn, share and flourish, continuing to care for country is central to our being, our identity.

Country is a responsibility, not a right and is there for all who respect and cherish her. Today we may not always be able to see country instantly, but if we call to her, we can always sense her and again feel her embrace.

## DESIGNING WITH COUNTRY

Utilising the GANSW Elements of Designing with Country will ensure the environmental and social wellbeing of the site is addressed a way that will provide an enduring legacy for the place and community.

Nature is Country. Caring for Country must guide design interventions. Preservation, restoration and remembering - not replicating the natural landscape and allowing that to inform all future occupation.

Social initiatives must be consciously embedded in the outcomes for the project. These initiatives are explored throughout this document as ways design moves that support and provide for the local community.

All design should appreciate the local vernacular. Draw upon and be inspired by Country, what has come before, what is required to sustain the future.

## PUBLIC ART STRATEGY

Decolonise the notion of what 'art' and 'public art' must be - let's use this opportunity to create a living art strategy informed by Country.

This strategy encompasses opportunities across landscape and the built form, allowing for an artist/artists to create a seamless, interconnected experience across the precinct.

Identified areas for key interventions - landscape:

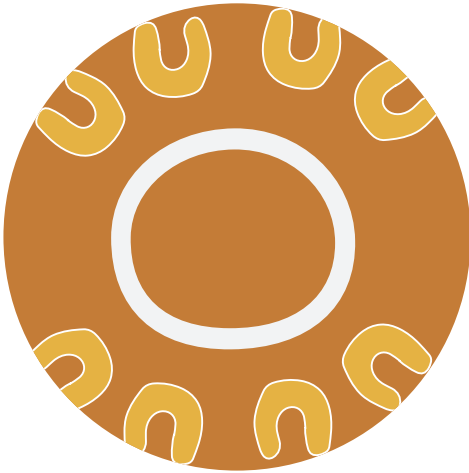
- 4 nodes at street intersection (including arrival element)
- 4 nodes at street + creek intersection
- Drainage basin, opportunity to collaborate with artist/ecologist to create a unique yet functional sculpture

Identified areas for key interventions - built form:

- Open space edges (artwork could reflect cultural landscape)
- North South and East West collector edges (opportunity to way find through the precinct via artistic intervention applied or embedded to the walls e.g. metal perforation, wall planting, paint, mixed media etc.)
- Roof materiality and patternation of office entry (opportunity to explore Sky Country through roof design)

# COMMUNITY DRIVEN PRINCIPLES

## CONNECT TO DHARUG COUNTRY



This can be explored through celebrating Dharug Country; it's unique landform, climate, seasons, flora and fauna and the spirituality and the connection Dharug people have with Country through language, custodianship and ceremony.

## DESIGNING FOR KIN



Designing for kin encompasses understanding ecological systems and functions, creating appropriate habitat and ensuring green links.

## SHARING KNOWLEDGE

## ENTERPRISE OPPORTUNITIES



First Nations owned and operated businesses should be prioritised within the site. From land management, plant propagation, to bush tucker restaurants, cafes, to tours and NAIDOC events.

## CULTURAL PRACTICES



To acknowledge Dharug culture is to ensure safe spaces are available to use for cultural practice and gathering. This is a space of sharing knowledge and culture; a great place of education.

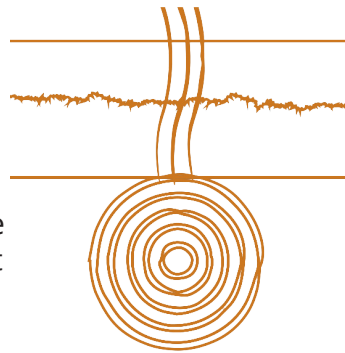
# ELEMENTS OF COUNTRY

A way to think and learn about Country is to consider Country as made up of a series of interconnected elements and systems. Deep Country, Water Country, Move with Country, Wind Country, Non-human kin Country and Sky Country. All of these elements represent different parts of Country and together showcase the roles they play in an overall system.

