

# Tocomwall Pty Ltd

PO Box 145 Miranda NSW 1490

info@tocomwall.com.au

www.tocomwall.com.au

ABN 13 137 694 618

## Minarah College Catherine Field Connecting with Country Report



Image courtesy of Tonkin Zulaikha Greer Architects

Client: Midson Group Pty Ltd

Contact: Toby James

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## Document Control

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## Acknowledgement

Tocomwall Pty Ltd acknowledges that it works on Aboriginal land. We acknowledge the traditional custodians of the land and we show our respect for elder's past, present and emerging through thoughtful and collaborative approaches to our work, seeking to demonstrate our ongoing commitment to providing places in which Aboriginal people are included socially, culturally and economically.

## Executive Summary

Tocomwall Pty Ltd was engaged by The Proponent, Midson Group Pty Ltd, to undertake a Connecting with Country assessment for the development of Minarah College Catherine Field on behalf of Minarah College. A Connecting with Country report provides an opportunity for local Aboriginal culture to be included in the built form of the new development.

The methodology involved an initial data collection stage, consultation and assessment stage before a final report is delivered. The initial data collection stage identified the Tharawal as the Traditional Custodians of the land on which the Minarah College Catherine Field development is taking place. Registered Aboriginal Parties were invited to provide comment on overall significance of the site, offer suggestions and provide examples of how this significance can be included in the built design of Minarah College Catherine Field. Findings and feedback were discussed further with the AECG and local Elders to decipher several suggested designs for inclusion.

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## 1 Introduction

### 1.1 Project Background

This Connecting with Country report has been prepared by Tocomwall on behalf of the Minarah College (**the Applicant**). It accompanies an Environmental Impact Statement (EIS) in support of State Significant Development Application (**SSD-30759158**) for Minarah College Catherine Field at 268 and 278 Catherine Fields Road, Catherine Field (**the site**).

Minarah College Catherine Field will be a co-educational K-12 school accommodating 1,580 students, 840 in primary school and 660 in high school. There will also be an Early Learning Centre (ELC) for 60 students and a School for Specific Purpose (SSP) for 20 students. The new school will be constructed in stages, growing in line with growth in the local population.

The proposal seeks consent for:

- Demolition of the existing dwellings and ancillary structures on-site;
  - One-storey early learning centre with attached two-storey administration building to service the high school and early learning centre;
  - Two-storey primary school building comprising of primary school classrooms, SPP classrooms, primary school hall which attached outside school hours care (OSHC);
  - Two-storey high school building comprising high school classrooms;
  - Two-storey high school hall;
  - Shared one-storey canteen adjoining the high school building; and
  - Shared library located on the second storey above administration building below.
- Site access from Catherine Fields Road at two points with a bus zone, 30 kiss and drop car parking spaces, and car parking;
- Consolidation of the allotments;
- Associated site landscaping and public domain improvements;
- An on-site car park for 138 parking spaces; and
- Construction of ancillary infrastructure and utilities as required.

The purpose of this Connecting with Country report is to collate cultural data to inform overall infrastructure designs and built environment elements. The primary purpose of this analysis is to:

- Consider cultural connection to the landscape of the site where the development is to take place.
- Document the cultural heritage of place through time.
- Recommend approaches for the architect and designers to incorporate Aboriginal cultural meaning and connection to place in the design and build of the new development.

Tocomwall will collate, assess, and report on the cultural connections in a final project report that will inform design elements for Minarah College Catherine Field. Throughout the new development, the proponent is looking to incorporate aspects of both Islamic and Aboriginal culture, creating an opportunity to express the richness of both cultures, celebrate diversity and cross-cultural collaboration.

## 1.2 Authorship and Acknowledgements

This report is prepared by Danielle Mitchell, Senior Archaeologist and Cassandra Chivers, Anthropologist.

## 2 Connecting with Country Rationale

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### 2.1 Connecting with Country Framework (2021)

Connecting with Country is an ongoing commitment to fostering cultural connections between country and local Indigenous communities before, during and beyond the time frame of a single project life cycle. Tocomwall's strategy is underpinned by the Government Architect NSW *Draft Connecting with Country (2020) framework*. The framework "aims to help all of us – Aboriginal and non-Aboriginal people – to work together collectively, respectfully, and with open minds to unite our complimentary knowledge". Tocomwall's approach of engaging and seeking Aboriginal community feedback and independent input in the design phase is pivotal in achieving the goals and outcomes set by the Government Architect NSW.

### 2.2 Australian Indigenous Design Charter (2016)

*The Australian Indigenous Design Charter (2016)* aims to help facilitate accurate and respectful representation of Australian Aboriginal and Torres Strait Islander culture in cultural design projects. Clients and design practitioners, both Indigenous and non-Indigenous alike, are expected to adhere to the following ten principles:

1. Indigenous led: Cultural representation and design practice must be Indigenous led.
2. Self-determined: Respect the rights of Indigenous communities to oversee design practice.
3. Community specific: Recognised cultural diversity and community specific protocols.
4. Deep listening: Ensure communication is courteous and culturally specific.
5. Impact of design: Consider the reception implications of all designs.
6. Indigenous knowledge: Employ Indigenous knowledge in appropriate areas of the project.
7. Shared knowledge: Collaboration and co-creation should occur at all levels of engagement.
8. Legal and moral obligations: Honour cultural ownership and intellectual property rights, including moral rights, and obtain appropriate permissions where required.
9. Reconciliation Action Plan: Develop a RAP incorporating the AIDC:CD.
10. Charter implementation: Ensure Indigenous design integrity is protected throughout implementation

Tocomwall's projects are guided by these principles at every stage of data collection, consultation, assessment, and design. Cultural guidance is the cornerstone of Tocomwall's endeavour to recognise, protect and manage Aboriginal cultural heritage within Country through cultural value projects like this one.

### 2.3 The Burra Charter (2013)

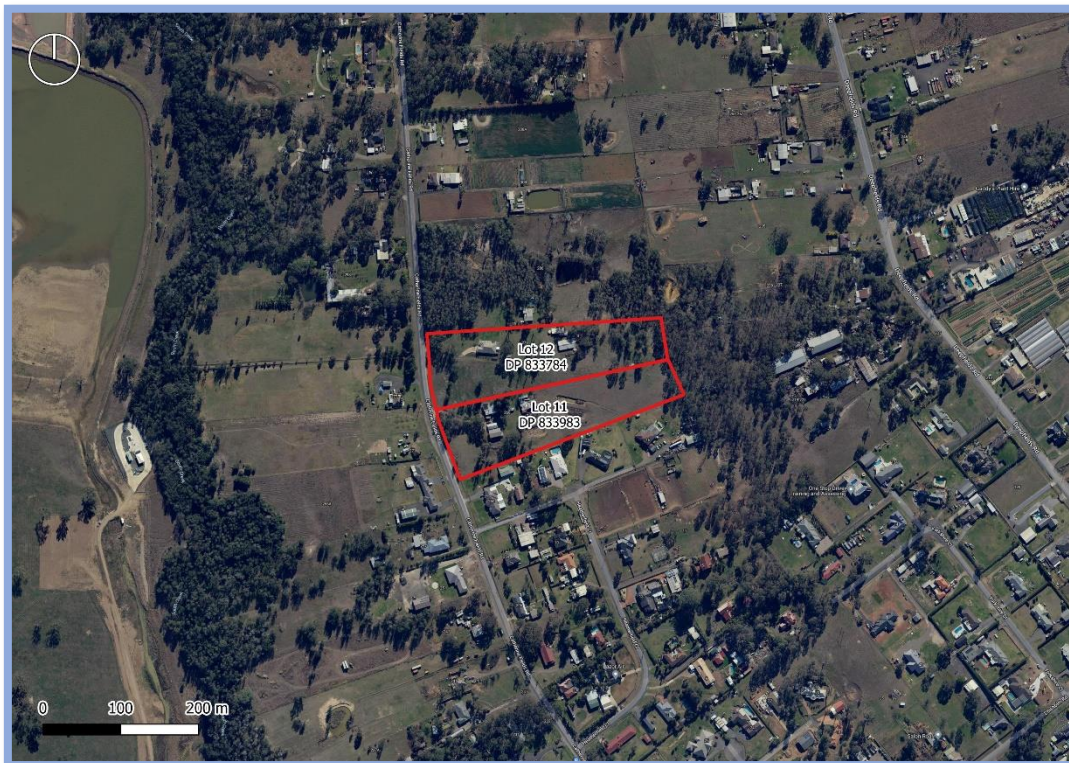
The Burra Charter and its associated documents provide a standard of practice for managing cultural heritage places in Australia. It applies to those who provide advice, make decisions about, or undertake works to places of cultural significance. The Charter can be related to all types of places of



cultural significance including Indigenous places with cultural values. The key concept of the Burra Charter is conservation, as places of cultural significance are an important in the expression of Australian identity and experience. Cultural significance can be both tangible or intangible, and is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places, and related objects. Places of cultural significance must be conserved for present and future generations to provide a deep and inspirational sense of connection to community and landscape both past and present. Tocomwall seeks to understand places of tangible or intangible cultural significance through exploring its social value for past, present, or future generations. In doing so, Tocomwall seeks to conserve these places of cultural significance in new developments and maintain care for the local Aboriginal community's connection to place.

### 3 Location and Proposed Development

The study area is located at Lot 11 DP833983 and Lot 12 DP 833984, 268-278 Catherine Fields Road, Catherine Fields, NSW, within the Camden LGA. Minarah College Catherine Field will be an independent Islamic co-educational school accommodating 1580 students, 840 in primary school and 660 in high school. There will also be an Early Learning Centre for 60 students and a School for Specific Purpose (SSP) for 20 students.



