

ELIZABETH ENTERPRISE PRECINCT

CONNECTING WITH COUNTRY FRAMEWORK - STAGE ONE

DECEMBER 2024



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.

DISCLAIMER

This document is a design framework and will evolve and change as we gain a better understanding of the site during design formulation and project delivery.

The Recognising Country Strategy for the Aerotropolis has been implemented as a guide to better interpret design elements and approaches across the masterplan. The Government Architect NSW Designing with Country document has also been referenced along with Yerrabingin's approach to the Elements of Country.

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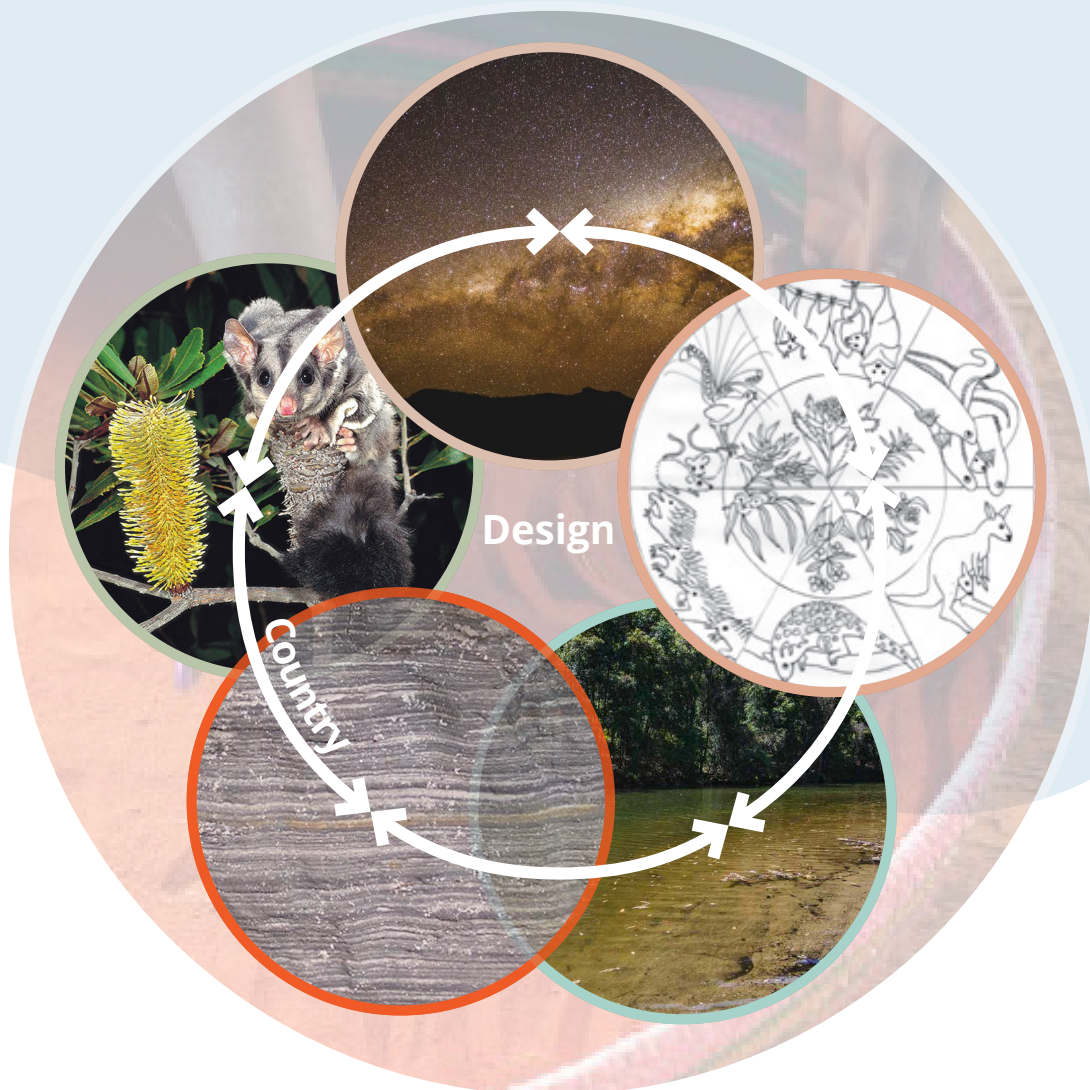
8.0 Next Steps

1.0 AEROTROPOLIS - A CONNECTED SYSTEM

Country is interconnected and interdependent across vast distances and scales. Country is sky, water, earth, plants, animals, people, stories, languages, songs and memories. When one of these parts of Country is changed, other parts can be altered or affected.

We need to be aware of the interconnected and interdependent nature of Country when proposing to make changes to Country. For example, changing the flow or direction of a watercourse will impact the waterway downstream; adding or removing trees and plants will impact the soil, water, micro climate along with other plants and animals in the direct and wider area; this is also the case with vagrant, migratory and climate refuge species; introducing waste and pollution to an area will impact the health of the waterways, sky, soil, plants, animals and people; changing the environmental mass from predominately natural systems to heavily anthropogenic landscape will impact the absorption and flows of rainwater; the environmental variables, including retention of heat in the landscape. The health and wellbeing of water in this part of Country is highly significant to the Dharug people. By remaining aware of the interconnected nature of Country, we can make the right decisions to improve the health of Country.

What we know as Western Sydney is Dharug, Dharawal and Gundungurra Country. This Country is formed of low rolling hills and plains, between the mountains to the west and the rocky gorges and sandy hills towards the coast. Waterways traverse this Country, spreading from large rivers and branching into smaller and smaller streams, supporting and nourishing Country. To the west, at the foot of the mountains, is the Hawkesbury-Nepean river network, to the east is the Georges River network.



Running through the centre of the Cumberland Plain area from Windsor is Wianamatta Creek and waterways, meaning Mother Place in Dharug language. Wianamatta Creek flows for about 80 kilometres, carrying water and life through some of the flattest, driest and hottest Country in the Sydney region. The total catchment area of Wianamatta and the tributaries is 62,400 hectares.

Elizabeth Enterprise Precinct has Wianamatta Creek as it's Eastern border. One branch of the waterway travels south through to the suburb of Eastern Creek, next to Prospect reservoir. Another branch, further to the west reaches south and west towards Penrith, across the Aerotropolis site and south towards Campbelltown.

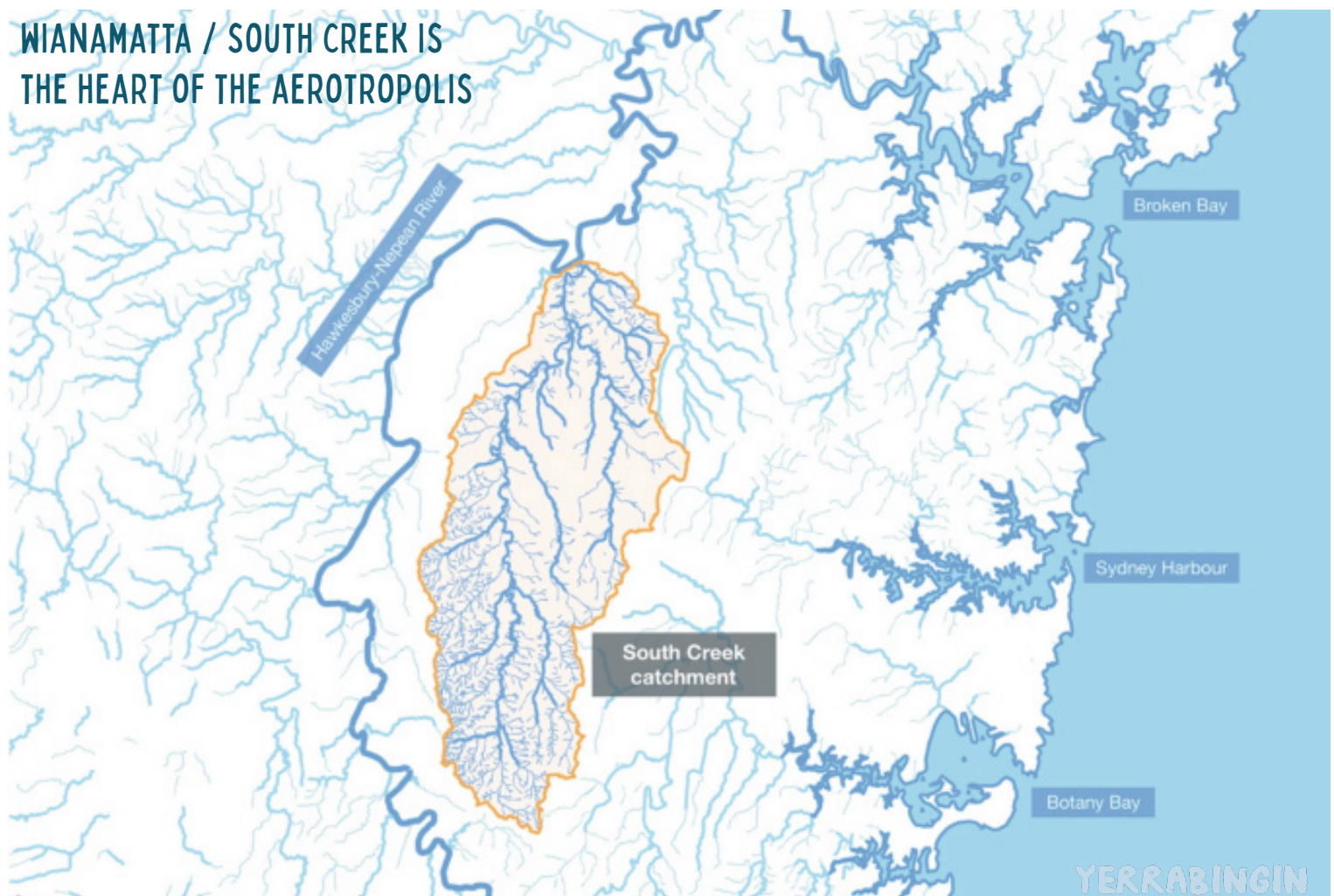
To ensure we look after and improve the health of Country, we need to remember what we do in one place in this 62,400 hectare area, and the 80 kilometre waterway, will have affects across the area and beyond, and that these changes will continue into the future.

Development in the region is a chance to create positive changes for Country and for people. To design a place of the future, where the environment and people are connected and equal and have the ability to exist as one. To increase biodiversity and habitats for threatened species; to reduce pollution; to improve soil health; to improve the health of the waterways; to increase access to Country for First Nations people and to introduce non-Indigenous people to Country, creating relationships of care and custodianship; to design and build using local materials that are suitable for the local environmental conditions; to create long term solutions to care for Country.

"THE ABORIGINAL WAY IS ONLY TAKE WHAT YOU NEED, YOU ALWAYS ENSURE THERE WAS PLENTY FOR ALL, EVEN TO THE POINT OF CUTTING THE TOP OFF A YAM, TAKE THE BOTTOM, EAT THAT, AND PLANT THAT ONE BACK IN THERE, ENSURING THERE'S SOMETHING THERE FOR PEOPLE FOR LATER. IT'S SENSIBLE THINKING ALWAYS, LONG TERM, ALWAYS LONG TERM." LEANNE TOBIN

IF WE CARE FOR COUNTRY, COUNTRY WILL CARE FOR US.

WIANAMATTA / SOUTH CREEK IS THE HEART OF THE AEROTROPOLIS



2.0 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 NSWGA 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.



3.0 THEMES AND STORIES

Preliminary cultural mapping was completed with community members as part of the Western Sydney Aerotropolis planning process. The high-level cultural values that were shared by community are:

- Being on Country: it is important to be on Country to talk about and see archaeological sites and landscapes. Feelings are an important aspect of this site.
- Conservation of modified trees: carved or scarred
- Wildlife corridors: Retention of Cumberland Plain Woodland, River flat Eucalypt forest and remnant vegetation
- Conservation of significant objects and places: (such as grinding grooves, ridge lines and sandstone areas)
- Intergenerational equity: accumulative impact
- Connecting waterways; connecting Dharug people and community to Wianamatta Creek.

Refer to Cultural Map on the following page.