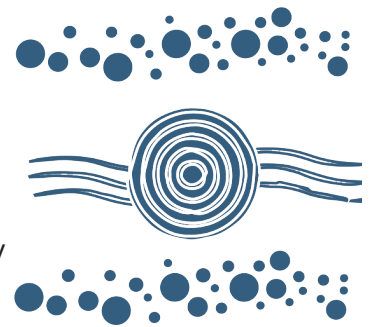
Caring for Country is acknowledging these elements, their place on Country and the processes they are involved in. We inhabit and are inhabited by Country so need to care for and nourish her.

## WHAT ARE THE ELEMENTS OF COUNTRY?

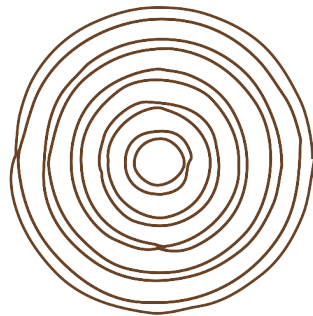
**Deep Country** is the most Ancient of connections and one that we honour for the many gifts it shares, such as the greenstone axe and the ochres that we paint with. When we dance we are celebrating and honouring the spiritual beings below our feet and their kin in Sky Country, representing the extent and connection of Country.



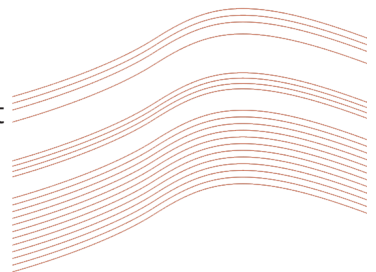
**Water Country** is the connective tissue, the circulatory system, the confluences and paths within and between Country. The meeting of salt and fresh water, where one drop forms setting a path through Country, connecting with story and landscape.



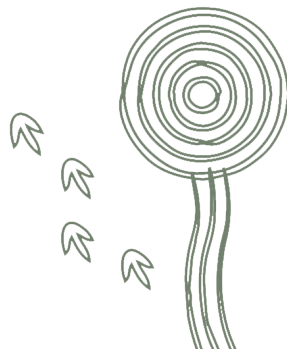
**Move with Country.** At the heart of Country is people and community, where our spirituality is embedded in environmental consciousness. To Move with Country is to be a Custodian of Country it is where we record and share our knowledge through story, song, dance and art.



**Wind Country** carries the messages of seasonal change, the songs and words of our ancestors across Country. Where the landscape and light vibrates to a rhythm, be it the trees and the grass, or the clouds racing across the sky.



**Non-Human Kin Country** fills the senses with colour, smells and sounds, on Country we are surrounded by our kin the animals and plants. This is where we learn about the connection of all living things and our responsibilities and roles within this web of connections.



**Sky Country** is a place of spirits and the ancestors and includes knowledge about navigation, the seasons, time and Songlines. It is also an important component of ceremony as it allows engagement with our ancestors and spiritual beings.





# + RECOGNISING COUNTRY STRATEGY

## STARTING WITH COUNTRY



Cultural safety  
Meaningful Engagement  
Economic development  
opportunities

## CULTURAL LANDSCAPE



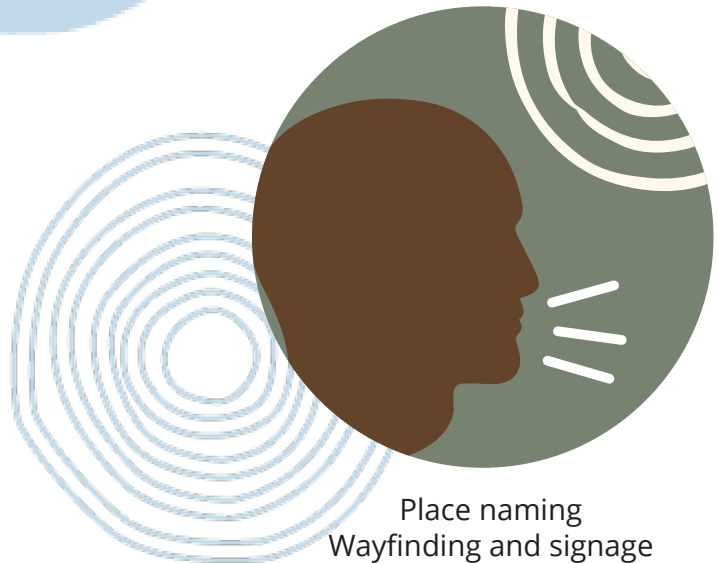
Cultural values and heritage  
Landscape  
Water  
Park and open space  
Caring for Country