**Figure 1: Shows the location for the proposed new Minarah College Catherine Field. Source Six Maps © Department Finance, Services and Innovation, NSW Government.**

The proposed development comprises of:

- Demolition of the existing dwellings and ancillary structures on-site;
  - One-storey early learning centre with attached two-storey administration building to service the high school and early learning centre;
  - Two-storey primary school building comprising of primary school classrooms, SPP classrooms, primary school hall which attached outside school hours care (OSHC);
  - Two-storey high school building comprising high school classrooms;

- Two-storey high school hall;
  - Shared one-storey canteen adjoining the high school building; and
  - Shared library located on the second storey above administration building below.
- Site access from Catherine Fields Road at two points with a bus zone, 30 kiss and drop car parking spaces, and car parking;
  - Consolidation of the allotments;
  - Associated site landscaping and public domain improvements;
  - An on-site car park for 138 parking spaces; and
  - Construction of ancillary infrastructure and utilities as required.

4 Methodology

Tocomwall’s approach focusses on inclusive equitable stakeholder engagement that strives to provide a sense of place. To achieve this, Tocomwall has adapted a strategy from the Government Architect NSW that involves sensing, imagining, shaping, and caring for Country through all stages of project development.

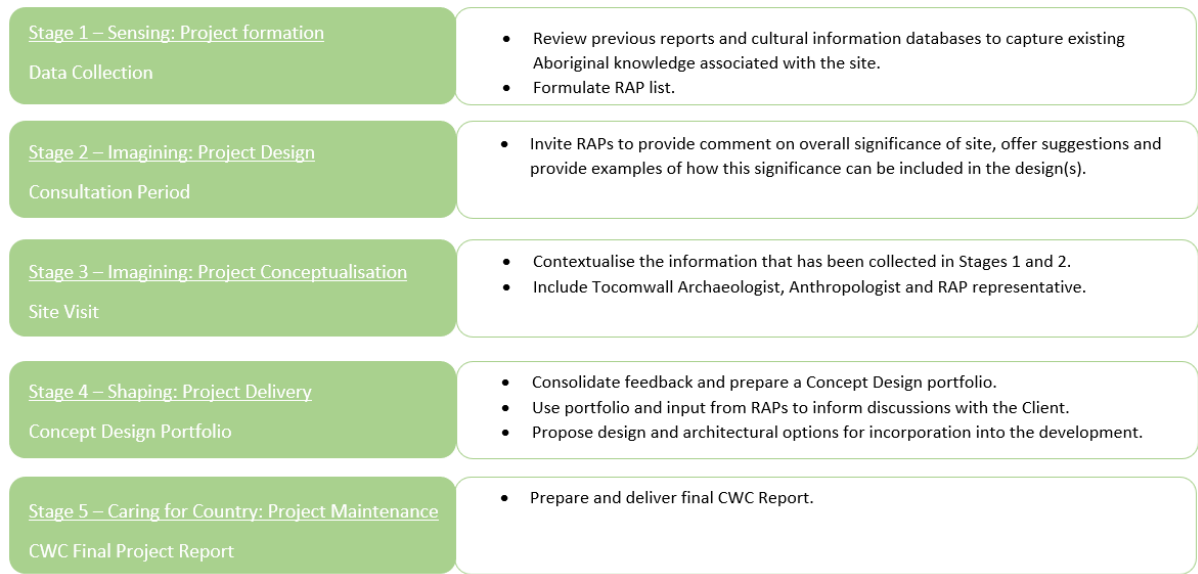


Figure 2: Methodology stages

4.1 Sensing: Project Formation

Sensing Country involves actively seeking the sense of Country to inform further project stages. This involves the identification of traditional owners of the land on which the project takes place and collecting background information to capture existing Aboriginal knowledge associated with the site. This stage also involves connecting with AECG members, Local Aboriginal Lands Council and Heritage NSW to request the names and contact details of Aboriginal people or groups who may hold cultural knowledge relevant to determining the significance of Aboriginal objects and/or places at the site.

4.2 Imagining: Project Design

Listening to Country with the guidance of Aboriginal knowledge-holders is a critical part of Connecting with Country. This stage involves connecting with the local Aboriginal community attached to the school in question. It allows Aboriginal communities to speak about the importance of their land in a way they feel comfortable. A 14-day consultation period will be used to invite Registered Aboriginal Parties (RAPs), Land Councils and Aboriginal Community Members to comment on the overall significance of site, offer suggestions and provide examples of how this significance can be included in the design(s).

### 4.3 Shaping: Project Delivery

The development of design ideas informed by Aboriginal knowledges that respect the relationship between living and non-living elements enhances the designer's connection to Country. Tocomwall will develop a concept design portfolio (Appendix 2) that will be used to inform discussions in a meeting with the Client to discuss the design concept(s) and the input from the consultation stage. This concept design portfolio was also shared in discussion with Tharawal Elders to gather additional feedback.

### 4.4 Caring for Country

Aboriginal people use the term "caring for Country" to describe their deep affection and responsibility for looking after her health and wellbeing. Built environment projects can help Aboriginal people to fulfil their obligation and responsibility to care for Country through providing a culturally safe space for sharing, teaching, learning and collective knowledge development and maintenance. Tocomwall will prepare a final project report that details the findings of the CWC assessment and presents final design(s) for incorporating CWC design principles into the development.

## 5 Sensing

Tocomwall identified the Tharawal peoples as the traditional owners of the land on which the Minarah College Catherine Field development resides.

### 5.1 Tharawal Aboriginal Community

Kohen's (1986:295) early research of Aboriginal settlement of the western Cumberland Plain identified that material evidence of occupation can be 'found continuously across the landscape, with no environmental zone left unexploited'. He also found that most sites occurred within 100 metres of permanent water sources, on elevated terraces above water, and that major occupation sites would occur at the junction of difference environment zones where there was an increase in plant-based food resources.

The archaeological evidence for most Aboriginal sites on the Cumberland Plain indicates that the area was intensively occupied from approximately 4,000 years BP (JMCHM 2007). The area of the Minarah College Development is likely to have been occupied by the people of the Tharawal language group (Attenbrow 2002:32) at the time of European contact.

The Tharawal people moved between the areas now known as Campbelltown, Liverpool, Camden and Picton, and occasionally as far as Parramatta in order to safely maintain resources for thousands of years prior to European settlement. Natural resources supplied all their needs such as water, food and shelter. Water could be obtained from the Georges River as well as shelter provided by the sandstone overhangs (shelters) along the banks. The forest lands offered a variety of foods, meat and plant, which included kangaroos, lizards, roots, berries and seeds (Campbelltown City Council 2022).

The lyrebird (Calboonya in Dharawal) is considered an important totem for the Tharawal people. Totems are demonstration of an individual's connection to both the 'real world' and the 'spirit

world'. The totem gave its owner spiritual strength and comfort. Totems were believed to act as a guide and support for people in hard times or when in danger. To have a totem is to acknowledge your ancestral connection to the spirit world and the dreaming (Bursill *et al* 2007).

### 5.1.1 Beliefs and Creation Stories

Awaiting from Uncle Eddie and Uncle Ivan.

## 5.2 Site History and Significance

The study area is likely to have been occupied by the people of the Dharug language group (Attenbrow 2002:32) at the time of European contact. Nearby Camden has been described as a tribal boundary of three different language groups including Dharug, Gundungurra and Tharawal (NSW Government 2013). Following colonisation, the land of the study area was granted to George Molle in 1817 as part of a 550 acre grant. The land was used for grazing. An advertisement appears in the Sydney Gazette on the 17<sup>th</sup> of June 1824, to lease the property by public auction, noting that the property included stock yards and fencing. Government and General orders made on the 1<sup>st</sup> of September 1824 in the Sydney Gazette of Thursday 9 September 1824 required local magistrates being required to check the accurate registration of the brands used by the stock owners, including those on the Molle properties. The grazier Edward Luminds Moore bought the land in February 1868 (NSW HLVR - Application 1746, Vol 61 Fol 229). After 1950 the land began to be divided into smaller properties. The test excavation in the study area revealed shallow soils on the crests of the spur suggesting that the early clearing and grazing of the landscape may have led to the significant loss of topsoils through erosion.

## 5.3 The Environmental Context

The study area is located at Catherine Field, part of the Cumberland Plain. The landscape of the study and surrounding area can be characterised as gently undulating topography, with landform elements including drainage depressions, creek systems, flats, residual rises, simple slopes and crests.

### 5.3.1 Vegetation

The vegetation of the study area has been significantly modified by historic European land management practices. Spatial layers from OEH 2010 and based upon Tozer 2003 show remnant vegetation communities in the area consisting of Shale Hills Woodland, and Shale Plains Woodland. Remnants of these forest types are found within and around the subject area.

Shale Plains Woodland is dominated by *Eucalyptus moluccana* and *E. tereticornis*. Tree species that occur less frequently include *Corymbia maculata*, *E. crebra* and *E. eugenioides*. The small tree layer is often comprised of the same species and other species including *Exocarpos cupressiformis*, *Acacia parramattensis* subsp. *parramattensis* and *Acacia decurrens*. The shrub layer is dominated by *Bursaria spinosa* (Tozer 2003:36).

## 6 Imagining

Connections to Country are tangible, and intangible. Tangible connections are physical representations of Tharawal life and culture, however the CWC process aims to identify similarly significant intangible connections through community consultation. A letter was sent to invite Registered Aboriginal Parties (RAPs), Land Councils and Aboriginal Community Members to comment on the overall significance of site, offer suggestions and provide examples of how this significance can be included in the design(s). Specifically, Tocomwall asked community members to:

1. Share what do you feel is culturally significant to the site of the proposed project.
2. Explain how the Dreaming shapes the land and local Indigenous communities.