Further secondary research for the Aerotropolis region identified the following narratives:

- The land as a living body, and the waterways as veins. Wianamatta Creek (The Mother Creek) runs along the border of EEP and as mentioned, connects all smaller creek systems in Western Sydney. The health of her affects all other waterways, so caring for her is extremely important.
- The region as a shared zone, used by different clans, Dharug, Gundungarra, Dharawal.
- The region as a place of resistance, where the frontier wars were fought during the late 1700s into the early 1800s.
- The wider cultural landscape includes significant sites of Nepean River, Cubbin Butcha and Bents Basin.



Further community consultation is recommended for site specific stories and significant sites. These shared stories can be interpreted throughout the design and explored in a variety of ways. It is important to have the community's involvement from the beginning in order to implement these ideas and ensure interpretation has been achieved respectfully.

4.0 WANGGANI DHAYAR - LISTEN TO COUNTRY

TRACKING THE PROCESS

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COLLECTING THE SEED



FRAMING THE DESIGN:

Articulate the problem / opportunity. How Might We? What are the benefits or best outcomes we want this to achieve?

(with the Project team)

HOW MIGHT WE?

Revisit our thoughts / ideas. Who is our audience / user? What is their experience? Redesign our HMW?

(with the Project team)



PLANTING AND NOURISHING THE SEED



DESIGN JAM

Pushing for the widest possible range of ideas. Divergent styles of thinking. Converging to combine and refine insights. Rapid prototypes as themes, principles and features of the Indigenous Design Principles.

(with the local Aboriginal community and project team)



TENDING THE GARDEN

LOGIC AND ASSUMPTION TESTING

Closing the feedback loop with internal and External stakeholders. Cultural logic checking. Is Country appropriately represented in the design?

(Project team presenting back to Aboriginal community for feedback)

PITCH

From a somewhat chaotic start we now have a feasible, viable and desirable solution to share.

(Project team finalising design with accurate designing with Country principles approved by community)

YERRABINGIN

4.1 EEP ENGAGEMENT

Below outlines multiple community conversations and workshops over the process of the development strategy to date. All community members were remunerated by Yerrabingin for all meetings over the course of the project.



2018

Initial consultation and design iteration with Yerrabingin built on experience on South Eveleigh

2022 - June

Establishing relationship with Dharug Women. Commencement in building trust and strong relationships



2022 – August

Continuation in building of relationships. Building knowledge around areas of cultural significance to incorporate opportunities through landscape and architectural design



2022 – 2023

Cultural initiatives continually built through collaborative and informed decision making

Commence rejuvenating and restoring native flora



2032

Mature Connection with Country framework created - demonstrating ongoing economic opportunities, education, experience through site and cultural areas of significance – coordinated broader Aerotropolis



2032+

Management into perpetuity



4.11 COMMUNITY FEEDBACK

KEY IDEAS

- Interpretation throughout the site; buildings to ground plane, throughout riparian corridor (naming of streets, signage/technology education, patternation) - co design process with artists / community
- Education
- Artefacts
- Plants

SUMMARY

Overall the group was extremely pleased with the progress of the project and wants to be involved in any future community meetings / Design Jams etc. They were excited about the Indigenous enterprise element of the design and the indigenous land management / rangers running the maintenance and management processes on site.

Something they were concerned about was the retainment of existing trees / planting communities as well as the proposed introduced native plants, but these concerns were resolved through explanation from Yerrabingin. Aunty Glenda Chalker would be a good person to contact in regard to plant species.

June 22nd 2022 Aerotropolis site visit

The project team met with the local Dharug women and walked the site. The concepts were shown spatially and narratives were shared. It was an emotional day filled with lots of feedback on the concepts. Some of the key comments were:

- Consider the impact the project will have on generations (our children, grandchildren, great-grandchildren)
- Consider all layers – land and people work together
- What is the site going to give back to the Dharug?
- Culture is continuous – not just about pre-colonisation
- Black swans (Mulgoa) are part of our Country
- Consider a space for Dharug people only to access – a cultural space
- Current 'public space' makes it hard for Dharug people to maintain cultural practice on Country
- Aboriginal community access enables the environment to be constantly managed, protecting the landscape – it's the multiple layers in the design that create a restorative approach
- Consider plants from our (Dharug) Country, not other Country
- For the record, we are not 'signing off' on this development. No one person can do this on behalf of Country
- The Dharug women have a very close association with the land on this site, and would like to see sustainable cultural practice and the health of the waters as a top priority
- Water basins should remain (they are an important part of Country)
- Aboriginal community access enables the environment to be constantly managed, protecting the landscape – it's the multiple layers in the design that create a restorative approach
- Cultural burning management practices to; control Weeds; regenerate the area; increase food supply to encourage wildlife to come back to the area



August 22nd 2022 Aerotropolis workshop and lunch

We facilitated a design workshop with the Dharug women to discuss the overarching principles and ideas for all projects across the Aerotropolis. We then met with our client's and shared conversations over lunch. All ideas were shared and reflected upon at the end of the day in a group discussion. Some of the key ideas were:

- Designing for kin; retain and nurture key stone species, no monoculture of planting
- 50m plus for riparian corridors
- Showcasing Dharug Country from the sky. People will know this is Dharug Country when flying over it
- Bush Tucker corridors with link to locally run restaurant and for the public to forage.
- "We can do for you what you can do for us"
- Wianamatta - Mother creek
- Using landscape design to reflect the interconnectedness of people and Country
- "Mulgoa" Black swan Country
- Diversity in species
- Legally binding document - no tick a box and for accountability back to community
- Having access to creeks and rivers. Undertake cultural activities. Having a safe space to gather



July 13th 2023 Public Art and Language Workshop

Yerrabingin facilitated a site visit and workshop to discuss project updates and present initial ideas for a Public Art and Language strategy. Gathered on Darug Country, Yerrabingin, Mirvac and local Registered Aboriginal Parties (RAPs) visited the creek edge and shared ideas, questions, comments and feedback over morning tea. Following on from the site visit, attendees received a copy of the latest Connecting with Country report and an online survey to record and further detail opportunities on site. The below outlines the questions asked and responses (which have been anonymized):

What were your favourite features of the site?

- "South Creek"
- "The space where the meeting was held and South Creek"
- "The views and Winamatta Creek. Hearing about the ideas. Specially the recycled tip"
- "The meeting area was on high ground not flood area beautiful scenery surrounds the creek. The area is close to the airport"
- "River/creek Tree by the creek, native grasses for wildlife that occupy that area"
- "My thoughts are Winamatta Creek and the beautiful old tree that was on the riverbank"

Looking more closely, what do you think are the most impactful areas for cultural engagement across the site?

- "Waterways and trees"
- "South Creek could be cleaned and widened with river stones and you could have a reserve (Gathering Place), riding, walking paths, bush garden, seating areas, toilets"
- "The area is highly significant of Cultural values of our people. Would like Winamatta south creek brought back to life, restored and protected waterways with its original vegetation. Have pathways with footprints, emu tracks, kangaroo paws, snakes, eagles, fish, yabbies in sandstone rocks or on footpaths walking around when you look down you will be able to see them, we all look down on the path. Flora and fauna museum"

July 13th 2023 Public Art and Language Workshop

- *"Waterways and trees"*
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- *"Continuous feedback, communication, creating connections"*
- *"River/creek wildlife native trees"*
- *"Again I would say the river way needs to be cleaned up and restored"*

Do you have any concerns about the masterplan? If so, what are they?

- *"The Clean Away site and the flood areas"*
- *"Clean away and the flood zones"*
- *"Yes with the recycled tip"*
- *"No"*
- *"Yes, the tip is very close to the site which would not be nice to smell"*
- *"Can we please be consulted about Yerrabingin's draft outcomes of all of the workshops please that we have attended"*

Do you have any feedback or recommendations for the draft Art Strategy?

- *"Would like to have my mothers artwork incorporated into the local area through signage or pathways"*
- *"I would like to see a reserve park, Rest Area (Gathering Place) with sculpture on entry, a walking path, with knowledge and sharing culture of local and surrounding countries with signage of history, walking paths, rocks (not sandstone blocks, engraved with Artefacts and symbols and sculptures of animals. I would like to see Community, workers, and local Artists to be involved with the Artwork and I would like to be involved as an Artist as we have connection to Country in the Darug, Gundungarra and the Dharawal Nations and my children have been involved in the Aboriginal Archaeology for over 10 years in the local and surrounding areas"*
- *"Aboriginal street names, knowledge of the Indigenous RAPs with their names that collected artefacts from the M12 and Aerotropolis and surrounding areas"*
- *"No"*
- *"Using local artists and local storytellers"*



Do you have any feedback or recommendations for the draft Language Strategy?

- *"Would like to see the names of local and surrounding Countries included in the street signs, building or sites, park reserves etc."*
- *"I would like to see street names, reserves, parks in language with flora and fauna names"*
- *"Yes"*
- *"No"*
- *"No"*
- *"We weren't presented with any, but if you have it can I please receive a copy"*

Lastly, please share any general feedback, ideas, or questions below:

- *"Would like to see the artwork piece representing from the Country, representing the RAPs and local artists coming together and working on the painting not just single artists"*
- *"I would like to be involved in future meetings for the project and receive updated information. Thank you for inviting me to attend the EEP site meeting and going on Country to have a voice in the future development"*
- *"Flora and fauna, Aboriginal street names, museum, native plants and blackboy trees, Winamatta South Creek waterways protecte with its original vegetation, pathways with footprints, snakes, kangaroo paws, emu tracks, fish, yabbies, seating areas, a yarning circle"*
- *"The planning of the park could be moved to the area we had the meeting. Was happy to listen to the ideas from community members"*
- *"No further comments at this time"*
- *"Waiting on outcomes of the day"*



In addition to the survey, several participants provided precedence imagery and further information which is documented below:

General Notes

- *"Healthy Country, healthy people"*
- *"We don't own the land, the land owns us"*
- *"What are the impacts of the tip on the health of community members using this space in the future?"*
- *"Waterways give you permission to Country, take care of them"*
- *"This development should include a cultural safety and protocols toolkit. This would function as a checklist of responsibilities for everyone involved in the precinct"*
- *"Look into comparative study of after life of tips - how have they been reactivated after life and what are the health implications to users of this space? Ground yourself"*
- *"Case study to look further into: Kamay Botany Park. Visitors and travelers would come here and spend hours within Country before boarding flights. Western Sydney Airport is therefore an important place and opportunity to create meaningful exchanges with Country before flying"*
- *"People need to feel as though they have a right to be here"*
- *"Educational nodes and interpretive signage along walkways"*
- *"Reinstate water pockets and the natural wetlands"*
- *"Think about the top-down view of site and how visitors landing will first experience this Country"*
- *"Creating continuing cultural pathways that are intergenerational (ie the cultural practice of tree scaring, we need to create opportunities for this in landscape) note that the correct cultural procedure and pathways must be taken as well as AIMS"*
- *"The aerotropolis area overlaps with 3 clans"*
- *"It is important that this site is welcoming of all people, remembering that there will be people who come to this site that are migrants of trauma, who had fled their homes/ forcibly moved out"*
Use Dharug land as a template for other clans on how people from different mobs can come together and work collaboratively. It is important that elders are not overburdened by responsibility"
- *"Try to limit the use of triggering language when talking to community and writing reports that community is to engage with"*
- *"Unpacking trauma; a lot of mob are "walking around like shells" because they have been stripped of their culture, this is why cultural pathways are important"*
- *"When referring to individual people from community, ask them how they would like to be referred to (Aboriginal, First Nations, Indigenous?) this differs for everyone and is important to know"*
- *"I would love the design to reflect the Aboriginal cultural and people and our connection to Country (highly significant in culture values to the whole Aerotropolis Airport Project)"*
- *"Winamatta South Creek to be restored, flowing and protected"*
- *"Spaces include QR codes, walking pathways, cycle tracks, playground, waterplay etc."*
- *"Bush tucker garden, natural materials, shade, protection, drink fountain and local artist artworks"*
- *"Metal design"*
- *"Bush setting trees with Indigenous families, people, men, women, children with sitting with Humpies and waterways"*
- *"Fountain in the same manner"*
- *"The waterways and connection to Country, mean a lot to our people"*
- *"For Winamatta Cree, please seek an arbourist to determine the significance of the tree near creek"*
- *"I would recommend Yerrabingin and other proponents involved to visit the information centre 100 Eaton St Luddenham NSW"*
- *"M12 upgrade found 80,000 artefacts within the project and the airport report found around 40,000"*