## BUILT FORM






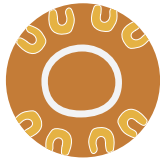









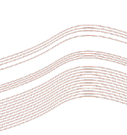

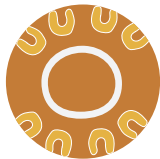
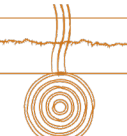




Culturally responsive design  
Culturally responsive social  
infrastructure  
Culturally responsive public art

## LANGUAGE AND WAYFINDING



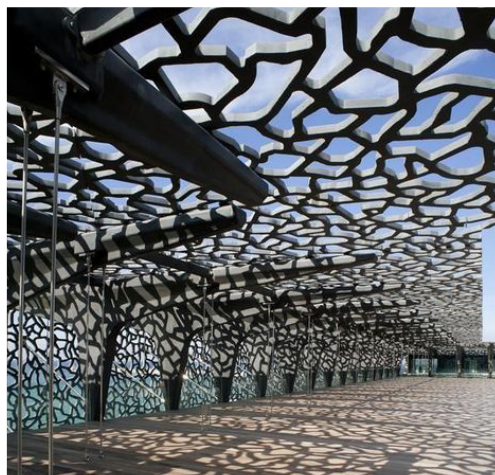
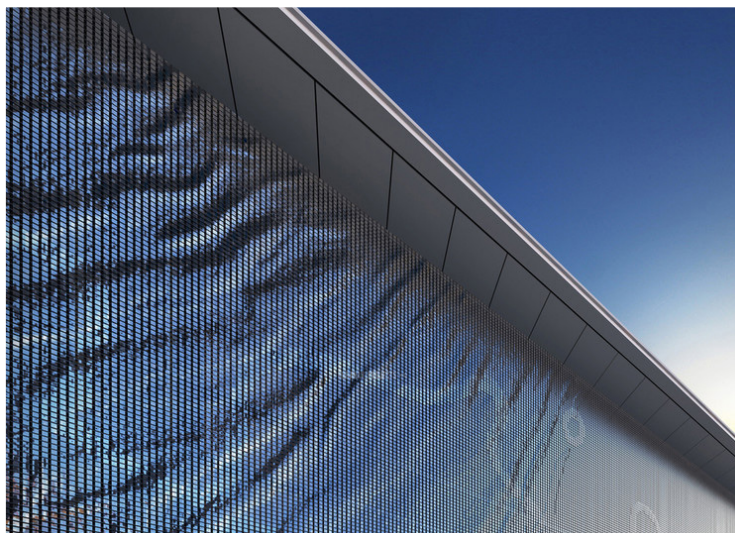
Place naming  
Wayfinding and signage

# KEY AREAS FOR ARTISTIC INTERVENTION

Location		Community Driven Principles	Elements of Country	Recognising Country Strategy
Street nodes	People based intervention. Consideration of movement through the streets			
Arrival element	Dharug welcome intervention piece, acknowledging Country			
Creek nodes	Wianamatta inspired forms and textures to inform intervention			
Open Space	Landscape nodes to reflect surrounding environment (colours, textures, forms)			
External built form (lots)	Opportunity to celebrate wind Country and showcase her changing forms			
Internal built form (lots)	Internal wayfinding influenced by local geology			
Office spaces	Opportunity for people to explore Sky Country through intervention			