3. Describe what you would like to see in the built format and design of the project. This may involve specific shapes, symbols, colours, plants, etc.
4. Consider how we can make a culturally safe space for Indigenous students and community members at Minarah College.

Community members were invited to provide any comments on the above questions within the 14-day period (Appendix 1). This period commenced on the 15<sup>th</sup> November and concluded on the 29<sup>th</sup> November, 2021.

As a result of the community consultation, Tocomwall received responses from two Registered Aboriginal Parties (Appendix 2). These responses were discussed further with representatives from the local AECG (Appendix 3) who made a recommendation to discuss the project with Tharawal Elders Uncle Eddie and Uncle Ivan. Responses from both stages of consultation have been summarised. Overall, respondents identified key themes that they suggest are included the development of Minarah College.

The development of design ideas informed by Aboriginal knowledges that respect the relationship between living and non-living elements enhances the designer's connection to Country. Tocomwall will develop a concept design portfolio (Appendix 4) that will be used to inform discussions in a meeting with the Client to discuss the design concept(s) and the input from the consultation stage. This concept design portfolio was also shared in discussion with Tharawal Elders to gather additional feedback.

## 6.1 Waterways

Respondents consider the inclusion of waterways in the design as highly important. This suggests that Aboriginal people would camp, hunt, gather resources for everyday living nearby. Inclusion of waterways may involve the use of water-related symbols or materials in the school design. Inclusion of a water feature will also link the site of the school to the waterways that sustained Tharawal people for thousands of years.

## 6.2 Yarning Circle

A Yarning Circle was suggested or supported by Tharawal Elders. It promotes a culturally safe and collaborative mode of communication. Respondents describe how the circular shape of the space is important in a meeting place, but also reflective of Indigenous understandings of wellbeing, lifecycles, and seasons. As a school community, it is important for this space to provide an interactive outdoor learning opportunity for students and the broader community.

## 6.3 Sky

Inclusion of the sky in some form is important as the sky was used to guide Aboriginal people across the land as a way of navigation. The Sky is a mirror image of the land and emphasises the importance of Songlines, which are oral representations of landscapes that were created by ancestors of that geographical region and can extend into the night sky. This inclusion could involve the recreation of Aboriginal astronomical features such as constellations in the design of the school.

## 6.4 Signage

Respondents proposed that information about cultural practices be displayed around the school to facilitate cultural learning opportunities. Displays can involve signage, digital displays, interactive maps, apps or QR codes. All signage should be dual language and direction should be taken from Tharawal Elders in regard to the correct use of local language.

## 6.5 Aboriginal Artwork

All respondents were enthusiastic about an Aboriginal artwork. The community suggested this artwork be permanently displayed and inform other design aspects such as the pattern displayed in perforated screens. This artwork should be completed by a Tharawal artist as respondents felt it is important to include the history of the sites and important Indigenous stories.

## 6.6 Native Garden

A kitchen or native garden was suggested by all respondents. This includes the use of plants native to the site, as well as plants utilised by Aboriginal communities for their nutritional or medicinal value. The school community suggested this garden to be interactive and accessible for the purpose of classroom teaching. Indigenous respondents emphasised the importance of an inclusive, interactive, and sensory experience involving sight, sound, smell, taste, and touch.

## 6.7 Inclusion of wildlife

Respondents feel it is important that design features reflect the local wildlife of the area. Specifically, the lyrebird is considered of high significance to the Tharawal people and thus should be considered in the design of Minarah College. One respondent also suggested the inclusion of a turtle or duck, however these suggestions were not endorsed as enthusiastically than that of the lyrebird.

# 7 Shaping

These recommendations are provided with consideration of feedback from the community consultation period and concept design phase in stages 2 and 4 respectively with aim to enhance Minarah College's connection with Country, as stated by The Government Architect of NSW. All feedback has been collated and a thematic analysis was conducted to draw out the salient design suggestions to inform the recommendations. Importantly, we suggest recommendations are implemented with ongoing inclusion in learning and lesson plans.

The recommendations are:

- Inclusion of a Yarning Circle
- Use of reflective materials and curves in design
- Creek bed design feature
- Inclusion of Light Panels in building ceiling
- Multi-lingual signage
- Welcome wall
- Aboriginal Artwork in perforated screening
- Interactive native garden
- Lyrebird design feature
- Animal Architecture

## 7.1 Inclusion of a Yarning Circle

The inclusion of a Yarning Circle is centred around meeting places still used within cultural landscapes today. The design elements aim to create a culturally immersive, inclusive, and respectful setting that allows for Aboriginal culture to be transmitted from one generation to another through contemporary story and truth telling practices. Tharawal Elders should be consulted with regards to the specific design of the Yarning Circle as this knowledge is not accessible by the general community.

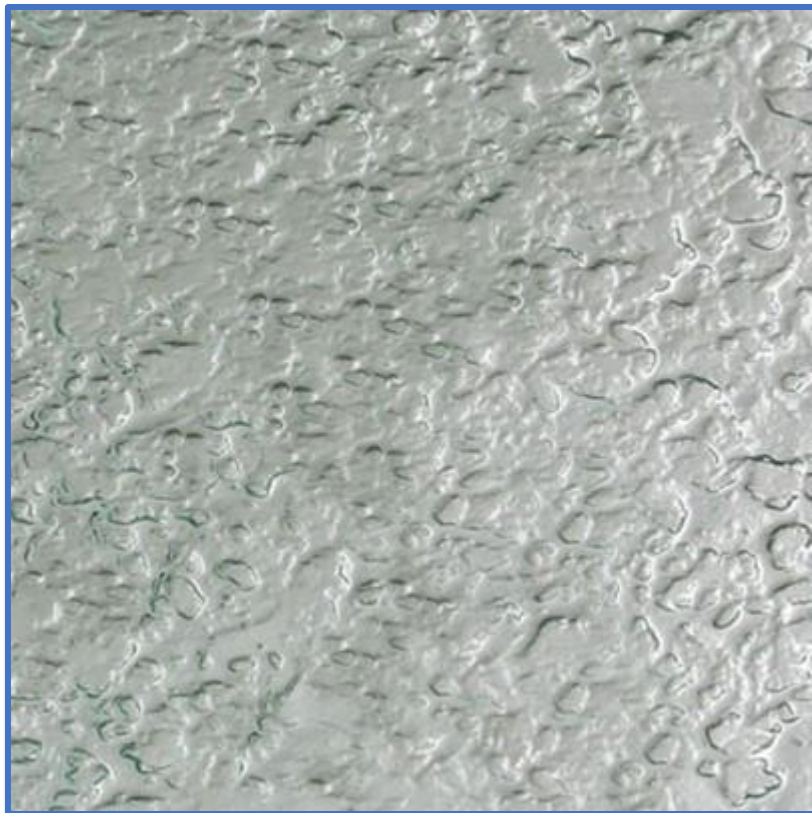


**Figure 3: Campbelltown 2020 Yarning Circle at Koshigaya Park ([campbelltown.nsw.gov.au](http://campbelltown.nsw.gov.au))**

## **7.2 Use of reflective materials and curves in design**

The use of reflective materials like textured glass in the design of the school mirrors the appearance of water, providing a direct link to the importance of nearby waterways for the Tharawal community.

The use of curves in the design of Minarah College Catherine Field will link with Aboriginal symbolism pertaining to water sources. These design features may be accompanied by Indigenous stories about waterways or information about how the Tharawal peoples utilised nearby water sources.



**Figure 4: Textured glass resembling water ([www.materialdistrict.com](http://www.materialdistrict.com))**





Figure 5: Curved reflective design ([www.matmatch.com](http://www.matmatch.com))

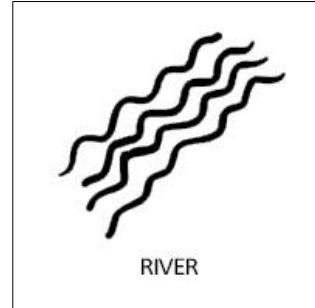


Figure 6: Curved building façade ([www.architectureanddesign.com.au](http://www.architectureanddesign.com.au))





**Figure 7: Curved wall resembling the symbol for river**



### 7.3 Creek bed design feature

Reference to nearby water sources is paramount. The inclusion of a creek bed design feature (as illustrated in Figure 8) is a practical solution. A dry riverbed feature makes direct reference to the nearby waterway and provides practical drainage solutions for surrounding plants.

Alternatively, the inclusion of a creek bed water feature in a stone retaining wall enclosing outdoor play areas or pathways is a modern alternative (Figure 9). As demonstrated, these features are both aesthetically pleasing and relates creatively to the nearby waterway.