July 13th 2023 Public Art and Language Workshop Summary

- *"Include fire, stone, tracks/footprints (in art or sculpture) into the design. Outdoor areas could include Aboriginal shelters as the shape for eating areas and positioned to be protected from the wind at each facility. Play areas could include the shapes of nesting birds (eagles etc) for kids to climb and play upon. Just some ideas for consideration"*
- *"My concern is the current state of the creek, invasive weeds and flood waters bringing in more rubbish. Obviously this is a major problem throughout the entire creek system and others in the area. Also the potential for waste from the warehousing precinct, stormwater run-off could be an issue. Strong winds blowing packaging/rubbish into the natural environment/creeks. Pollution control devices could be used for the creek system and stormwater run-off (drains). Yard bins to not be overflowing with rubbish whilst waiting to be emptied."*

Art Notes

- *"Can be inspired by local ecologies (plants, animals, insects, birds)"*
- *"The art for this place carries responsibilities and should educate people"*
- *"Let the creation of the art be a process in itself that involves multiple generations and people from multiple mobs (this can be a healing opportunity)"*
- *"There have been 80,000 artefacts dug up along the roadway path of the new M12 motorway, these artefacts should be somehow stored locally. Maybe this is a museum?"*

Language Notes

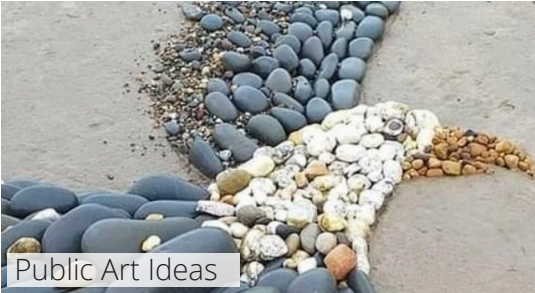
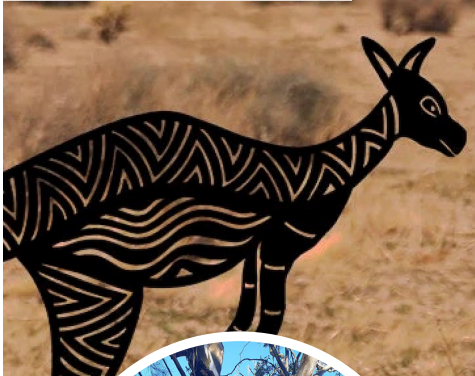
- *"Idea to name each main building instead of using language for everything (ie, lots, streets, parks etc)"*
- *"By naming each building, language may be spoken by employees on a daily basis (ie - on building addressed mail)"*
- *"Use language that is diverse and not tied to one mob (ie. not just Dharug), use language from neighboring mobs as well"*
- *"By using language we are creating cultural pathways into Country"*
- *"Signage that uses language should be not just elevated by also the ground for kids and elderly people"*
- *"Using language is a way to heal people"*
- *"There is one main road in and out of site, perhaps there should be a sign that says 'see you soon/later' from Dharug and neighboring clans?"*
- *"Use urban language and "traditional" language"*



As mentioned above, several participants sent precedence imagery inspired by the opportunities identified by the site visit. Imagery focuses on wayfinding and signage, drawing on a range of mediums including natural stones, and laser cut steele to appropriately acknowledge Country.



Wayfinding and Sculpture



Public Art Ideas



Creek Health



Signage



Elders Garden



Metal Screens



June 22nd 2022

Who attended	
Aunty Carla Pignatelli	Dharug Elder
Cindy Laws	Dharug community member
Justine Copline	Dharug community member
Jacinta Tobin	Dharug community member
Darleen Johnson	Dharug community member

August 22nd 2022

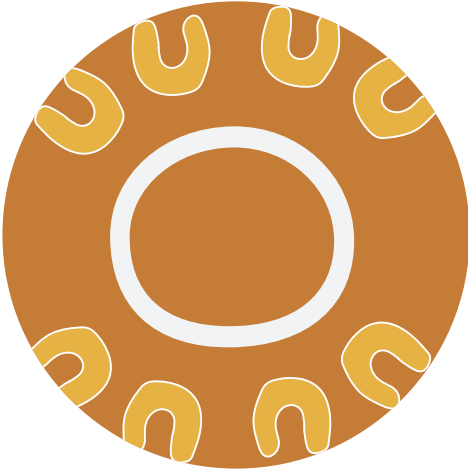
Who attended	
Aunty Carol Cooper	Dharug Elder
Cindy Laws	Dharug community member
Justine Copline	Dharug community member
Jacinta Tobin	Dharug community member
Darleen Johnson	Dharug community member
Uncle Wes Marne	Bigambul Elder

July 13th 2023

Who attended	
Kamilaroi Yunkuntjatjara Working Group	Registered Aboriginal Party
Butucarbin Aboriginal Corporation	Registered Aboriginal Party
Coroborree Aboriginal Corporation	Registered Aboriginal Party
Konanggo Aboriginal Cultural Heritage Services	Registered Aboriginal Party
Mundawarri heritage Consultants	Registered Aboriginal Party
Didge Ngunawal Clan	Registered Aboriginal Party
Bariyan Cultural Connections	Registered Aboriginal Party
Ngambaa Cultural Connections	Registered Aboriginal Party
Dharramalin	Registered Aboriginal Party
Gilay Consultants	Registered Aboriginal Party
Yulay Cultural Services	Registered Aboriginal Party
Wurrumay	Registered Aboriginal Party
Gali Heritage Services	Registered Aboriginal Party
Woka Aboriginal Corporation	Registered Aboriginal Party

4.2 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.

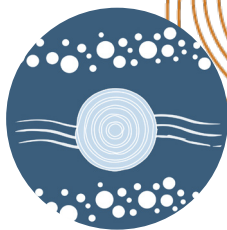
4.3 WHAT WE CAN DO TOGETHER



SIGNIFICANCE OF THE CREEK



RESTORATION



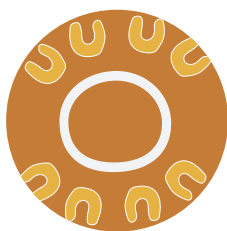
IMPORTANCE OF WATER



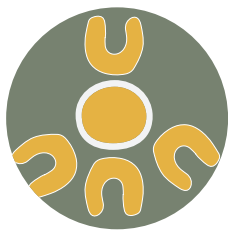
SUSTAINABILITY



LAND MANAGEMENT



RECOGNISING CULTURE



LEADING BEST PRACTICE



RESTORING LEGACY



SUPPORTING INDIGENOUS ENTERPRISES



REINSTATE ACCESS



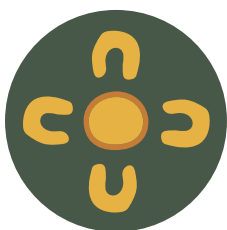
PLANTING OF NATURAL FLORA SPECIES



HARVESTABLE FOOD FOR NATIVE FAUNA



AREAS OF MEN AND WOMEN'S COUNTRY



ALIGNMENT WITH AEROTROPOLIS



EDUCATION



4.4 LEADING WITH COUNTRY APPROACH

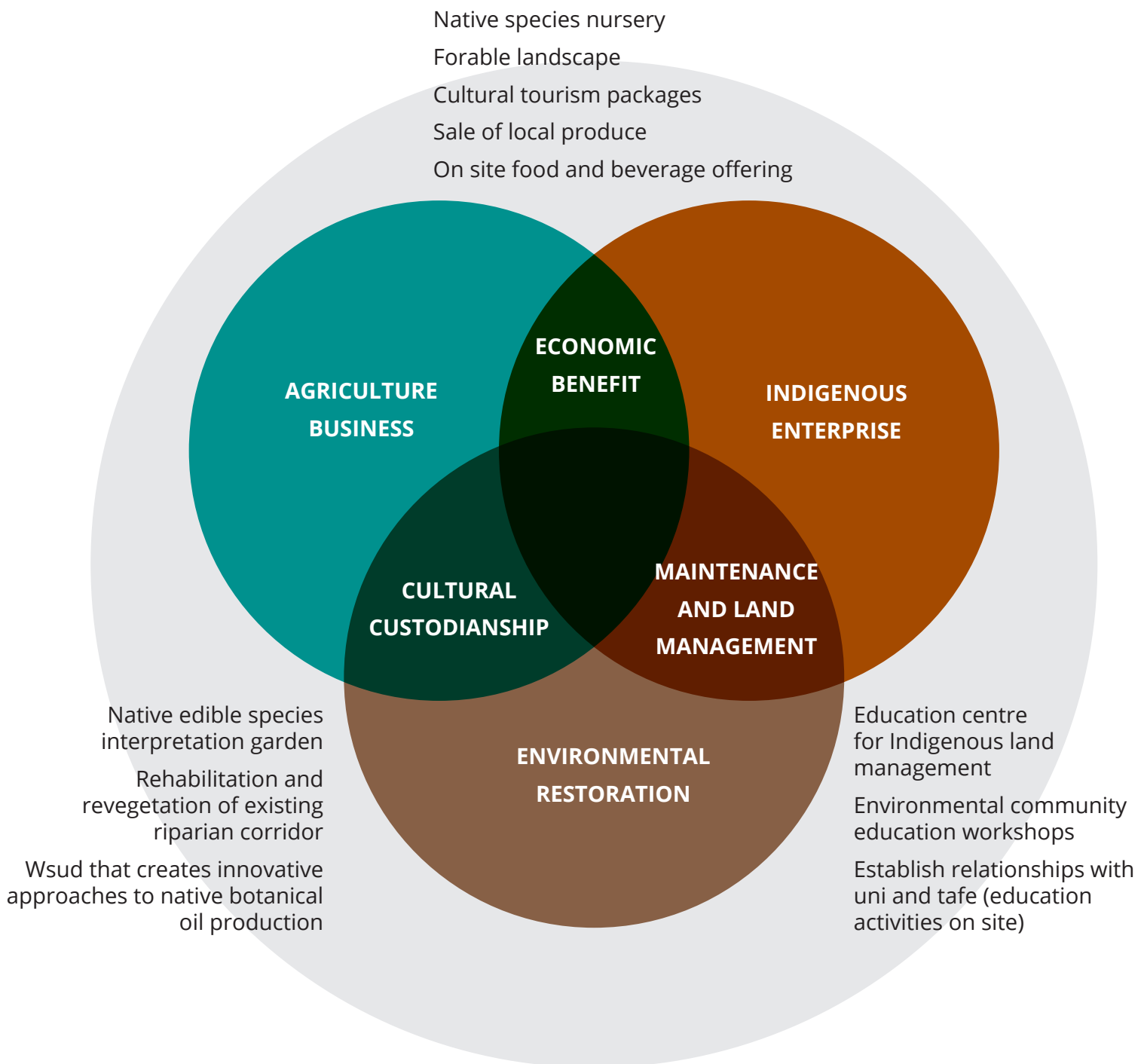
Connecting with Country Opportunities and Outcomes

Connecting with Country is fundamentally reciprocity, the approach is that the project where Country and people flourish, also where design excellence contributes to Country and Country to it. In this project we wish to bring Country as the foundation to a project wide approach that brings the following benefits,

An innovative and emerging native agriculture design that is founded from the lens of regenerative design and farming, bringing, cultural, social, environmental and economic sustainability to the project in partnership with First Nations community and enterprise.

A strong role of First Nations custodianship that shares and celebrates Country and also makes it accessible for all visitors and tenants. Having both a strong link to education linking Traditional Ecological Knowledge to new thinking and approaches as well as creating new ways of seeing Country and adapting ideas.

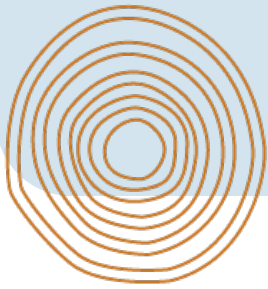
Key is that Connecting with Country is a design principle and outcome of the overall approach of Country, guided by its Custodians.



