



CONNECTION TO COUNTRY REPORT  
Cleveland and Woodburn St, Redfern  
September 2022

Report. Ver1



Distant view of Sydney from the lighthouse at South Head New South Wales, by Joseph Lycett. Source: State Library of New South Wales

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*Imagine tomorrow*  
Create for the future

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# Scope

This report aims to document Connection to Country principles, activities and engagements that have been undertaken to shape the design to date. This report will introduce the Knowledge Holders that have been approached and demonstrate how they have helped to influence the response to the connecting to country principles. This report will highlight:

- All correspondence to date including meeting attendees / relevant persons in telephone/email correspondence;
- Issues discussed and key concepts identified that hold significant value for the local Aboriginal people;
- How the issues and concepts discussed have been addressed within the proposal, including the key findings and recommendations.

***Connecting with Country asks  
you to take up the challenge of  
thinking differently, working  
differently, and making decisions  
that prioritise Country.*** (NSW GA, 2020, pg.5)

# Introduction:

The NSW Government Architects Connecting with Country framework outlines aims and pathways for those working in the built environment to make meaningful change in the way they engage with and embed Aboriginal cultural knowledge into their projects.

The following text from the Government Architects Connecting with Country 2020 document outlines the ambition of the commitment to improving health and wellbeing of Country is to help realise three long-term strategic goals:

- reduce the impacts of natural events such as fire, drought, and flooding through sustainable land and water use practices;
- value and respect Aboriginal cultural knowledge with Aboriginal people co-leading design and development of all NSW infrastructure projects;
- ensure Country is cared for appropriately and sensitive sites are protected by Aboriginal people having access to their homelands to continue their cultural practices. (GA NSW, pg. 8)

There are four pathways to assist in achieving the ambition above, identified in the Connecting with Country framework which include:

- PATHWAY 1: Learning from first languages and placenames.
- PATHWAY 2: Develop mutually beneficial relationships with Country.
- PATHWAY 3: Reawakening memories of cultural landscapes
- PATHWAY 4: Finding common ground (GA NSW, pg. 21-24))

In March 2022 EG approached WSP's Indigenous Specialist Services to engage our Connection to Country services for the project. In alignment with NSW Government Architects Office Connection to Country Guidelines & the International Indigenous Design Charter by Deakin University we have established the appropriate Aboriginal Design Principles (appendix to this report titled: Redfern Co-living Development Connection to Country V3) with the following 3 key points:

- **Aboriginal led:** All components of the project that relate to Aboriginal placemaking outcomes will be led by Aboriginal people. Key Aboriginal staff from WSP are leading this project.
- **Community involved,** the appropriate Gadigal Knowledge Holders will be engaged in the project as early as possible, and a roadmap developed to future engagement through construction and into operation. Gadigal Knowledge Holders Uncle Chicka Madden and Uncle Allen Madden along with Tribal Warrior (Redfern youth culture and fitness organisation) were engaged as consultants to this project and they will continue to be through the project's life, including new opportunities to bring in appropriate Gadigal artists and Knowledge Holders.
- **Appropriately designed,** the project will be designed appropriately with respect to local Gadigal design values, vernaculars, and culture. It will avoid tokenism and be an authentic but contemporary representation of Aboriginal identity on this site.

These Aboriginal Design Principles align strongly with the Connecting with Country ambition and pathways outlined by inviting Gadigal Elders and Knowledge Holders to be consultants to the project from the very beginning of the project. It is through adopting this methodology of consulting with Elders and Knowledge Holders that we aim to reduce natural disaster impacts, value and respect Aboriginal knowledge and ensure that Country is cared for appropriately. Through this consultation with Elders and Knowledge Holders we use the opportunity to include first languages and placenames, develop mutually beneficial relationships with Country, reawaken memories of cultural landscapes and find common ground.

## Project Description:

The proposal comprises the redevelopment of the site as summarised below:

This SSDA seeks approval for the development of a privately-operated co-living development, catering to students; key workers; and locals seeking affordable housing opportunities. Specifically, the proposal intends to deliver an exemplar modern multigenerational co-living development to address the need for affordable housing within the locality. The proposal has been designed to offer and support co-working activities for residents as well as the wider community to promote employment and social interaction throughout the development.

Specifically, the proposal involves:

- Construction of a mixed use co-living housing development ranging in height from five (5) to seven (7) storeys, comprising:
  - 7,007.1m<sup>2</sup> of GFA (FSR of 3.47:1) comprising 927.7m<sup>2</sup> of retail/commercial and 6,079.4m<sup>2</sup> of residential GFA;
  - Basement containing 19 car parking spaces; 25 motorcycle spaces and 116 bicycle spaces;
  - 216 co-living rooms (67 single and 149 double rooms) for lodgers and a building manager;
  - Ground and first floor commercial/retail uses fronting Cleveland, Woodburn and Eveleigh streets;
  - Communal open space areas (1,568.4m<sup>2</sup>) including an open to the sky internal courtyard and rooftop garden;
  - Communal living areas (451.8m<sup>2</sup>) comprising resident amenities; and
- Associated landscape works (697.5m<sup>2</sup> landscaped area) and provision of a through-site link.