**Figure 8: Creek bed design feature**



**Figure 9: Creek bed retaining wall**



#### 7.4 Inclusion of Light Panels in building ceiling

The inclusion of light panels in the building ceiling or ceiling design will relate to the important role of the sky in Aboriginal life. The recreation of constellations in design or fibre optic light panels in ceiling can provide an opportunity to learn about Aboriginal Astronomy

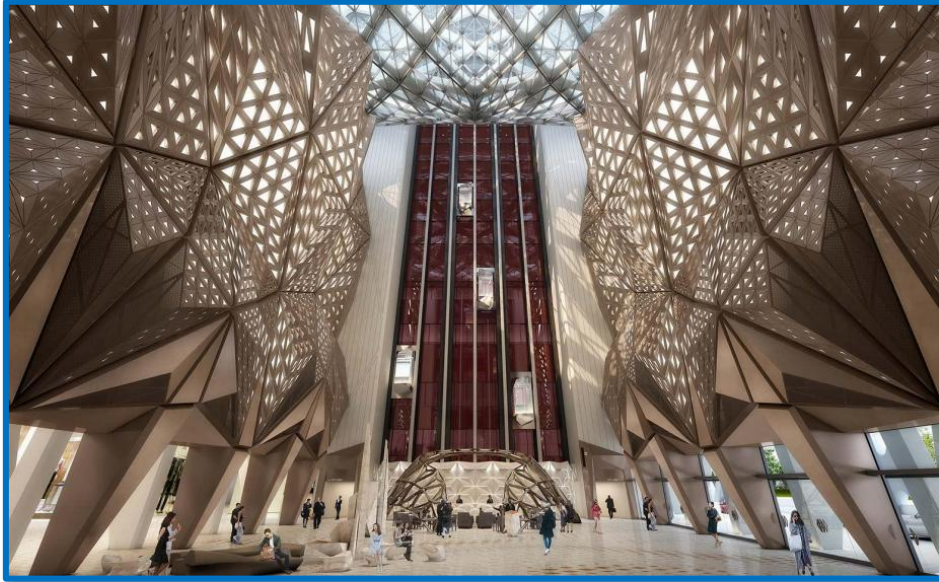


Figure 10: Geometrical design

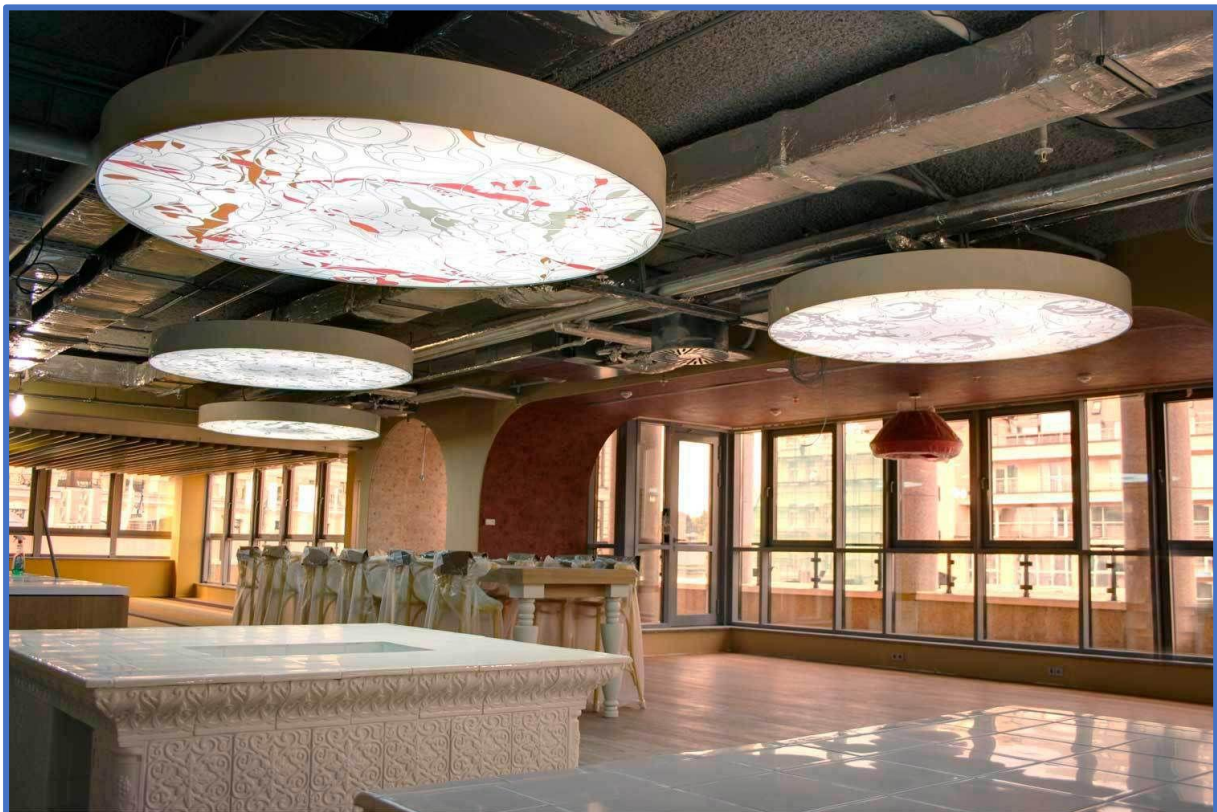


Figure 11: Translucent Ceiling Light Panels



**Figure 12: Fibre optic star panel ceiling**



**Figure 13: Astrological symbols**

## 7.5 Multi-lingual signage

The inclusion of signage in the design layout of the school is important to facilitate outdoor cultural learning opportunities. These learning opportunities cover different aspects of Indigenous culture in relation to its surrounds. For example, signage next to water or creek bed feature will explain the link between Tharawal communities and waterways. Therefore, there must be relevant space incorporated in the design of the school to gather and facilitate this learning experience. Multi-lingual signage will enable these cultural learning opportunities to be accessible by all, whether they speak English, Arabic or a local Aboriginal dialect.



## 7.6 Welcome Wall

We suggest a Welcome to Country Mural be displayed at the main entrance of Minarah College. As a welcome to Country, this mural should engage with the local community and involve Tharawal artists. As a celebration of diversity, this wall should be modelled on that of a welcome wall, or the historical seas of hands ceremony which is inclusive of culturally and linguistically diverse families coming together as one (Appendix 5).



Figure 14: Wanju Nyungar Boodja (Welcome to Country) mural project, Shire of Esperance.

## 7.7 Aboriginal Artwork

The inclusion of an artwork is a modern celebration of Aboriginal knowledge systems and storytelling practices. The artwork is to be permanently and prominently displayed and can inform other design elements like perforated metal screening, as demonstrated in Figure 15. The creation of an artwork could involve both local Tharawal artists and Aboriginal students attending Minarah College Catherine Field, consequently, facilitate a collaborative connection between the Aboriginal community of the school. Alternatively, commissioning a Tharawal artist to create an artwork or architectural installation within the school will also respect and celebrate the traditional custodians of the land on which the site is situated.



**Figure 15: Aboriginal artwork design**

## 7.8 Interactive Native Garden

A native kitchen garden is useful in educating students about environmental and sustainability learning in Indigenous Australia. Kitchen gardens provide opportunities to grow and produce food that is utilised by local Indigenous communities and learn about their nutritional and medicinal value. It is important to raise the planter boxes to an appropriate height for children to promote accessibility. Sensory elements must be included, for example:

- **Sound:** to stimulate hearing, choose plants that make noise when wind passes through them like Raspberry Jam Wattle and Native Lemon Grass. Wattles make a distinctive sound when wind passes across empty seeds. Including plants that encourage wildlife in the garden is also a good way to stimulate the sense of hearing. Raspberry Jam Wattle attracts pollinators such as birds, Bee's and Butterflies as do most flowering trees.
- **Touch:** include plants that offer a wide variety of textures, such as the Prickly-leaved Tea Tree or Finger Lime. Creating space for other textures like sand and soil will further diversify the garden and assist with oral storytelling practices
- **Smell:** incorporate highly aromatic plants such as Bracelet honey Myrtle, Lemon Myrtle, Native River Mint and Native Thyme which was once used as a medicinal herb.
- **Sight:** adding visually interest can be achieved in many ways, such as through layout or plant choice. Utilising plants with varying habits such as those that creep, climb, trail, bush, or stand upright like Smooth Davidson's Plumb or Blue Lilly Pilly. Additionally, include plants with different bloom, leaf, bark, and stem colours will increase visual appeal.
- **Taste:** encouraging the taste of plants like Blue Tongue, lemon Aspen, Midyim Berry, Red Back Australian Ginger, Tucker Bush Cherry, Illawarra Plumb and Smooth Davidson Plumb is important in stimulating taste buds and provides an enjoyable interactive experience for students.



## 7.9 Lyrebird design feature

The Lyrebird is an important element to Tharawal community and culture. The inclusion of materials pertaining to the lyrebird such as feathers or nesting items such as ferns or sticks could provide an opportunity to reference this important creature in the design of the school.

## 7.10 Animal Architecture

The architectural design of the school should also be inclusive of the local wildlife. Animal architecture embraces the natural environments of native species and seeks to recreate and implement these environments in their designs. Some examples are included below.