5.0 DESIGNING WITH COUNTRY

IF PEOPLE AND THEIR NEEDS ARE AT THE 'CENTRE' OF DESIGN CONSIDERATIONS, THEN THE LANDSCAPE AND NATURE ARE REDUCED TO SECOND ORDER PRIORITIES. IF DESIGN AND PLANNING PROCESSES CONSIDERED NATURAL SYSTEMS THAT INCLUDE PEOPLE, ANIMALS, RESOURCES AND PLANTS EQUALLY 'SIMILAR TO AN ABORIGINAL WORLD VIEW' THIS COULD MAKE A SIGNIFICANT CONTRIBUTION TO A MORE SUSTAINABLE FUTURE WORLD.

Source: Draft Connecting with Country Framework (GANSW, 2020)



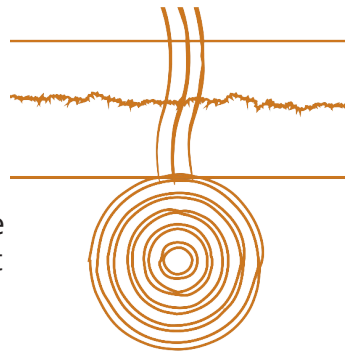
5.1 ELEMENTS OF COUNTRY

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.

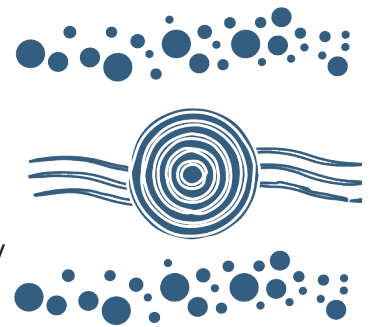
Caring for Country is acknowledging these elements, their place on Country and the processes they are involved in. We inhabit and are inhabited by Country so need to care for and nourish her.

WHAT ARE THE ELEMENTS OF COUNTRY?

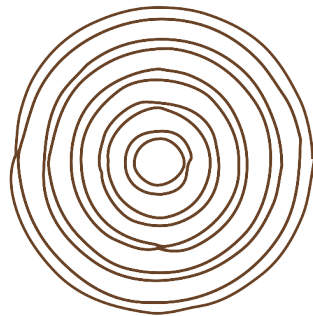
Deep Country is the most Ancient of connections and one that we honour for the many gifts it shares, such as the greenstone axe and the ochres that we paint with. When we dance we are celebrating and honouring the spiritual beings below our feet and their kin in Sky Country, representing the extent and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



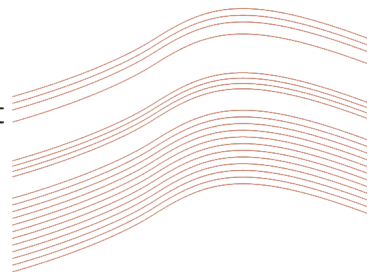
Water Country is the connective tissue, the circulatory system, the confluences and paths within and between Country. The meeting of salt and fresh water, where one drop forms setting a path through Country, connecting with story and landscape.



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



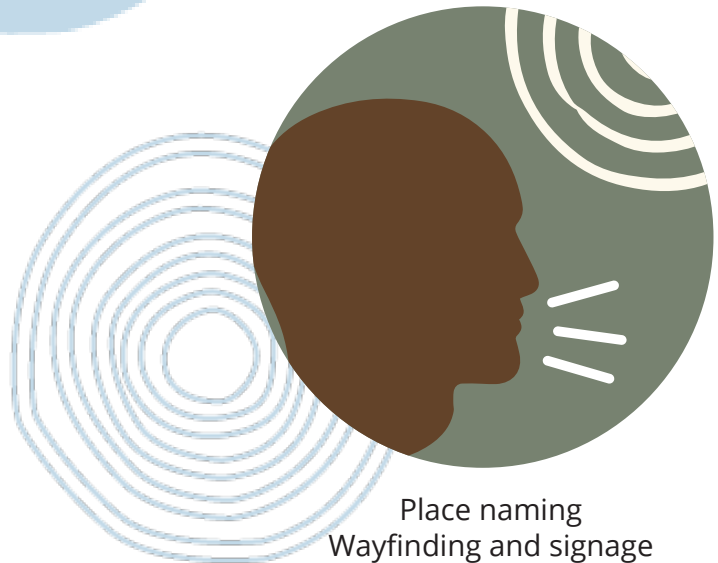
Cultural values and heritage
Landscape
Water
Park and open space
Caring for Country

BUILT FORM



Culturally responsive design
Culturally responsive social
infrastructure
Culturally responsive public art

LANGUAGE AND WAYFINDING

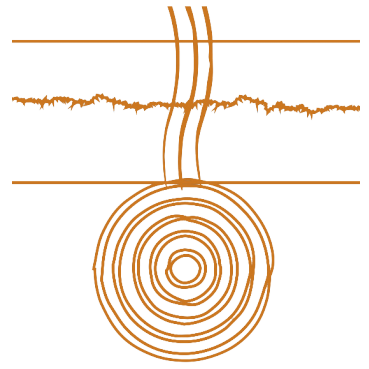


Place naming
Wayfinding and signage

5.11 DEEP COUNTRY

Deep Country goes beyond the surface of the ground; it's layers upon layers of spiritual and geological history. When we dance we are celebrating and honouring the spiritual beings below our feet and the many gifts it shares, such as the greenstone axe and the ochres that we paint with.

Country's connection goes from deep into the ground to high above the clouds, it's a system which works together so seamlessly. Rain comes down from the sky and is absorbed by the ground which is then used by trees and plants for nutrients before evaporating back into the sky to continue its cycle. We need to care and nurture the ground we build on to ensure these processes still occur successfully across the site.



Rammed earth to showcase the geology and colours of Dharug Country



Nodes to have elements of exploring the physical layers of the earth



Using cultural context in architectural design. Middens to educate people on the resources used in the area.

RECOGNISING COUNTRY STRATEGY

Starting with Country



Cultural safety

Turning of the soil ceremony

Meaningful Engagement

Aboriginal community have been engaged in a co-design process

Cultural Landscape



Cultural values and heritage

Protecting and drawing design inspiration from artefacts

Landscape

Avoiding soil erosion and understanding soil quality

Water

Considering how water naturally moves across the site

Built Form



Culturally responsive design

Eco tones and patterns inspired by deep Country. Recycling soil on site for rammed earth.

Language and Naming



Wayfinding and signage

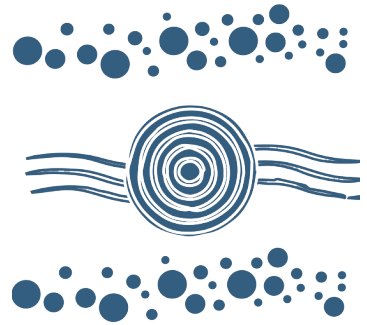
Patternation in pavement

5.12 WATER COUNTRY

Water gives us life, it sustains and nourishes us. Water is guided in and out of spaces by topography and what is placed in water travels with water. We need to care for and protect our waterways and dams because they are sustaining the land and non human kin living there.

The on site water storage system needs to be thoughtfully designed. Rainwater from roofs can be stored for drinking, land management and storm water coming off streets can be treated and re used also before entering the creek system.

Misting on hot summers days along streets and in nodes can create enjoyable micro climates for people using the space and use the recycled water on site.



Raingardens along streets to clean water before entering the creek system



Permeable surfaces for absorption of water



Protect existing water bodies on site and ensure buffer planting for habitat

RECOGNISING COUNTRY STRATEGY

Starting with Country



Cultural safety

Weaving and restoring the path of water to Country. Access to culturally significant areas in relation to the creeks

Meaningful Engagement

Riparian landscape was a strong principle of discussion with community

Economic development opportunities

Restoration of riparian landscape overlapping with potential tourism and native agriculture enterprise

Cultural Landscape



Cultural values and heritage

Permeability of the design, including encouraging and restoring natural catchment connections

Landscape / Water / Park and open space

Restoration of riparian endemic ecologies, designing a matrix of landscape spaces in a connected system

Caring for Country

Design for a custodial role for Aboriginal community in restoring and managing water resources as part of the broader landscape

Built Form



Culturally responsive design

Design and planting palette lead by tradition ecological knowledge and need for cultural resource species

Language and Naming



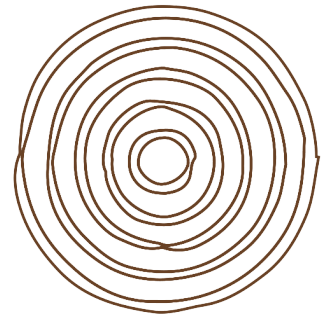
Place naming

Recognising of Dharug name of South Creek being Wianamatta (The Mother Creek)

5.13 MOVE WITH COUNTRY

At the heart of Country is people and community. To move with Country is to be a custodian of Country; we inhabit and are inhabited by Country and must care for her.

Focusing on people allows for the development of a community that is respectful, in tune with Country and spiritually well. People are what create atmospheres and encounters that are genuine. This development can contribute to this through spaces for education, Aboriginal / cultural enterprise development, ongoing employment opportunities for Aboriginal people and autonomous decision making mechanisms.



Planting workshops with community to establish a connection with the site



Dharug education and language opportunities



Bush tucker and medicinal species. We care for Country and she will care for us.

RECOGNISING COUNTRY STRATEGY

Starting with Country



Cultural safety

Creating space for contemporary cultural practice, opportunities to share Dharug culture with broader community

Meaningful Engagement

Aboriginal community have been engaged in a co-design process, access for cultural practice was key in the design principle process

Economic development opportunities

Create both temporary and permanent opportunities for First Nation enterprises.

Cultural Landscape



Cultural values and heritage

The design approach celebrates and offers the opportunity to share Dharug Country, creating opportunities to move with Country lead by Traditional Custodians.

Park and open space

Project includes different scaled open spaces which are connected through landscape design and spatial connectivity.

Caring for Country

Aboriginal access to land, land management practice, environmental management with biocultural lens

Built Form



Culturally responsive public art

The scale of the infrastructure, built form and landscape offers a unique opportunity to respond to Dharug Country in a significant matter.

Language and Naming



Place naming

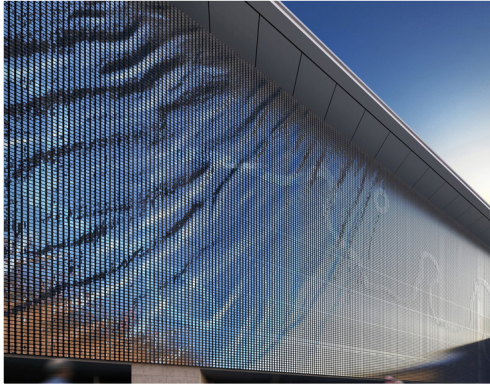
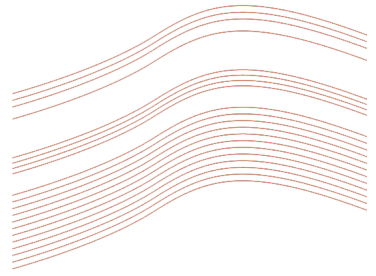
Wayfinding and signage

The design guideline will encourage engagement with Dharug Custodians for the appropriate integration of language across the site.

5.14 WIND COUNTRY

Wind creates natural, environmental and spiritual movement. It carries messages of seasonal change, the songs and words of our ancestors across Country. The rhythm that sweeps through creates a sensory experience which in turn enhances the overall experience of a space. The smells of flora are carried through, along with the cool air directing you around the space. Wind is also a form of pollination, dispersing seeds across the land to encourage birth and growth.

Wind is something we can feel but cannot see. It's rhythm varies and to be able to see its patterns would enhance the overall experience. It's an element of wayfinding and creates a sensory experience, guiding people with its sounds.



Kinetic wind wall - UAP + Ned Kahn



Seasonality of planting across site



Wildflower gardens to create sensory experience

RECOGNISING COUNTRY STRATEGY

Built Form



Cultural responsive design

Landscape design will both create refuge and celebrate the interaction between the landscape and the seasonal winds of Dharug Country

Cultural responsive public art

The opportunity to celebrate wind through visual design and art can communicate its importance as a seasonal indicator.