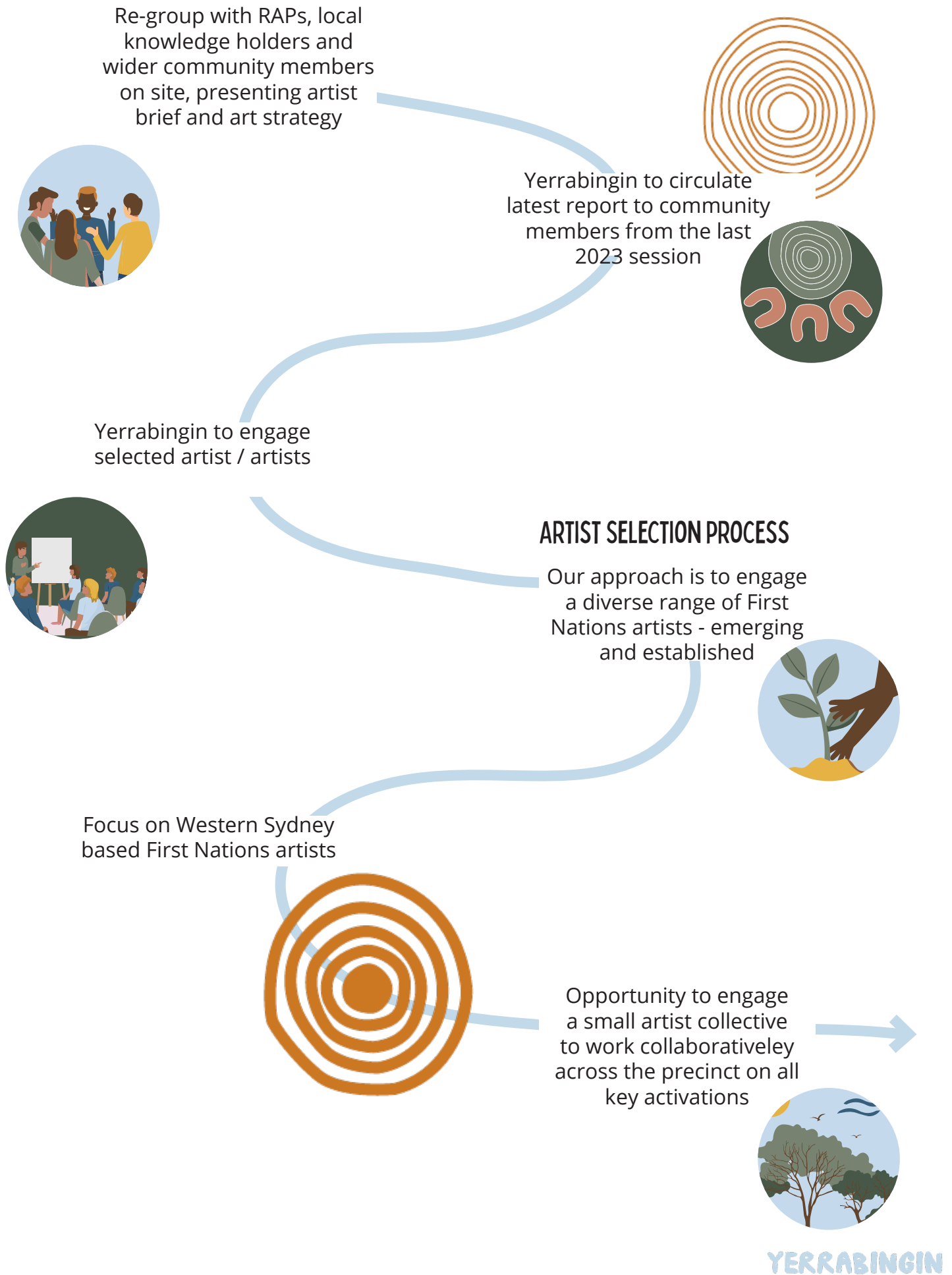


# INSPIRATION BOARD





# ARTIST ENGAGEMENT STRATEGY



# ART LOCATION OPPORTUNITIES