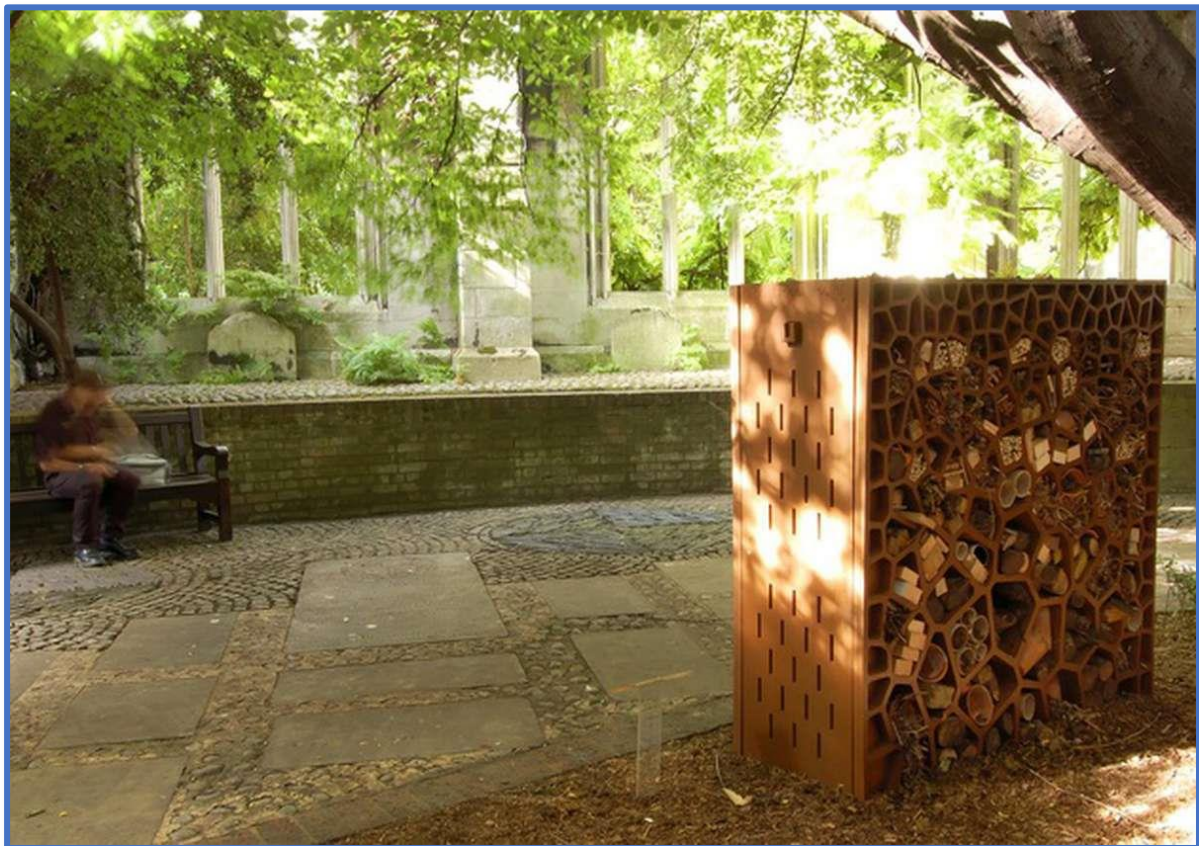


Figure 16: Insect hotel





Figure 17: Bat tower



Figure 18: Vulkan Beehive



## 8 Caring for Country

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The Government Architect NSW Draft Connecting with Country (2020) framework outlines the importance of project maintenance to all project life cycles. Once built on Country, all projects become part of Country and thus should be cared for as a related system. Built projects can help Aboriginal people to fulfil their obligation and responsibility to care for Country and, in return, it is understood that Country will care for us all. Caring for Country is an ongoing process that goes beyond initial design inclusion and can be maintained through the following activities.

### 8.1 Walking Country for Tharawal Community

It is important for Tharawal community and family groups to have the opportunity to access the site to maintain their ongoing connection with Country. Walking Country is a cultural practice that allows Aboriginal people to learn from and communicate with Country in a sensory way. It is said to reawaken memories of cultural landscapes and honour the purpose of community and Country. Tharawal Elders have expressed the need to walk Country and participate in a turning of the soil ceremony that celebrates the first day of construction for The Minarah College Catherine Field project. Tocomwall strongly recommends that these Elders are invited to participate in such event which can include a welcome or acknowledgement of Country, and a Smoking Ceremony to awaken any bad spirits.

### 8.2 Employment opportunities

This project provides an opportunity to employ Aboriginal community members in the construction, management, and operation of Minarah College Catherine Field. This can foster knowledge-sharing between Elders and the younger generation or Aboriginal and non-Aboriginal staff members. Employment can include the commission of an Aboriginal artist to complete an artwork for the school, or seeking guidance from Aboriginal Elders to inform the design of a Yarning Circle or Native Garden. These employment opportunities are essential in providing a meaningful connection with the local Aboriginal community and respecting their knowledge which has nurtured this land for thousands of years. Finding common ground between Indigenous and non-Indigenous staff members, such as employment at Minarah College, will enable Aboriginal knowledge systems to be supported and better appreciated within the construction, management, and operation of the facility.

### 8.3 Reconciliation Action Plan

In alignment with the Australian Indigenous Design Charter, a Reconciliation Action Plan is a formal statement of commitment to reconciliation and enables schools to embed the principles and purposes of reconciliation into daily practices.

## 9 Recommendations

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These recommendations are provided with consideration of feedback from the sensing, imagining, shaping and caring for Country stages with aim to enhance Minarah College's connection with Country, as stated by The Government Architect of NSW and in line with the Australian Indigenous Design Charter. All feedback has been collated and a thematic analysis was conducted to draw out the salient design suggestions to inform the recommendations. Importantly, we suggest recommendations are implemented with ongoing care and maintenance in the construction, management, and operation of Minarah College.

The recommendations are:

- Inclusion of a Yarning Circle
- Use of reflective materials and curves in design

- Creek bed design feature
- Inclusion of Light Panels in building ceiling
- Multi-lingual signage
- Welcome wall
- Aboriginal Artwork in perforated screening
- Interactive native garden
- Lyrebird design feature
- Animal Architecture

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## Appendix 1 – Consultation Letter

**Tocomwall Pty Ltd**

PO box 145 Miranda NSW 1490

info@tocomwall.com.au

[www.tocomwall.com.au](http://www.tocomwall.com.au)

ABN 13 137 694 618

15<sup>th</sup> Nov 2021

Dear knowledge holder,

**RE: Minarah College Development in Camden Local Government Area.**

Tocomwall Pty Ltd has been engaged to develop a Connecting with Country (CwC) strategy for the Minarah College Development at 268 & 278 Catherine Fields Road, Catherine Fields in the Camden LGA on behalf of Midson Group, and in accordance with the project brief.

**Project Brief**

*Connecting with Country (CWC) proposals are an opportunity for Aboriginal culture to be included in the built form of new developments. Tocomwall Pty Ltd is to work with designers, architects and constructors to:*

- 1. Consider cultural connection to the landscape of the site where the development is to take place.*
- 2. Document the cultural heritage of place through time.*
- 3. Recommend tangible approaches for architect and designers to incorporate Aboriginal cultural meaning and connectedness to place in the design, built form and visual amenity of new constructions.*

Tocomwall Pty Ltd invites you to:

1. Share what do you feel is culturally significant to the site of the proposed project.
2. Explain how the Dreaming shapes the land and local Indigenous communities.
3. Describe what you would like to see in the built format and design of the project. This may involve specific shapes, symbols, colours, plants, etc.
4. Consider how we can make a culturally safe space for Indigenous students and community members at Minarah College.

Could you please provide any comments that you may have within 14 days of the date of this letter via my email (preferred) at [info@tocomwall.com.au](mailto:info@tocomwall.com.au) or on mail at the above listed address.

Feel free to contact me if you have any questions or would prefer to speak over the phone.

Regards

Cassandra Chivers  
CWC Anthropologist



## Appendix 2 – Minarah College Consultation Responses

Organisation/ Individual	Contact Name	Email Address/ Fax / Phone	Postal Address	Date Sent/Method	Feedback
<b>Tharawal Local Aboriginal Land Council</b>	Robyn Straub (CEO)	(02) 46810059 <a href="mailto:ceo@tharawal.com.au">ceo@tharawal.com.au</a> <a href="mailto:reception@tharawal.com.au">reception@tharawal.com.au</a>	PO Box 245 Thirlmere NSW 2572	15/11/21 via email	
<b>Darug Custodian Aboriginal Corporation</b>	Justine Coplin	0414 962 766 <a href="mailto:justinecoplin@optusnet.com.au">justinecoplin@optusnet.com.au</a>	PO Box 81, Windsor NSW 2756	15/11/21 via email	
<b>Darug Tribal Aboriginal Corporation</b>	Dirk Smiht	02 9622 4081	PO Box 441, Blacktown NSW 2148		
<b>Darug Aboriginal Cultural Heritage Assessments</b>	Gordon Morton	02 9410 3665 or 0422 865 831	Unit 9, 6 Chapman Avenue, Chatswood, NSW 2067		
<b>Darug Land Observations</b>	Jamie Workman and Anna Workman	<a href="mailto:daruglandobservations@gmail.com">daruglandobservations@gmail.com</a> 0418 494 951 0413 687 279	PO Box 173, Ulladulla, NSW 2539	15/11/21 via email	

<b>Darug Aboriginal Land Care</b>	Mark Dyer	<a href="mailto:markdyer2009@live.com.au">markdyer2009@live.com.au</a> 0428 714 242	PO Box 405 Donnside 2767 NSW	15/11/21 via email	
<b>A1 Indigenous Services</b>	Carolyn Hickey	<a href="mailto:cazadirect@live.com">cazadirect@live.com</a> 0411 650 057	10 Marie Pitt Place Glenmore Park 2745 NSW.	15/11/21 via email	
<b>Cubbitch Barta</b>	Glenda Chalker Rebecca Chalker	0427 218 425 <a href="mailto:kgchalker@bigpond.com">kgchalker@bigpond.com</a>	55 Nightingale Rd, Pheasants Nest NSW 2574  99 Menangle street, Picton 2571	16/11/21 via email	
<b>Gunjeewong Cultural Heritage Aboriginal Corporation</b>	Shayne Dickson	0421636474 gunjeewongcuturalheritage21@hotmail.com	2 Rutherford street Blacktown 2148	15/11/21 via email	
<b>Corroboree Aboriginal Corporation</b>	Marilyn Carroll-Johnson	0415911159 corroboreecorp@bigpond.com	PO Box 3340, Rouse Hill, NSW 2155	15/11/21 via email	
<b>Murra Bidgee Mullangari Aboriginal Corporation</b>	Darleen Johnson Ryan Johnson	0490 051 102 0475565517 <a href="mailto:murrabidgeemullangari@yahoo.com.au">murrabidgeemullangari@yahoo.com.au</a>	PO Box 3035 Rouse Hill NSW 2765	15/11/21 via email	