Cultural Landscape



Landscape

Landscape framed by design principles to respond to the importance of wind as an element of Country

Park and open space

Open spaces are being designed to bring in all the elements of Country, including wind to have a holistic approach to Country and design

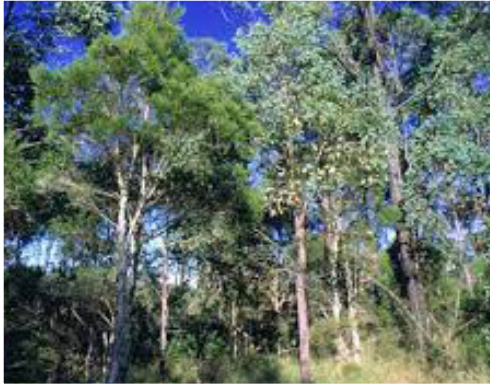
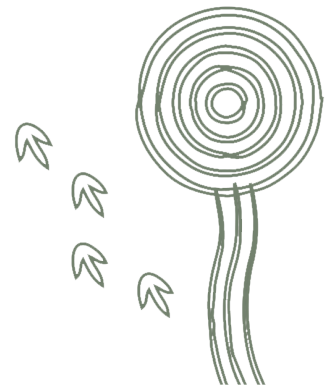
Caring for Country

Scalable renewable energy production

5.15 NON HUMAN KIN COUNTRY

We are surrounded by our kin, the animals and plants on Country. It is our responsibility to care and nurture our kin to ensure their viability, ecological systems and connections are continued. We must learn and appreciate the connection of all living things and the roles they have within Country.

Non human kin fills the senses with colour, smell, sounds and intuition. As people we are drawn to these elements within an environment, it fills our experience with life outside of our own.



Endemic and native planting schemes across site



Incorporating habitat in design and function of buildings - Batbridge for example



Planting to attract small birds only

RECOGNISING COUNTRY STRATEGY

Starting with Country



Cultural safety

Restoration of habitat and its inclusion within all typologies

Meaningful Engagement

A key design consideration is a shift from sustainability to regenerative design

Economic development opportunities

A key component of the cultural matrix design creates economic community outcomes through supporting native agricultural enterprise

Built Form



Cultural responsive design

Reflect local ecotonal palette of colours, patterns and textures. The design is an interconnected system of spaces that contributes to the health of waterways, endemic landscape and habitat.

Cultural Landscape

Cultural values and heritage

Key design approach is the understanding of the reciprocal connection between people and their environment

Landscape

Inclusion of endemic species, that are both cultural resources and habitat honouring the kinship connection of Dharug people with their environment

Water

Appropriate use of riparian species and honouring the creek as a living entity - The Mother Creek

Caring for Country

Aboriginal community to lead the regeneration of Country and the ongoing custodianship.



Language and Naming



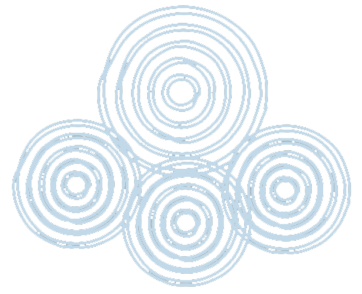
Place naming / Wayfinding and signage

Opportunity to educate people about Dharug cultural key stone species through both wayfinding and place making

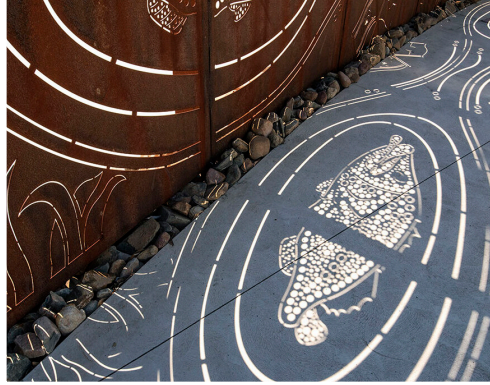
5.16 SKY COUNTRY

Sky is a place of spirits, ancestors and knowledge. It tells us about navigation, the seasons, weather, time and Songlines. The sky is a spiritual and ecological clock guiding the other elements through their processes and functions.

Sky creates ephemeral shadows and patterns as they dance along the ground during the day, it enhances sensory experiences and creates enjoyable environments. The night sky tells stories, helps navigate us around Country and is a place for our ancestors. To be able to experience both day and night sky is important!



Open pockets to connect to sky



Shadow play and shelter



Ceremonial space

RECOGNISING COUNTRY STRATEGY

Starting with Country



Cultural safety

The design guide should bring opportunity for natural light where possible in open spaces. Views / aspects to significant land forms to be conserved and highlighted where possible.

Meaningful Engagement

Spaces connected to sky to view the sky and stars was important to community.

Built Form



Cultural responsive design

Built environment within shade, internal, windows, sky lights honour and share stories of sky Country.

Cultural responsive public art

The opportunity to celebrate sky through visual design and art can communicate its importance as a seasonal indicator and a way of navigating Country. e.g. Shadow play.

Cultural Landscape



Cultural values and heritage

Views / aspects to significant land forms to be conserved and highlighted where possible.

Landscape

Landscape to include space for ceremony and cultural activities to occur in.

Park and open space

Shade structures within open space could map sky Country and tell its story.

Language and Naming



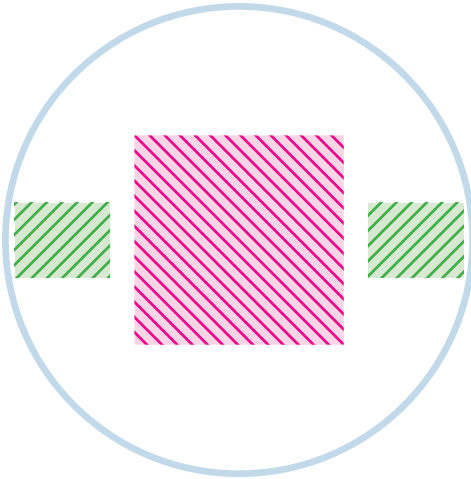
Place naming / Wayfinding and signage

The design guideline will encourage engagement with Dharug Custodians for the appropriate integration of language across the site.

6.0 EEP MASTERPLAN MATRIX

6.1 STAGE ONE TYPOLOGIES

NODES



Nodes can be located around the site as key moments of interest for humans and vegetation alike.

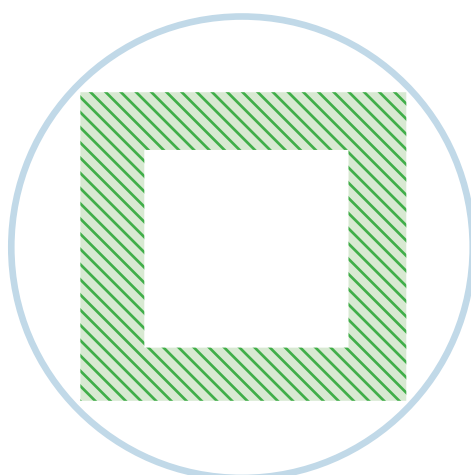
Concentrate commercial activities within these nodes.

STREETSCAPE



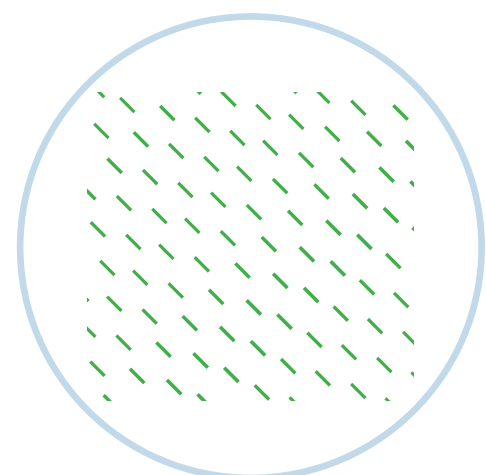
While functional for both vehicles and pedestrians, Streetscapes can also provide vegetation and ecology corridors. Street planting will contribute to the overall cooling of the site.

LOTS



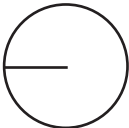
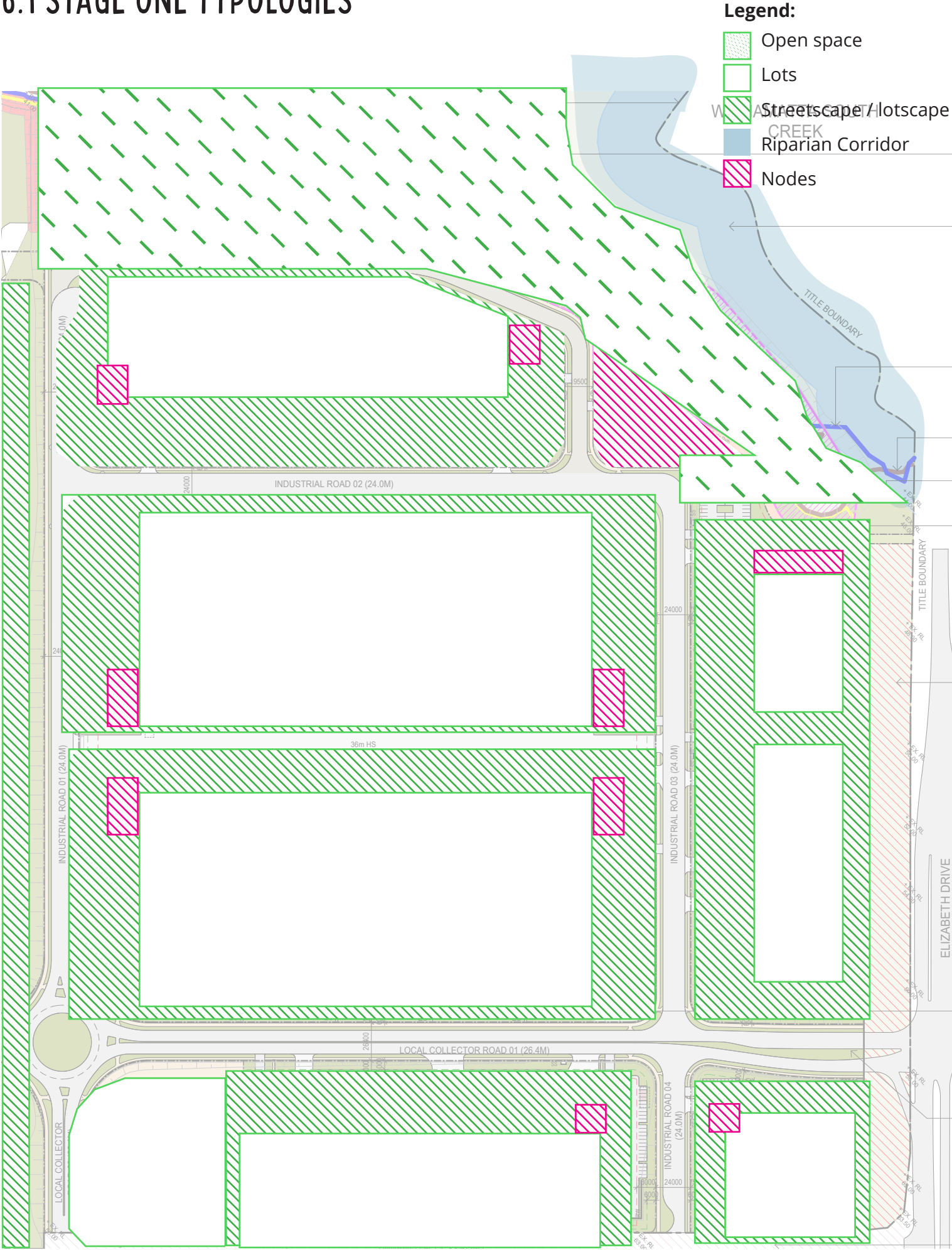
Landscape within the site must ensure the function of the lot is maintained. Promote tree canopy coverage and use of endemic vegetation to create a comfortable and beautiful place for people

RECREATIONAL OPEN SPACE



Open space across the site provides recreation opportunities for those occupying the site. Open space patches allow habitat and urban cooling opportunities. Focussed on public and community use.