# Locality Description

## Gadigal Country

Gadi Country extends from Burrawara (South Head) through to Warrane (Sydney Cove), Gomora (Cockle Bay-Darling Harbour) and possibly to Blackwattle Creek, taking in the wetland sand and dunes now known as Redfern, Erskineville, Surry Hills and Paddington, down to the Cook's River (Redfern Oral History).

## Gadigal People

The Gadigal (Cadigal) are a harbour-dwelling saltwater people. The suffix 'gal' denotes 'people of', and Cadi (gadi) may be the name of the grass trees (*Xanthorrhoea* species), the flower stalks being used as spear shafts.

Another theory is that Cadi is the name of the freshwater creek at Camp Cove, others suggest that it may be Kutti the traditional name of what is now called Watson's Bay. (Redfern Oral History, Attenbrow V., 2002)

## Gadigal Pathways

Well established pathways were maintained over generations through the intentional use of fire. Paths were burnt regularly to keep them clear and open for easy passage. Obed West, who often hunted with Aboriginal people at Botany Bay during the 1830s, wrote in the Sydney Morning Herald (1882):

*"The blacks called Long Bay 'Boora', and it was long before white men came to this country; and for long afterwards, the principal camping place for the aboriginal [people] between Sydney [and Botany Bay]. Several well-beaten paths led down to the bay."*

One notable path runs from Blackwattle Creek at the Brickfields Village (now Chippendale) southwards to the north shore of Botany Bay, was the forerunner of Botany Road. (Redfern Oral History)

## Redfern Gathering Ground

At the time of settlement Redfern was a clear area surrounded by scrub containing food sources such as geebung and five corners. Recorded by Obed West as a 'great rendezvous' area, it was one of the 'great feasting grounds as well as the scene of many hard-fought battle' there were campsites around the edge of the cleared area. (Redfern Oral History)

## Redfern Ceremony Grounds




The area called 'Cleveland Paddocks' near Central Station was a ceremony ground, even though ceremonies were discouraged in the 1890's: '...Corroborees kept the few residents of Redfern awake till far into the night.' The camps were pushed south towards Waterloo and Alexandria as settlements displaced Gadigal people. (Redfern Oral History)

# Summary of Engagement

## Aboriginal Knowledge Holders Approached

The following Elders and Knowledge Holders were engaged to collaborate with the design team during the co-design process. They were chosen specifically due to their cultural heritage as Gadigal Elders and Knowledge Holders. This methodology of engaging people from the Country you are working on and who hold knowledge is a cultural protocol, plus the State Design Review Panel made this recommendation during their review.

WSP's Indigenous Specialist Services Technical Advisor Michael Hromek initially approached the Elders and Knowledge Holders by making phone calls to discuss the scope and expectations of being engaged on this project and to assess their interest in being involved. After the initial conversation and acceptance from the Elders and Knowledge Holders, further meetings were held in person and on Microsoft TEAMS to finalise the engagement process.

	<p>Uncle Charles 'Chicka' Madden is from Gadigal Country and is a recognised member of the Redfern and inner-city community. Uncle Chicka worked in the construction industry for most of his life and has been involved in many organisations including the Aboriginal Medical Service and Redfern All Blacks.</p>
	<p>Uncle Allen Madden is a Gadigal Elder, born in 1949 on Gadigal country in Redfern. He has worked for Sydney City Council, Aboriginal Medical Service, Aboriginal Children's Service, Aboriginal Legal Service, NCAP and New Careers for Aboriginal People Employment. Uncle Allen has been on the board of Sydney Foreshore Authority, the Central Coast Aboriginal Heritage, Metropolitan Local Aboriginal Land Council and many others.</p>
	<p>Tribal Warrior was set up in 1998 by a group of Redfern residents with the vision of revitalising Aboriginal culture through economic and social stability.</p> <p>Tribal Warrior has been a central part of the Redfern community for over two decades. Throughout this time of rebuild and change, their vision has been unwavering – to empower community through connection to culture and family. All activities are designed to contribute to a Redfern that is strong in its history, proud of its achievements, and economically self-sustaining into the future.</p>



Record of Engagement:

Date / Location	Attendees	Meeting purpose	Items discussed	Key actions / outcomes
2022  Walk on Country at the project site in Redfern.	Uncles Chicka and Allen Madden	This meeting was to brief the Uncles about the project.	<p>Uncle Chicka and Allan Madden met with us for an initial chat about the project.</p> <p><b>1. Main concern: heritage</b> The Uncles expressed concern for the preservation of Aboriginal heritage on the site, in particular artifacts found during the demolition. Ideas were put forward to explore for the protection and celebration of their heritage.</p> <p><b>2. Gadigal tree carvings:</b>  Uncle Chicka spoke about the significance of Eora nation tree carvings and patterns and how they might influence the project.</p> <p><b>3. About Gadigal Culture:</b> Mundoie is the great sky god of Gadigal people and along with Mother earth form our connection to Country. He's known as other names in other tribes, for example Biambi in Darug culture. Mundoie was represented in rock carvings of his footsteps, representing the Sky god coming down to earth.</p>	<p>This is what he had to say:</p> <p><b>1. Recommendation:</b> further engagement with the Uncles during any excavation on the site.</p> <p><b>2. Recommendation:</b> Carving patterns should be explored in spatial and facade elements.</p> <p><b>3. Recommendation:</b> Look at how the Mundoie theme may be applied to the project design outcomes.</p>

			<p>Mt Yengo was a spot where Mundoie came down to earth and flattened the mountain.</p> <p><b>4. Create a sanctuary:</b> The Uncles expressed concern about the noise and traffic on Cleveland Street.</p>	<p><b>4. Recommendation:</b> That every effort be made to try and provide a place of refuge and protect the internal amenity from Cleveland St. The internal space of the building will need to be shielded from the noise in order to create a sanctuary for the residents and users of the building.</p>
April 2022 TEAMS meeting	<p>Tribal Warrior</p> <p>Matt Pelow</p> <p>Akira Kelly</p>	<p>WSP introduced the project design team to Tribal Warrior who gave invaluable feedback and ideas towards any cultural outcomes.</p>	<p>Being involved in the project and initial ideas</p>	<p>Confirmation Tribal warrior want to be involved throughout the life of the project</p>
Aprill 2022 Tribal Warrior HQ	<p>Tribal Warrior</p> <p>Matt Pelow</p> <p>Akira Kelly</p> <p>Mark Shapiro</p> <p>Tom Cook</p>	<p>Introduction to the team + the project to TW</p>	<ul style="list-style-type: none"> <li>- Importance of Aboriginal Redfern and how the development should honour this and contribute to this through art, economic empowerment etc.</li> <li>- Part time use of a space in the development for TW to do cultural tours, presentations etc.</li> <li>- Ground floor activation was important to TW</li> </ul>	<p>Agreement that the project needs to address the importance of Aboriginal contributions to Redfern</p> <p>EG agreed to explore letting TW inhabit a ground floor space for a set period of time</p> <p>Agreed to look into activating each street frontage more through program (café etc) and windows to give visual porosity</p>

# SDRP Process

During the State Design Review Panel (SDRP) Process, WSP Indigenous Specialist Services Technical Advisor Michael Hromek presented the Redfern Co-living Aboriginal Design Principles document to the SDRP. The Aboriginal Design Principles document was specifically developed for the Redfern project using desktop research to identify whose Country the project was being built on, and some of the unique attributes of the people, culture and place.

The approach WSP Indigenous Specialist Services had developed for engaging Elders and Knowledge Holders along with the co-design methodology that would be applied during the iterative design process was also outlined and explained to the SDRP.

The SDRP understood and endorsed the proposed engagement plan and co-design methodology. They made a recommendation to focus specifically on engaging Elders and Knowledge holders who identify as being from Gadigal Country, to ensure cultural protocols are adhered to and guaranteeing that the cultural integrity of the resulting designs is maintained.

The advice received by the SDRP was valued and applied to the roll out of engagement with Gadigal Elders specifically chosen for future meetings with the design team. During this co-design process themes emerged that were then applied to project.

## Impact of GANSW Principles on the design

<b>GANSW PRINCIPLES FOR ACTION</b> <b>Principle 1:</b> We will respect the rights of Aboriginal peoples to Indigenous cultural intellectual property, and we will support the right of Country to be cared for.	<b>PROJECT SPECIFIC PRINCIPLES</b>  How do the principles underpin our way of working?	<b>DESIGN SPECIFIC PRINCIPLES</b>  How does the design respond to the principles?
Connect with Country through first languages in collaboration with local community groups and their recognised Aboriginal Knowledge Holders.	The team commits to working with traditional Knowledge Holders and to prioritising traditional knowledge of the contemporary site.	The project considers how first languages could contribute to grounding the process in Gadigal Country, including through: <ul style="list-style-type: none"><li>• Signage</li><li>• Architecture</li><li>• Public art</li><li>• Featured landscapes</li></ul>