<b>Muragadi Heritage Indigenous Corporation</b>	Jesse Johnson	0447 970 049 <a href="mailto:muragadi@yahoo.com.au">muragadi@yahoo.com.au</a>	5 Hession Road, Nelson, NSW 2765	15/11/21 via email	
<b>Bidjawong Aboriginal Corporation</b>	James Carroll	0433 224 324	PO Box 124, Round Corner, NSW 2158		
<b>Kamilaroi Yankuntjatjara Working Group</b>	Phil Khan	<a href="mailto:philipkhan.acn@live.com.au">philipkhan.acn@live.com.au</a>  0434 545 982	78 Forbes Street, Emu Plains, NSW 2750	15/11/21 via email	Thank you for your connecting with country report for Minarah College Development at 268 & 278 Catherine Fields Road, Catherine Fields. Aboriginal people have a deep connection to mother earth and all that she holds, we follow the water ways look to the sky for guidance. A cultural interpretation plan for this project is a must to when it comes to connecting to country, to educate the wider community and continuing the passing down of knowledge to our younger generations. This can be achieved through native landscaping, edible gardens, art, digital displays, sound scape, water features, with in your design and much more. By acknowledging sky knowledge into your design is a way to recognise that Aboriginal people were the first astronomers. We look to the sky to guide us across the

					<p>land as a way of navigation, as the sky in a mirror image of the land. Incorporation fire knowledge, aquaculture and agricultural practices into design tells the wider community that we are more than just hunter gathers as this is myth that needs to be broken. We manage the land and create an environment that is rich with resources that suits our lifestyle. Aboriginal people live a sophisticated life with lora and kinship that is followed there was and is a hierarchy sort between tribes we are not savages we are a civilised people. This must be incorporated with in your design when connecting to country.</p> <p>We also have a more modern history the history of the past 200 years, that should be taught to our younger generations. As Aboriginal people have survived and thrived through disposition of their land, racism, discrimination, the stolen generation, and colonisation. These are just as import to the cultural heritage and history of Australian Aboriginal people the first peoples of this land. Connecting with county to us Aboriginal people is a feeling</p>
--	--	--	--	--	--



					that we have when on country, a spiritual awareness of our surroundings, the intangible, tangible, and aesthetic aspects to country. We have a spiritual connection to the land, water ways and sky if runs through us and is awakened when on country. It is more than just signage and or art it is a feeling that we have, therefore it is important for us to be on country to first understand it we become one with mother earth.
<b>Wurrumay Pty Ltd</b>	Kerrie Slater and Vicky Slater	0421077521 <a href="mailto:wurrumay@hotmail.com">wurrumay@hotmail.com</a>	89 Pyramid street, Emu Plains NSW 2750	15/11/21 via email	
<b>Warragil Cultural Services</b>	Aaron Slater (Manager)	0481 280 067 <a href="mailto:Warragil_c.s@hotmail.com">Warragil_c.s@hotmail.com</a>		15/11/21 via email	
<b>D'harawal Mens Aboriginal Corporation</b>	Elwyn Brown	0401920982	187 Riverside Drive, Airds NSW 2560		
<b>Amanda Hickey Cultural Services</b>	Amanda Hickey	0434 480 588 <a href="mailto:amandahickey@live.com.au">amandahickey@live.com.au</a>	57 Gough st emu plains 2750	15/11/21 via email	
<b>Gunyyuu</b>	Kylie Ann Bell	<a href="mailto:gunyyuuchts@gmail.com">gunyyuuchts@gmail.com</a>		15/11/21 via email	

<b>Walbunja</b>	Hika Te Kowhai	0402 730 612 <a href="mailto:walbunja@gmail.com">walbunja@gmail.com</a>		15/11/21 via email	
<b>Badu</b>	Karia Lea Bond	0476 381 207	11 Jeffery Place, Moruya, NSW 2537		
<b>Goobah Developments</b>	Basil Smith	0405 995 725 <a href="mailto:goobahchts@gmail.com">goobahchts@gmail.com</a>	66 Grantham Road, Batehaven NSW, 2536	15/11/21 via email	I think that the design should reflect the local wildlife in the shape of a turtle or duck, keep me informed on any further developments.
<b>Wullung</b>	Lee-Roy James Boota	0403 703 942	54 Blackwood Street, Gerringong, NSW, 2534		
<b>Yerramurra</b>	Robert Parson	<a href="mailto:yerramurra@gmail.com">yerramurra@gmail.com</a>		15/11/21 via email	
<b>Nundagurri</b>	Newton Carriage	<a href="mailto:nundagurri@gmail.com">nundagurri@gmail.com</a>		15/11/21 via email	
<b>Murrumbul</b>	Mark Henry	<a href="mailto:murrumbul@gmail.com">murrumbul@gmail.com</a>		15/11/21 via email	
<b>Jerringong</b>	Joanne Anne Stewart	0422 800 184 <a href="mailto:jerringong@gmail.com">jerringong@gmail.com</a>		15/11/21 via email	
<b>Pemulwuy CHTS</b>	Pemulwuy Johnson	0425 066 100	14 Top Place, Mt Annan	15/11/21 via email	

		<a href="mailto:pemulwuyd@gmail.com">pemulwuyd@gmail.com</a>			
<b>Bilinga</b>	Simalene Carriage	<a href="mailto:ilingachts@gmail.com">ilingachts@gmail.com</a>		15/11/21 via email	
<b>Munyunga</b>	Kaya Dawn Bell	<a href="mailto:munyungachts@gmail.com">munyungachts@gmail.com</a>		15/11/21 via email	
<b>Wingikara</b>	Hayley Bell	<a href="mailto:wingikarachts@gmail.com">wingikarachts@gmail.com</a>		15/11/21 via email	
<b>Minnamunnung</b>	Aaron Broad	0402 526 888	1 Waratah Avenue, Albion Park Rail NSW 2527		
<b>Walgalu</b>	Ronald Stewart	<a href="mailto:walgaluchts@gmail.com">walgaluchts@gmail.com</a>		15/11/21 via email	
<b>Thauaira</b>	Shane Carriage	<a href="mailto:thauairachts@gmail.com">thauairachts@gmail.com</a>		15/11/21 via email	
<b>Dharug</b>	Andrew Bond	<a href="mailto:dhargchts@gmail.com">dhargchts@gmail.com</a>		15/11/21 via email	
<b>Gulaga</b>	Wendy Smith	<a href="mailto:gulagachts@gmail.com">gulagachts@gmail.com</a>		15/11/21 via email	
<b>Biamanga</b>	Seli Storer	<a href="mailto:biamangachts@gmail.com">biamangachts@gmail.com</a>		15/11/21 via email	
<b>Callendulla</b>	Corey Smith	<a href="mailto:cullendullachts@gmail.com">cullendullachts@gmail.com</a>		15/11/21 via email	

<b>Murramarang</b>	Roxanne Smith	<a href="mailto:murramarangchts@gmail.com">murramarangchts@gmail.com</a>		15/11/21 via email	
<b>Butucarbin Aboriginal Corporation</b>	Jennifer Beale	(02)9832 7167 <a href="mailto:butuheritage@gmail.com">butuheritage@gmail.com</a>	PO Box E18, Emerton, NSW 2770	15/11/21 via email	
<b>Didge Ngunawal Clan</b>	Lillie Carroll Paul Boyd	0426 823 944 <a href="mailto:didgengunawalclan@yahoo.com.au">didgengunawalclan@yahoo.com.au</a>	33 Carlyle Crescent Cambridge Gardens NSW 2747	15/11/21 via email	
<b>Ginninderra Aboriginal Corporation</b>	Steven Johnson and Krystle Carroll	0406991221 <a href="mailto:Ginninderra.corp@gmail.com">Ginninderra.corp@gmail.com</a>	PO BOX 3143 Grose Vale NSW 2754	15/11/21 via email	
<b>Garrara Aboriginal Corporation</b>	Raymond Ingrey	<a href="mailto:raymond@bariyu.org.au">raymond@bariyu.org.au</a>		15/11/21 via email	
<b>Duncan Falk Consultancy</b>	Duncan Falk	<a href="mailto:duncanfalk@hotmail.com">duncanfalk@hotmail.com</a>  0406 610 644	34 Robinia Drive, Bowral NSW 2576	15/11/21 via email	
<b>Wailwan Aboriginal Group</b>	Philip Boney	0436 483 210 <a href="mailto:waarlan12@outlook.com">waarlan12@outlook.com</a>		15/11/21 via email	

<b>Guntawang Aboriginal Resources Incorporated</b>	Wendy Morgan	<a href="mailto:Wenlissa01@hotmail.com">Wenlissa01@hotmail.com</a> 0414 964 657 9601 7183	113 Reservoir Road Mt Pritchard NSW 2170	15/11/21 via email	Guntawang Aboriginal Resources Inc would like to express an interest in the project of 164-170 Croatia Ave, Edmondson Park.  As an Aboriginal Elder who co-ordinates an elders group from the Fairfield and Liverpool Area I would like to provide a field officer from GARI who has years of experience that could assist in the walk over or field work. GARI is also interested in the project report to ensure it includes Aboriginal Cultural knowledge.
<b>Barking Owl Aboriginal Corporation</b>	Mrs Jody Kulakowski (Director)	<a href="mailto:barkingowlcorp@gmail.com">barkingowlcorp@gmail.com</a> 0426 242 015	2-65/69 Wehlow St. Mt Druitt	15/11/21 via email	
<b>Thoorga Nura</b>	John Carriage (Chief Executive Officer)	0401 641 299 <a href="mailto:thoorganura@gmail.com">thoorganura@gmail.com</a>	50B Hilltop Crescent, Surf Beach, 2536, NSW	15/11/21 via email	
<b>Barraby Cultural Services</b>	Lee Field (Manager)	0431 314 892 <a href="mailto:barrabyculturalservices@gmail.com">barrabyculturalservices@gmail.com</a>	10B Elphin Street, Tahmoor NSW 2573	15/11/21 via email	
<b>Yurrandaali</b>	Bo Field (Manager)	0403 048 263 <a href="mailto:yurrandaali_cs@hotmail.com">yurrandaali_cs@hotmail.com</a>	6 Macgibbon Parade, Old Erowal Bay NSW 2540	15/11/21 via email	