6.1 STAGE ONE TYPOLOGIES



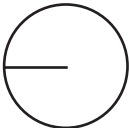
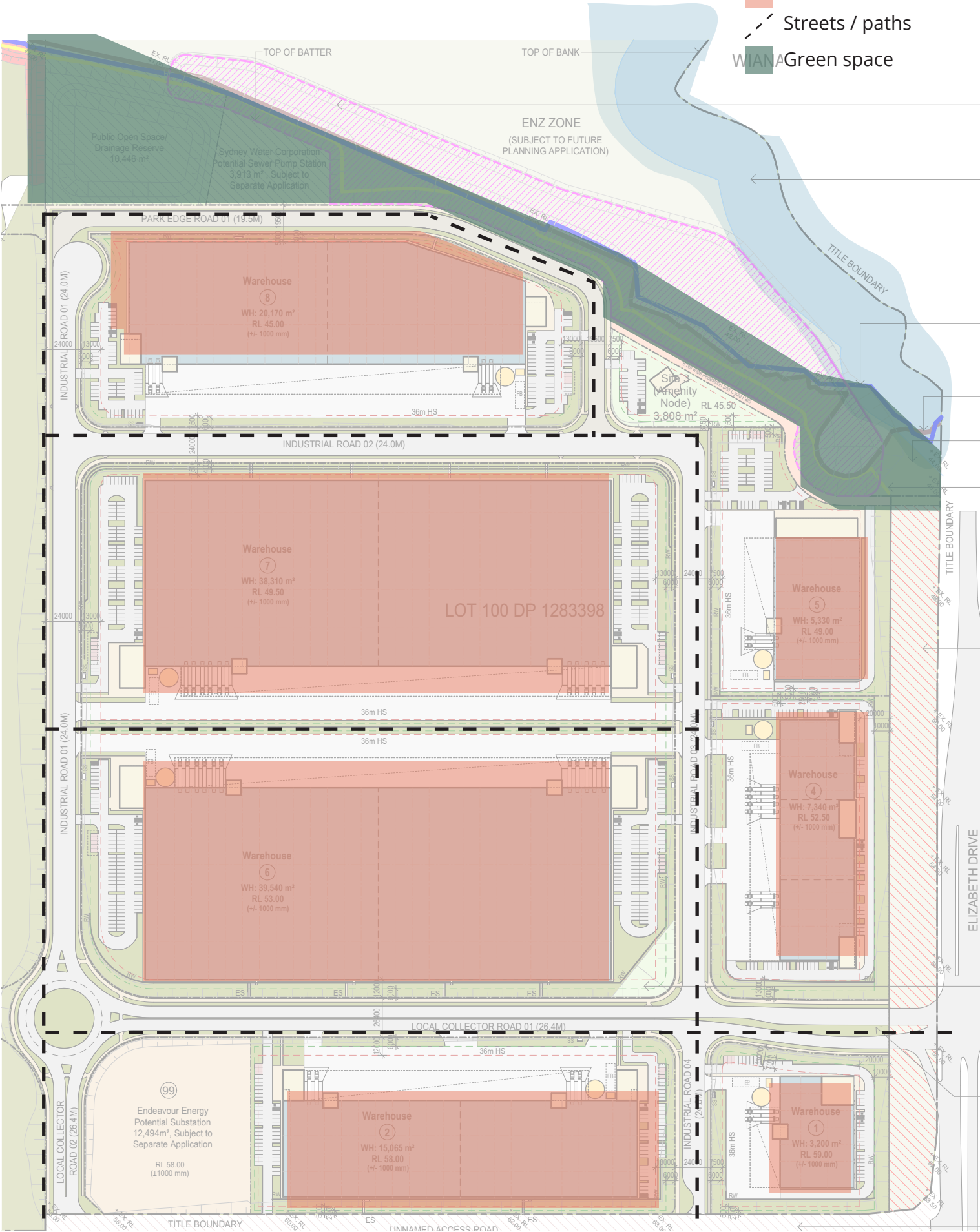
LANGUAGE OPPORTUNITIES

Legend:

 Lots

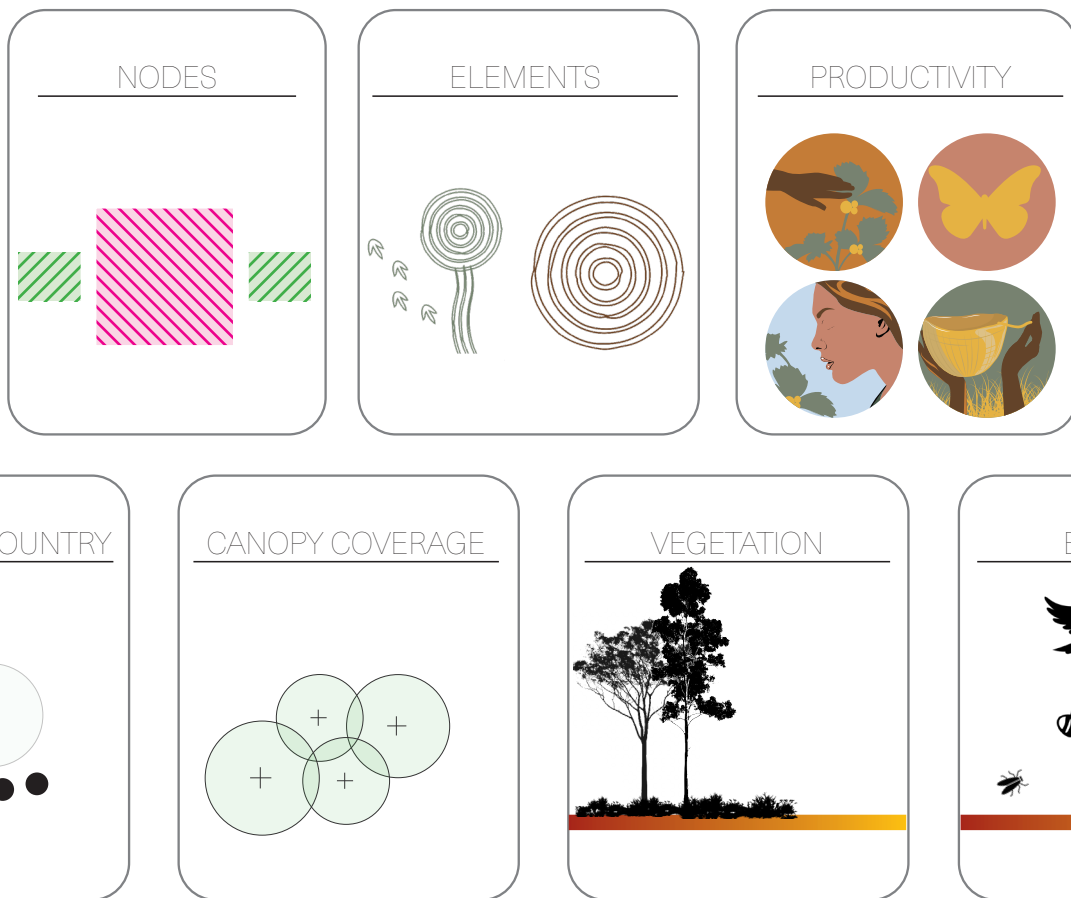
 Streets / paths

 Green space



6.2 TYPOLOGY MATRIX

6.21 NODES



Smaller respite nodes are located throughout the masterplan to provide amenity throughout the community. Occupants should be able to gain access to public open space within an easy walk from their workplace,

Quality is a key driver of both appreciation and use of public open space. Numerous studies have identified that people are far more likely to be active and engage with the outdoors and natural spaces if they have access to clean, well-maintained, shaded, and visually appealing spaces and pathways.

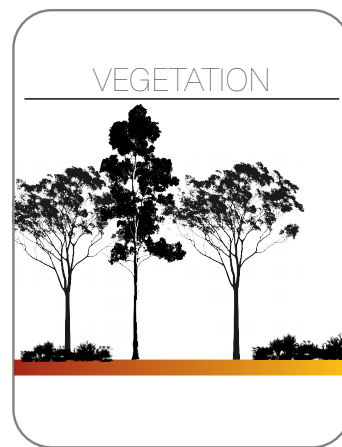
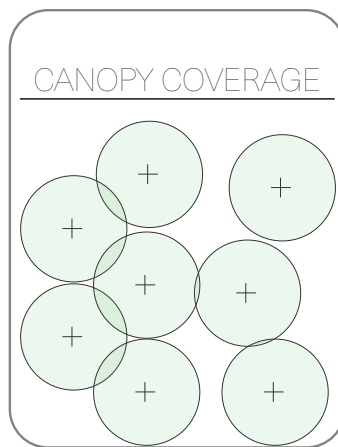
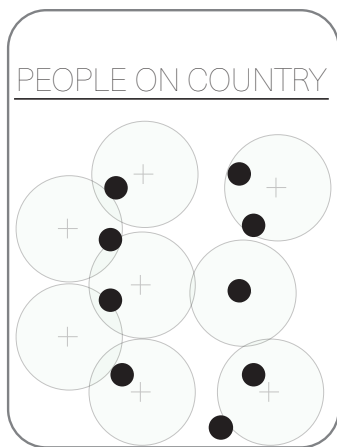
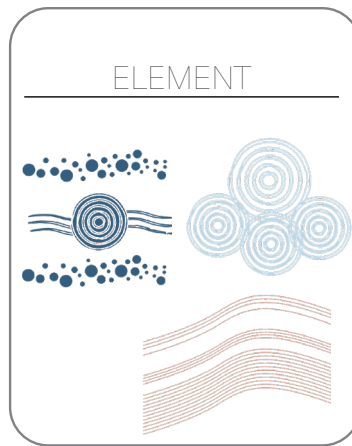
Quality is just as important as adequate quantity. Feedback from many studies indicates the community would much rather limited funds for investment be used for a single high-quality park with a number of activations and opportunities than development of, for example, three smaller parks with basic equipment. (NSWGA GP)

Nodes will benefit people and the community because they will provide spaces for activities to occur and for people to sit and be with nature. Activities such as foraging, weaving and tours can be explored here to enhance the environment.

Micro climate should be considered in these nodes; water for cooling or access to sun for warming.

6.2 TYPOLOGY MATRIX

6.22 STREETSCAPE



The designing of the streetscapes within the area is important as it extends the natural landscape beyond the Riparian corridor allows the landscape to encompass the lots and architecture of the site. Streets also play a vital role in tying several independent aspects of the design together, creating an entire network of Country centered design.

The streetscapes are conduits of connection and also inviting spaces conducive to community interactions amongst the people and the land.

Streets are to be used for storm water and run off management through incorporation of treatments such as rain gardens and swales.