<b>Darug Boorooberongal Elders Aboriginal Corporation</b>	Paul Hand (chairperson)	<a href="mailto:paulhand1967@gmail.com">paulhand1967@gmail.com</a>  0456786738	PO.Box 14 Doonside NSW 2767	15/11/21 via email	
<b>B.H. Heritage Consultants</b>	Ralph Hampton - 0435 785 138  Nola Hampton - 0401 662 531	<a href="mailto:hamptonralph46@gmail.com">hamptonralph46@gmail.com</a>  <a href="mailto:kinghampton@77gmail.com">kinghampton@77gmail.com</a>	184 Captain Cook Drive Willmot 2770 NSW  95 Mount Ettalong Road Umina Beach 2257 NSW	15/11/21 via email	
<b>Goodradigbee Cultural &amp; Heritage Aboriginal Corporation,</b>	Caine Carroll	0410974236  <a href="mailto:goodradigbee1@outlook.com">goodradigbee1@outlook.com</a>	<a href="#">1 Morilla Road, East Kurrajong NSW 2758</a>	15/11/21 via email	
<b>Mura Indigenous Corporation,</b>	Phillip Carroll	0448824188  mura.indigenous@bigpond.com	<a href="#">11 Nargal Street Flinders NSW 2529</a>	15/11/21 via email	
<b>Aragung Aboriginal Cultural Heritage Site Assessments</b>	Jamie Eastwood	0427793334 0298323732 James.eastwood@y7mail.com	<a href="#">33 Bulolo Drive Whalan NSW 2770</a>	15/11/21 via email	
<b>Waawaar Awaab Aboriginal Corporation</b>	Rodney Gunther  Barry Gunther	Rodney Gunther – 0410580962  Barry Gunther – 0451 176 473	15 Bungonia Street Prestons NSW 2170	15/11/21 via email	

		Waawaar.awaa@gmail.com			
<b>Clive Freeman</b>	Clive Freeman	Mob:0437721481 Home Number: 02-44421117 <a href="mailto:clive.freeman@y7mail.com">clive.freeman@y7mail.com</a>	6 Dhugan Close Wreck Bay Aboriginal Community JBT 2540	15/11/21 via email	
<b>Galamaay Cultural Consultants (GCC)</b>	Robert Slater	Mob:0401 871 526 <a href="mailto:galamaay@hotmail.com">galamaay@hotmail.com</a>	121 Robert Street, Tamworth NSW 2340	15/11/21 via email	
<b>Ngambaa Cultural Connections</b>	Kaarina Slater	0422 729 117 ngambaaculturalconnections@hotmail.com	6 Natchez Crescent, Greenfield Park NSW 2176	15/11/21 via email	
<b>Yulay Cultural Services</b>	Arika Jalomaki (Manager)	<a href="mailto:yulayculturalservices@gmail.com">yulayculturalservices@gmail.com</a> 0481 251 385	28 Poplar Street North St Mary's NSW 2760	15/11/21 via email	
<b>Wori Woilywa</b>	Daniel Chalker	woriwoilywa@gmail.com 0409006216	261 Mockingbird Rd Pheasants Nest NSW 2574	15/11/21 via email	
<b>James Davis</b>	James Davis	<a href="mailto:jvdcorp@hotmail.com">jvdcorp@hotmail.com</a>	2 Poplar Ave, Unanderra NSW 2526	15/11/21 via email	

		0423715395			
<b>Gilay Consultants</b>	Carol Slater	0478583565 <a href="mailto:cal.slater61@gmail.com">cal.slater61@gmail.com</a>	6 MacGibbon Parade, Old Errowal Bay NSW 2540	15/11/21 via email	
<b>Ngunawal Heritage Aboriginal Corporation</b>	Dean Delponte - Director	<a href="mailto:ngunawalhac@gmail.com">ngunawalhac@gmail.com</a>  0413186133	245 Ash Road Prestons NSW 2170	15/11/21 via email	
<b>Narellan Local AECG President</b>	Vicki Bowen	<a href="mailto:vicki.bowen@det.nsw.edu.au">vicki.bowen@det.nsw.edu.au</a>		16/11/21 via email	
<b>Dharawal Regional President</b>	Lyn Brown	<a href="mailto:lyn.brown@burruga.org">lyn.brown@burruga.org</a>		16/11/21 via email	
<b>Dharawal Mens Group</b>	Edward Burge	<a href="mailto:edwardburge0@gmail.com">edwardburge0@gmail.com</a>		11/3/22 via mobile	



## Appendix 3 – Meeting with AECG

### Minarah College CWC

14 December 2021

10am

Microsoft Teams

<b>Meeting called by:</b>	Cassie Chivers	<b>Type of meeting:</b>	CWC Discussion
<b>Facilitator:</b>	Cassie Chivers	<b>Note taker:</b>	Danielle Mitchell
<b>Timekeeper:</b>	Danielle Mitchell		
<b>Attendees:</b>	Cassie Chivers, Danielle Mitchell, Toby James, Vicki Bowen, Lesley Marks, Peter Tonkin, Julian Dolk, Iman Ali, Kamar Warwar, Mohammad Yaub, Jay Halai		
<b>Apologies:</b>	Wolfgang Ripberger, Ian Thompson		

<b>Agenda item:</b>	Acknowledgement of Country	<b>Presenter:</b>	Danielle Mitchell
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**Discussion:**

I begin today by acknowledging the Traditional Custodians of the lands on which we gather today and pay my respects to their Elders past and present. I extend that respect to Aboriginal and Torres Strait Islander peoples here today.

<b>Agenda item:</b>	Introductions	<b>Presenter:</b>	Cassie Chivers
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**Discussion:**

Attendees of the meeting had an opportunity to introduce themselves and discuss their role in the project.

<b>Agenda item:</b>	Overview of Minarah College	<b>Presenter:</b>	Toby James
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**Discussion:**

- Kindergarten to year 12 school, including a preschool for 3-5 year olds
- 1560 students overall
- Encompasses special purposes
- Will be a staged construction, built over a period 15-20 years
- Have carried out a separate consultation process with an organisation called APA.

<b>Agenda item:</b>	Overview of new school	<b>Presenter:</b>	Jay Halai
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**Discussion:**

- Current campus has near 1200 students
- The need for a new campus is high with an increasing number of enrolments.

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**Agenda item:** Design Process

**Presenter:** Peter Tonkin

**Discussion:**

- Lodging development approval first quarter of next year
- Arborist and ecological studies have been done with a flood study underway and bushfire studies.
- Full sized soccer field at the high point of the site, being the flattest point.
- Layout is two storey buildings should not impose in character as it is a rural residential area.
- Community access route to north for community groups to use playing fields for weekend sport.
- Central courtyard is the gathering space for the whole school.
- Entrance expresses the two arms of the school, welcoming the community.
- Looking at 40% tree covering of the site.
- Free standing screens on the front of the school and looking at using input from an artist, hoping for artwork to acknowledge Aboriginal traditions on the land.

**Questions:**

- Vicki Bowen – is a yarning circle being considered as part of the landscape design?  
“There are opportunities to incorporate a yarning circle into the design”.

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**Agenda item:** CWC Process

**Presenter:** Cassie Chivers

**Discussion:**

- Purpose of meeting is to discuss feedback received from community.
- CWC strategy is centred around the CWC Framework, which consists of sensing, imaging, shaping and caring for country.
- Letters were sent to registered Aboriginal parties inviting the sharing of knowledge.
- Minimal feedback received but what was received indicated an importance of waterways in Aboriginal culture.

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**Agenda item:** Feedback and thoughts

**Presenter:** Cassie Chivers

**Discussion:**

- Vicki Bowen – Dreaming stories, plants, animals and totems will be driven by the Custodians of the land.
  - Consider inviting Elders (Uncle Ivan) to perform a smoking ceremony. An Elder and Community member turned the ground for the build of Barramurra Public School.
- Lesley Marks – Import to get the Elders involved and perform the smoking ceremony.
  - Uncle Ivan and community members can guide the construction of a yarning circle.
  - When sourcing an artist, look at discussing the option of the artist incorporating all the representative cultures and faiths of the school within the artwork using symbols that bring people together.
- Toby James – The Government architect saw an opportunity to express the richness in both Aboriginal and Islamic culture and fusing them together.
- Feedback from a RAP expressed an importance of the sky for navigation techniques. The suggestion of a songline has been made.
- Are there options for designs on structures like school buses?
- CWC is focussed on the building structure but if the artwork is school owned, can be used on other structures school related.
- Tocomwall will be working on a test excavation in the 3<sup>rd</sup> week of January and feel a site visit by the Elders may be a good way to discuss stories and ideas relating to the land.
- Toby James – Are there any ways Midson Group can facilitate updating the Elders on the details of the build?