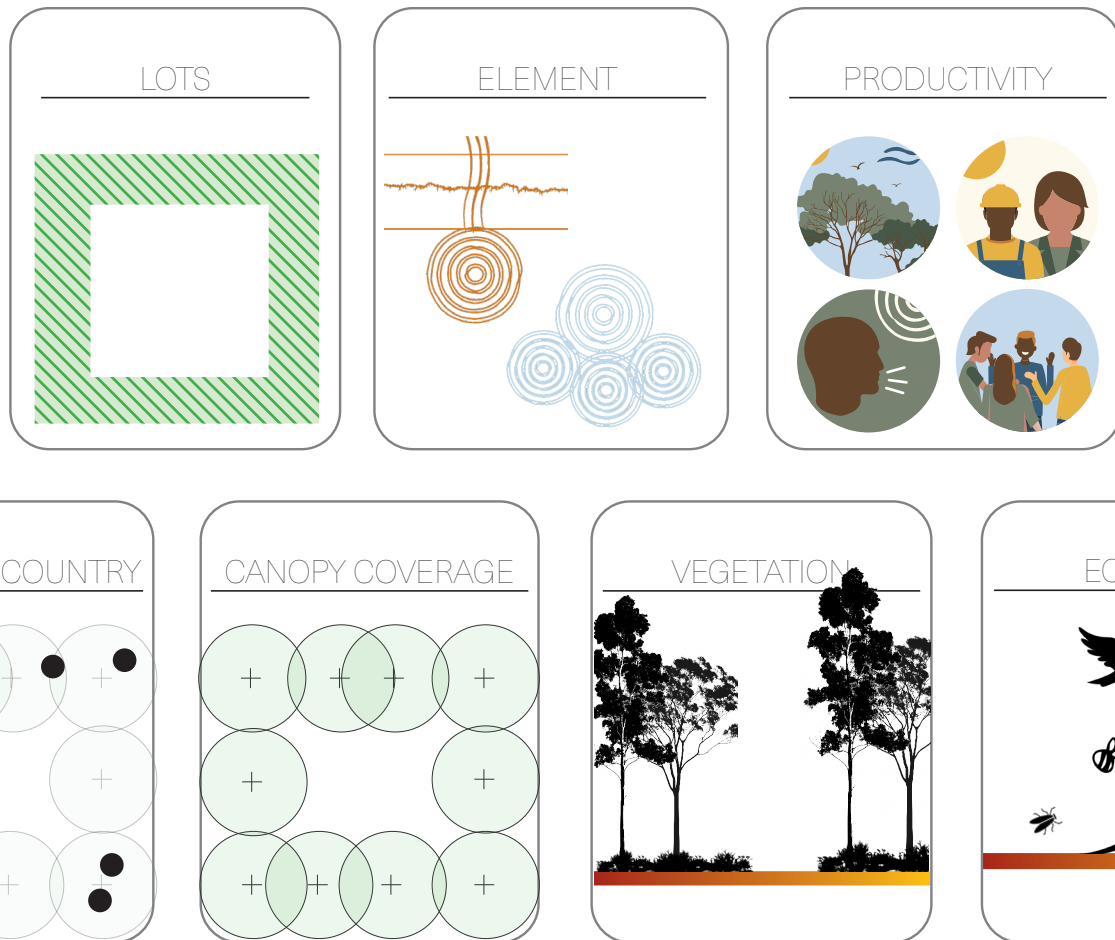
Wildlife safety should be encouraged through the inclusion of an abundant amount of green space and the potential for incorporated habitats throughout. No flowering along main streets to keep kin safe.

Community can be apart of the propagation and planting of these streetscapes and further benefit from them as they will create enjoyable discovery trails around the site and will create an abundance of sounds coming from our kin.

Consider subtle street lighting for our night birds and insects. Consider low light intensity, such as amber lights.

6.2 TYPOLOGY MATRIX

6.23 LOTS



The site lots will feature industrial warehouses, however opportunities to increase site permeability, reduce run off, increase tree canopy coverage and mitigate the impacts of the urban heat island effect must be pursued.

Landscape within lots should:

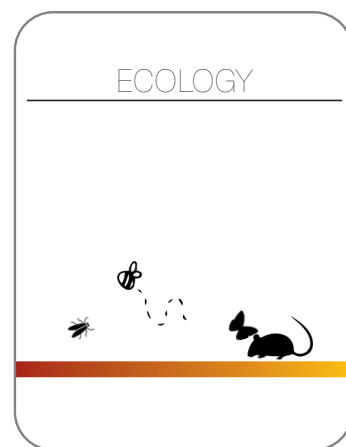
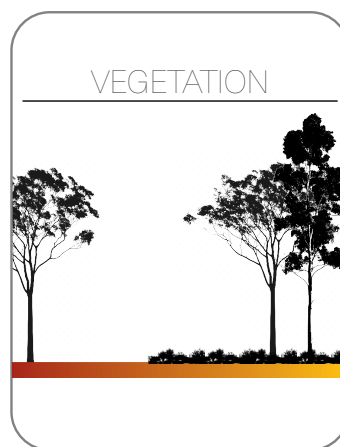
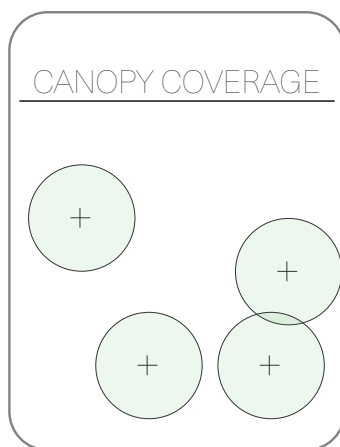
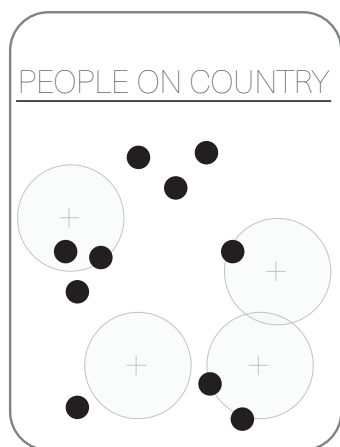
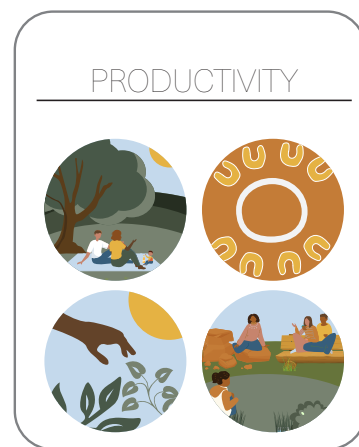
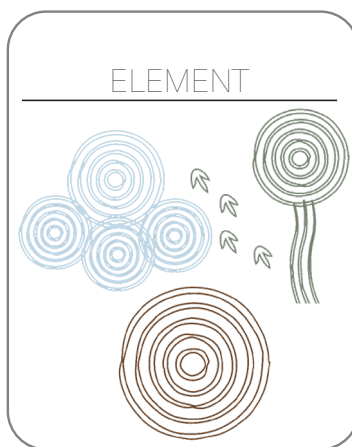
- Encourage community uses in key areas such as interfaces adjacent regional open space
- Maximize planted / green interfaces for entirety of site
- Promote connected tree canopies and
- promote permeability of large hardstand areas

The lots themselves can connect to sky through sky lights and large windows to allow for natural light and air to filter through.

The lots provide an opportunity to tell a shared story or explore different spaces and qualities of Country.

6.2 TYPOLOGY MATRIX

6.24 RECREATIONAL OPEN SPACE



Recreational open space can be explored on the outer edges of the development. This creates a public community space for active use and connection to Wianamatta Creek. It brings the community in to learn about the importance of Country and its elemental qualities.




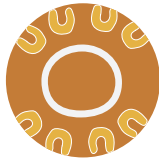









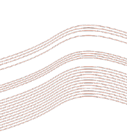

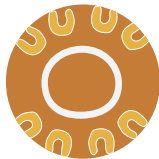
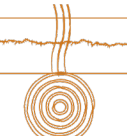




Within recreation spaces, edges and perimeters should promote dense planting of endemic and or native species, should promote permeability and minimise the impact of Urban Heat Island effect through use of soft, low level planting.

This typology can benefit people by creating a space outside of the lots and streets and be with nature. Open grasslands ensure a connection to the sky. Trails and pathways direct people around through the space creating moments of reflection and education.

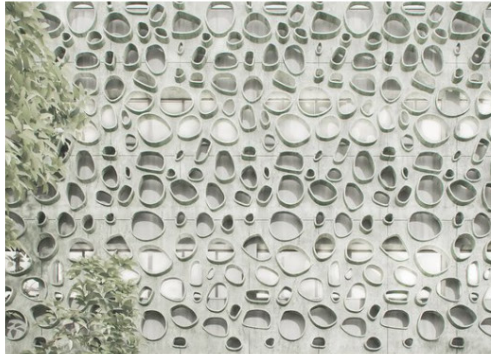
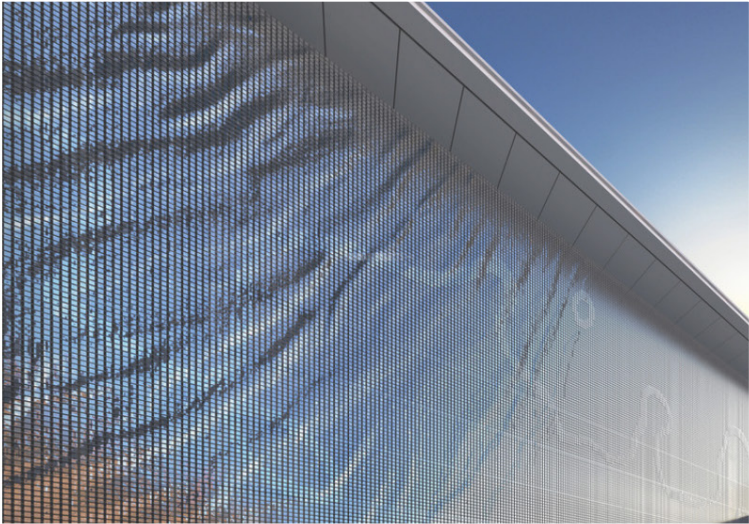
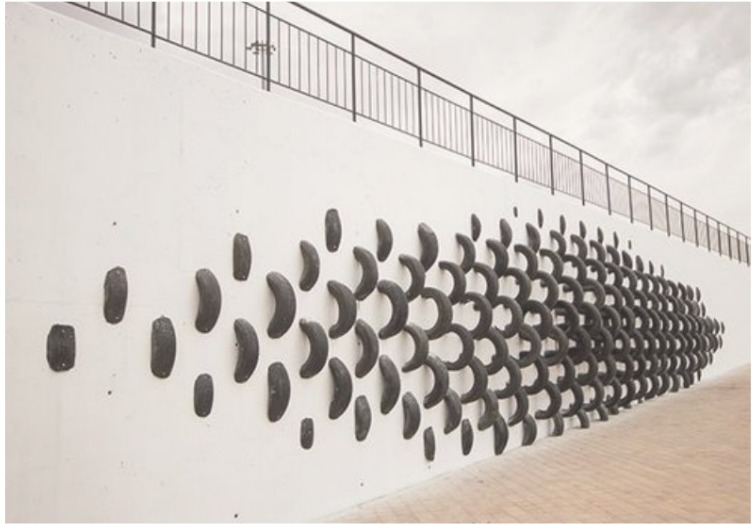
Plants are to reference the DCP species list.

Culturally appropriate vegetation planted throughout, creating home for our kin aswell as sensory experiences and foraging opportunities for community. Tour groups and ceremonial events can occur here aswell as creating a destination for tourists and weekend activity.

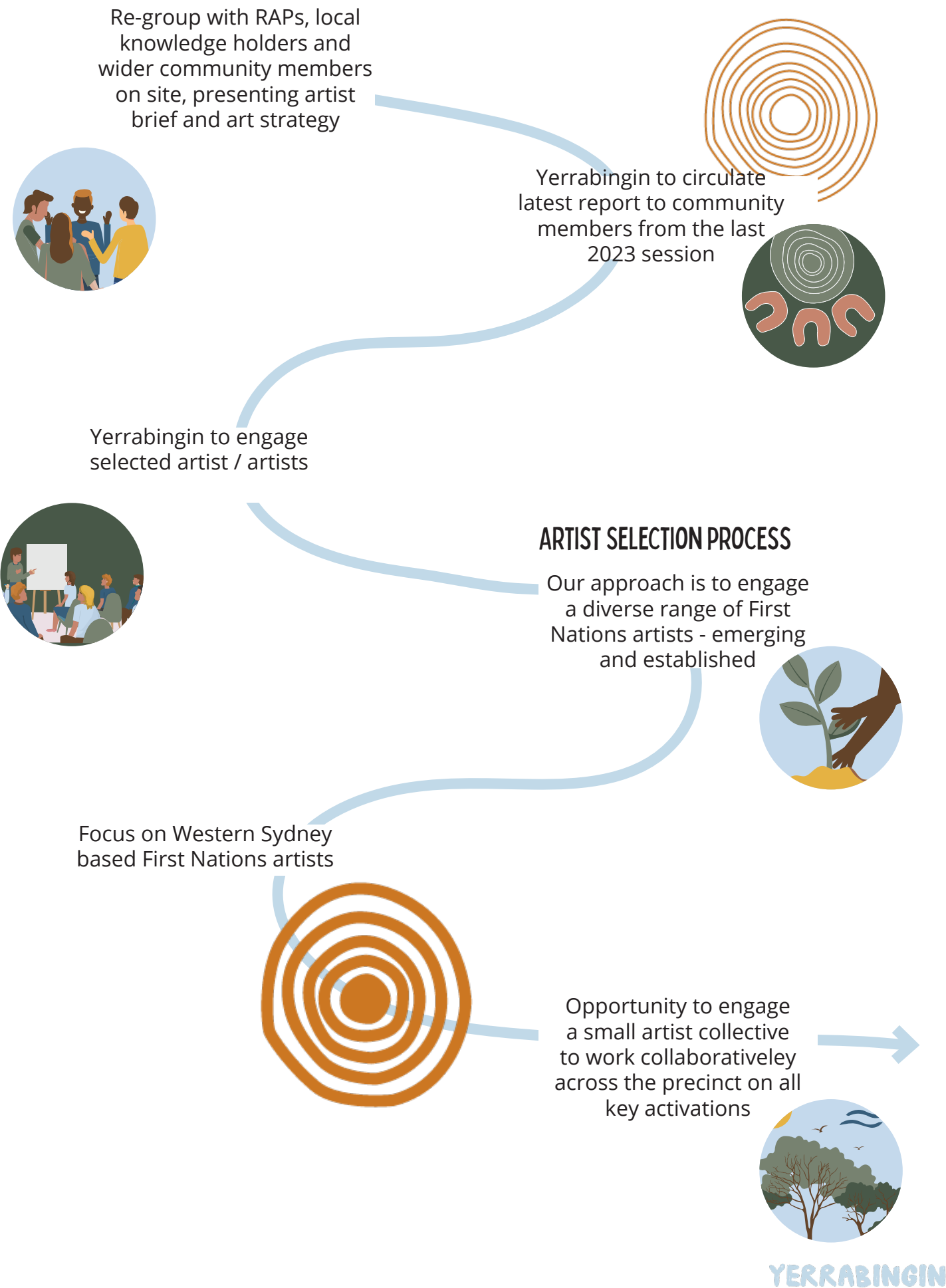
7.0 ART AND LANGUAGE STRATEGY KEY AREAS FOR ARTISTIC INTERVENTION

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



7.1 ARTIST ENGAGEMENT STRATEGY



Deep Country

Water Country

Move with Country

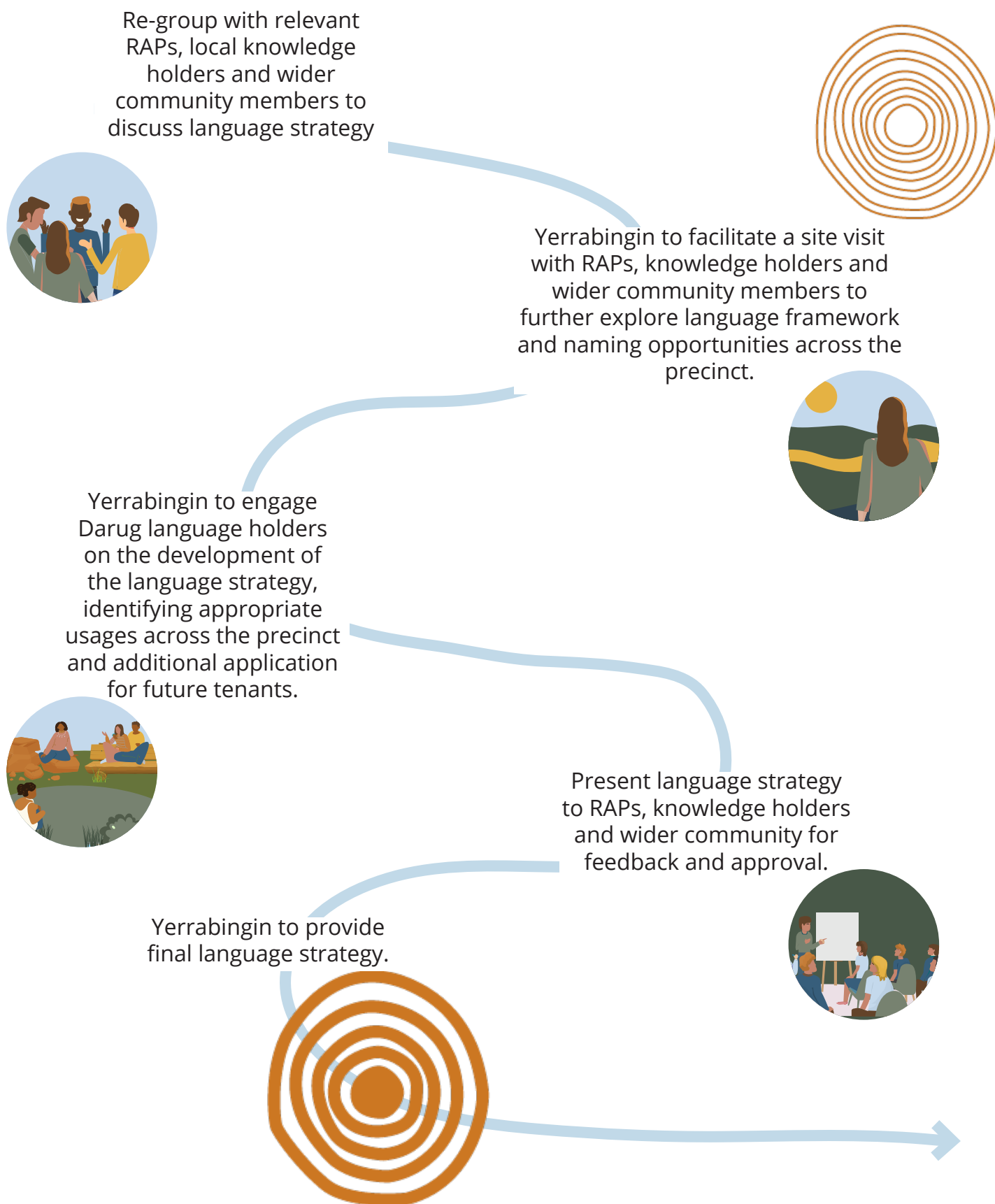
Wind Country

Non human kin

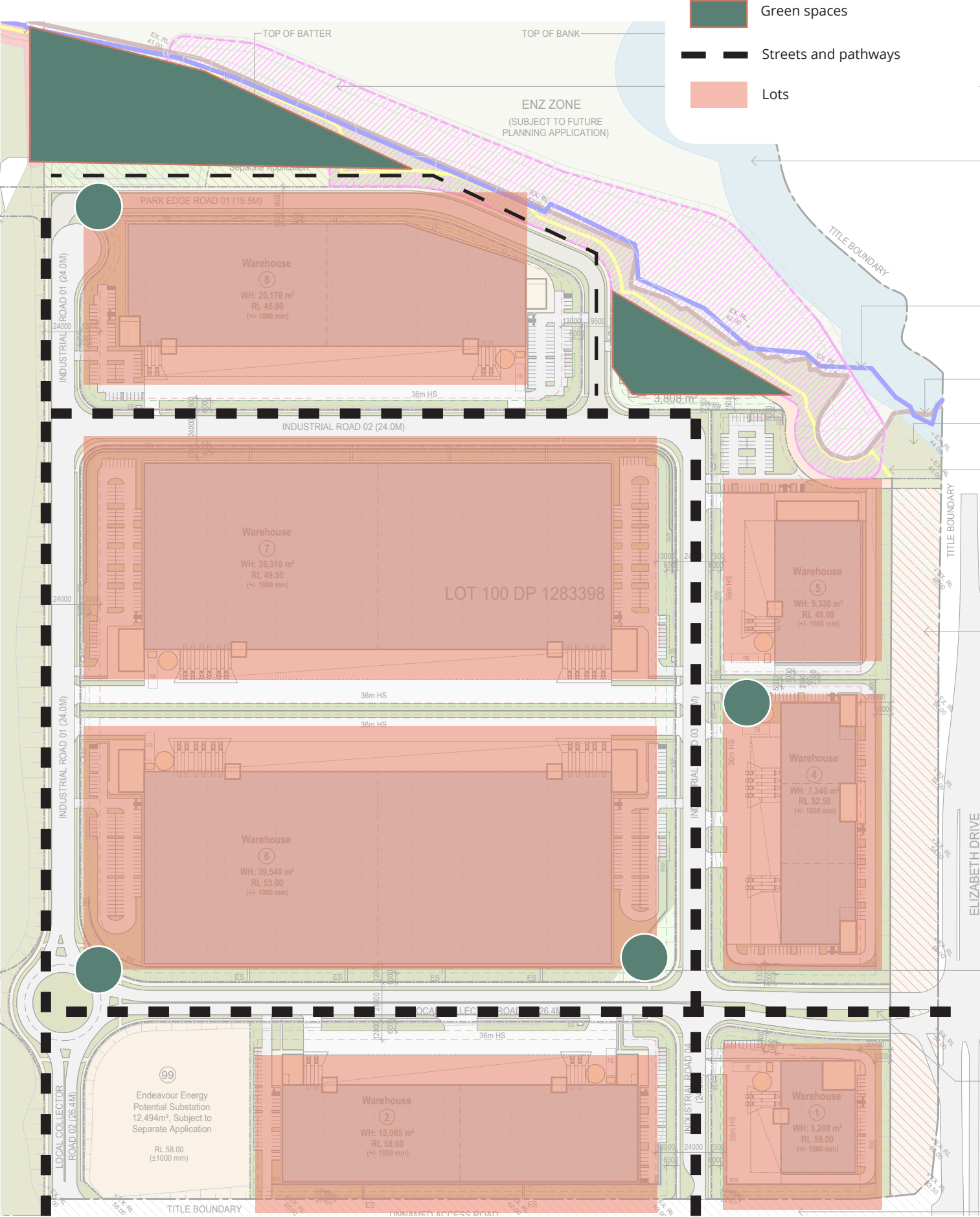
Sky Country



7.2 LANGUAGE STRATEGY

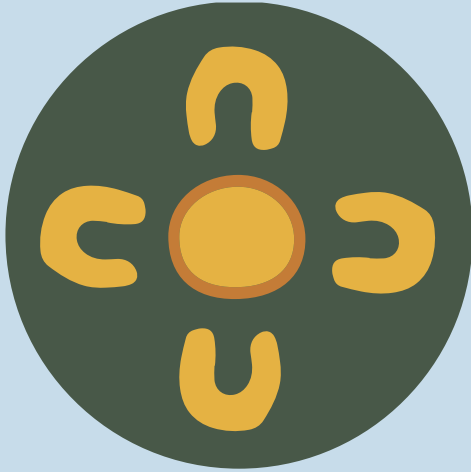


LANGUAGE OPPORTUNITIES



8.0 NEXT STEPS

CONTINUED COMMUNITY ENGAGEMENT



Continue consultation with community throughout the entire project all the way through to construction and beyond. Initially, having a focus on the naming of the development and arrival elements into the site.

DETAILED DESIGN



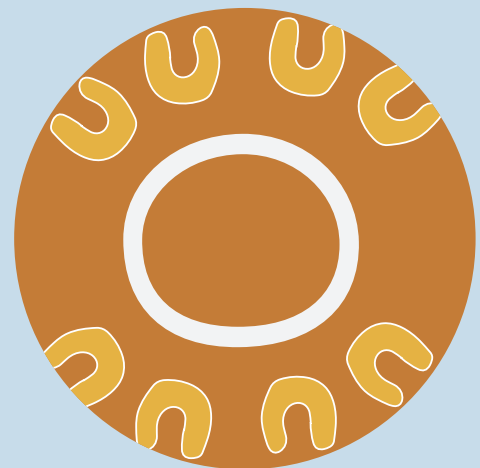
The detailed design stage needs to include local Dharug artists and community to discuss the art and design strategies for different elements of the project.

LANGUAGE WORKSHOPS



Use of language needs to be consulted with the Dharug community. Language workshops are recommended and should take place sooner rather than later if things like buildings, streets, parks etc are wanting to be named

WAYFINDING / BRANDING



Wayfinding and branding can be workshopped with local artists to ensure the best outcome is being made. The projects branding should be discussed