Agenda item:	Final thoughts	Presenter: All
Discussion:	<ul style="list-style-type: none"><li>• Lesley Marks - as a proud Aboriginal woman I think it's really exciting that these two cultures are coming together, and this is it's not tokenistic it is actually heartfelt.</li><li>• Vicki Bowen - I was thinking the same thing. We have been involved in a lot of the new school builds out this way and this meeting today confirms with us that you guys know what you're doing and you're treating our culture with the respect it needs, so thank you.</li></ul>	

**Other Information**

Special notes:

## Appendix 4 – Concept Design Portfolio



# Minarah College CWC

Feedback from community consultation period  
Concept Design Portfolio

Tocomwall Pty Ltd  
PO box 145 Miranda NSW 1490  
info@tocomwall.com.au  
www.tocomwall.com.au  
ABN 13 137 694 618



# Sky

- Sky as mirror image of the land – Songline
- Aboriginal astronomy - recreation of constellations in design or light panels in ceiling
- Incorporation into artwork





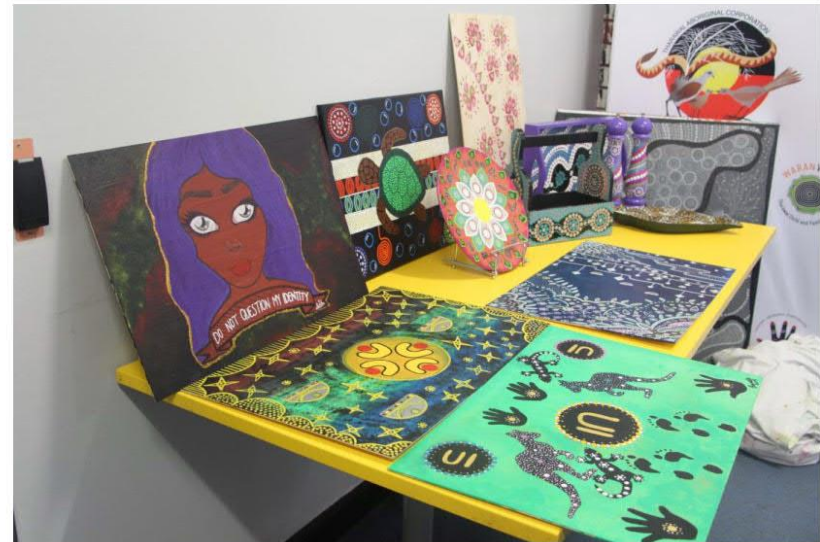
## Digital displays

- Overlay local stories, art and knowledge along a walkway with opportunities to provide a Songline
- Interactive maps, QR codes, used as educative tools
- Incorporation of fire knowledge, aquaculture and agricultural practices.
- Signage, digital displays, apps explain the site history



# Aboriginal Artwork

- Welcome to Country/Acknowledgement of Country/Welcome wall at entry
- Commission local artist, can collaborate with students
  - Tharawal Art Therapy Program
- Can be incorporated in other design elements, for example, in perforated screening



# Native garden



- NAIDOC 2021 – Heal Country
- Kitchen Garden - garden of native edible plants
- Increase knowledge of traditional native foods for student to explore and use for cooking within home economics classes
- Bush tucker, plants with Indigenous medicinal value
- Sensory educative experience
- Engage with Aboriginal Knowledge-holders
  - Tharawal Elders Floristry Group





## Local wildlife

- Design to reflect turtle or duck
- Tharawal Aboriginal corporation and LALC – lyrebird



# General discussion

Tocomwall Pty Ltd invites you to:

1. Share what do you feel is culturally significant to the site of the proposed project.
2. Explain how the Dreaming shapes the land and local Indigenous communities.
3. Describe what you would like to see in the built format and design of the project. This may involve specific shapes, symbols, colours, plants, etc.
4. Consider how we can make a culturally safe space for Indigenous students and community members at Minarah College.



# Tocomwall's CWC Strategy

<u>Stage 1 – Sensing: Project formation</u> Data Collection	<ul style="list-style-type: none"> <li>• Review previous reports and cultural information databases to capture existing Aboriginal knowledge associated with the site.</li> <li>• Formulate RAP list.</li> </ul>
<u>Stage 2 – Imagining: Project Design</u> Consultation Period	<ul style="list-style-type: none"> <li>• Invite RAPs to provide comment on overall significance of site, offer suggestions and provide examples of how this significance can be included in the design(s).</li> </ul>
<u>Stage 3 – Imagining: Project Conceptualisation</u> Site Visit	<ul style="list-style-type: none"> <li>• Contextualise the information that has been collected in Stages 1 and 2.</li> <li>• Include Tocomwall Archaeologist, Anthropologist and RAP representative.</li> </ul>
<u>Stage 4 – Shaping: Project Delivery</u> Concept Design Portfolio	<ul style="list-style-type: none"> <li>• Consolidate feedback and prepare a Concept Design portfolio.</li> <li>• Use portfolio and input from RAPs to inform discussions with the Client.</li> <li>• Propose design and architectural options for incorporation into the development.</li> </ul>
<u>Stage 5 – Caring for Country: Project Maintenance</u> CWC Final Project Report	<ul style="list-style-type: none"> <li>• Prepare and deliver final CWC Report.</li> </ul>



# General discussion

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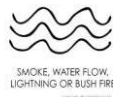


# Waterways

- Inclusion of artwork, water feature, use of water-related symbols, inclusion of glass materials or water textures/colours in design.
- Reference to Indigenous fish traps (sculpture, texture etc.)
- Educative tool



Ariel view of Tocomwall's concept design of Yarning Circle.



SMOKE, WATER FLOW,  
LIGHTNING OR BUSH FIRE



MEETING PLACE

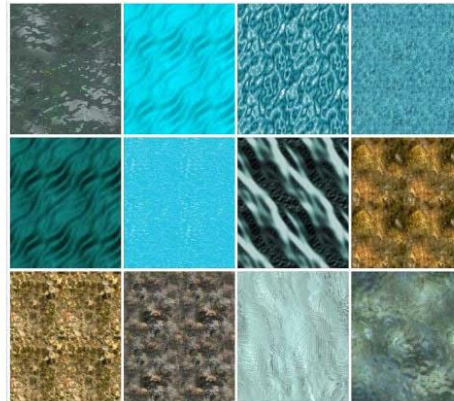


Figure 36. Christ Church Grammar School with iridescently tiled wall, lightening up the courtyard.  
Source: <https://www.futurus.com/articles/christ-church-grammar-preparatory-school-architecture-24/07/2023>



Tocomwall

## Appendix 5 – 100,000 hands of friendship

# 100,000 hands of friendship

**Leora Moldofsky**

"If we are less than proud of some of the things our ancestors did, why not have the moral courage to say so? I say this as an Australian and as a Jew, a member of a people who suffered because others did not always have the moral courage to say 'sorry' and make amends."

Great Synagogue Rabbi Raymond Apple was addressing the "Sea of Hands" ceremony at Bondi Beach last week.

The display of 100,000 coloured hands, each signed by a supporter of Australians For Native Title and Reconciliation (ANTaR), was organised by ANTaR and first staged outside Parliament House in Canberra last October.

"Just as hands can be used to hurt, so they can try to make amends," Rabbi Apple said. "That's why events like today's are so important."

"Uttering the word and holding out the hand of tolerance is not just for public figures and governments, nor is it concerned only with the feelings and well-being of indigenous Australians, though it must of course start there. It is something for every Australian. We need two hands of tolerance with ten fingers for ten principles of tolerance."

He suggested the following ten principles of tolerance:

1. I will honour all human beings regardless of colour, race or religion.
2. I will defend my neighbour against prejudice or discrimination.
3. I will live in a spirit of tolerance, friendship and understanding.
4. I will reject any philosophy of racism, whoever proclaims it.
5. I will protest against every expression of prejudice.
6. I will refuse to heed those who seek to set group against group or religion against religion.
7. I will not be part of any organisation that stands for racism or prejudice.
8. I will identify with all who spread tolerance and reconciliation.
9. I will do more than live and let live. I will live and help live.
10. I will not be deflected from this purpose even by fear of intimidation or victimisation.

ANTaR co-ordinator Dr Peter O'Brien described Rabbi Apple's speech as "a magnificent counterpoint to the Federal Government's



ECAJ secretary and Ethnic Communities Council anti-racism convener Josie Lacey with Dharawal Nation elder Beryl Beller.

Executive Council of Australian Jewry president Diane Shteinman, Great Synagogue Rabbi Raymond Apple, NSW Aboriginal Affairs Shadow Minister Brad Hazzard, NSW Jewish Board of Deputies executive director and NSW Council for Aboriginal Reconciliation member Margaret Gutman, North Shore Temple Emanuel Rabbi Richard Lampert.

Ten-Point Plan"

Human Rights and Equal Opportunity Commission former social justice commissioner Mick Dodson termed the Native Title Amendment Act an "act of racial discrimination. If it is passed, John Howard will have perpetrated the greatest single act of dispossession on the indigenous peoples of Australia since Captain Cook planted his bloody flag. We cannot afford to let this grubby piece of legislation reflect who we are as a nation."

Waverley Mayor Paul Pearce said he was embarrassed at the Federal Government's stance on Wik, but reassured by the number of people who had signed the Waverley Council's Sorry Book. "It is up to the Australian people to bypass the government and ensure the process of reconciliation continues," he said.

The ceremony was opened by Dharawal Nation elders Lola Ryan, Iris Williams and Beryl Beller, whose traditional land encompassed the South Coast and La Perouse. Compered by comedian Julia Zemiro, it included performances by Bangarra Dance Company member Djakapurra Munyaryryn and actor and singer Leah Purcell.

Australian Jewry was well represented among the hundreds of people who gathered at Bondi Beach to express their support for native title and reconciliation. Among those present were Executive Council of Australian Jewry president Diane Shteinman, NSW Jewish Board of Deputies executive director and NSW Council for Aboriginal Reconciliation member Margaret Gutman, North Shore Temple Emanuel Rabbi Richard Lampert and ECAJ secretary Josie Lacey.

Australian Jewish News (Sydney, NSW : 1990 - 2008), Friday 27 March 1998, page 5