Incorporate shared histories of cultural landscapes into project design principles.	The team commits to building relationships with Aboriginal peoples and considering the range and diversity of Aboriginal stakeholders who may have a voice in this project.	The project creates spaces and places for multiple stories, voices, and histories through design approaches.
<b>GANSW PRINCIPLES FOR ACTION</b> <b>Principle 2:</b> We will prioritise Aboriginal people's relationship to Country, and their cultural protocols, through education and enterprise by and for Aboriginal people.	<b>PROJECT SPECIFIC PRINCIPLES</b>  How do the principles underpin our way of working?	<b>DESIGN SPECIFIC PRINCIPLES</b>  How does the design respond to the principles?
Connect with Country by engaging with, and responding to, cultural practices led by community groups and their recognised Aboriginal knowledge holders with spiritual links to Country.	The team commits to: <ul style="list-style-type: none"> <li>• Drawing on consultation outcomes from previous activity to inform the approach where direct engagement isn't possible.</li> <li>• Elevating the role of Aboriginal knowledge holders in advising on how we respond to cultural practices.</li> <li>• Spending time with knowledge holders to learn about cultural practices (where appropriate) in a two-way learning relationship.</li> </ul>	The project responds to cultural practices by: <ul style="list-style-type: none"> <li>• Creating sacred and quiet places for these practices to occur.</li> <li>• Creating spaces for contemporary and emerging practices.</li> <li>• Acknowledging the role of water and its significance in the design approach as way to encourage places to be used for gathering and communicating.</li> </ul> The project considers how to ensure ongoing and public awareness through possibly creating places and spaces for face-to-face education and for other types of learning (such as digital).

<b>GANSW PRINCIPLES FOR ACTION</b> <b>Principle 3:</b> We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country.	<b>PROJECT SPECIFIC PRINCIPLES</b> How do the principles underpin our way of working?	<b>DESIGN SPECIFIC PRINCIPLES</b> How does the design respond to the principles?
Include impacts to Country and culture when evaluating economic, environmental, and social benefits and disadvantages of the project.	The team commits to: <ul style="list-style-type: none"> <li>Clearly outlining where the financial and economic benefit is to Country (beyond engagement fees) and how it can support Traditional Owners and knowledge holders gain from this development.</li> <li>Ensuring that Country is left strong than it was before through the project by including Country as a key consideration in any formal approaches to risk management.</li> </ul>	The project embeds principles of environmental sustainability in the design including through: <ul style="list-style-type: none"> <li>Restoring native plants to Country and 'rewilding'.</li> <li>Building in more connectivity through the design of the buildings.</li> </ul>
Ensure financial benefits of the project are shared with community.	The team commits to: <ul style="list-style-type: none"> <li>Considering how any project based and future developments / activities could extend their benefit sharing with community.</li> </ul>	The project will consider how typological opportunities and settings can facilitate enterprise and self-determination.  The project includes a proposed ESD Strategy.

<b>GANSW PRINCIPLES FOR ACTION</b> <b>Principle 4:</b> We will share tangible and intangible benefits with the Country where we are working, and by extension the Traditional Custodians of that Country, including current and future generations.	<b>PROJECT SPECIFIC PRINCIPLES</b>  How do the principles underpin our way of working?	<b>DESIGN SPECIFIC PRINCIPLES</b>  How does the design respond to the principles?
Develop indicators to measure impacts to Country and culture during project formation.	The team commits to: <ul style="list-style-type: none"> <li>Considering and learning what success looks like in terms of the health and wellbeing of Country.</li> </ul>	The project supports the health and wellbeing of Country throughout the project. This is achieved through: <ul style="list-style-type: none"> <li>Bringing back native plant life through regenerating and creating green spaces.</li> <li>Celebrating the significance of water in the design.</li> <li>Predominant use of native plant species being incorporated into open space areas as well as celebrating the significance of water.</li> </ul>
<b>GANSW PRINCIPLES FOR ACTION</b> <b>Principle 5:</b> We will respect the diversity of Aboriginal cultures, but we will prioritise the local, place-specific cultural identity of the Country we're working on. Aboriginal people will determine the representation of their cultural materials, customs, and knowledge.	<b>PROJECT SPECIFIC PRINCIPLES</b>  How do the principles underpin our way of working?	<b>DESIGN SPECIFIC PRINCIPLES</b>  How does the design respond to the principles?
Build relationships with local Aboriginal communities and incorporate enterprise opportunities for	The team commits to: <ul style="list-style-type: none"> <li>Setting up relationships that are respectful (i.e., moving beyond just</li> </ul>	The project: <ul style="list-style-type: none"> <li>Considers how the design of buildings can facilitate growing</li> </ul>

<p>Aboriginal businesses (local and beyond, existing and emerging) at all stages through the project life cycle, including future opportunities.</p>	<p>consultation to 'active listening').</p> <ul style="list-style-type: none"> <li>Considering how Aboriginal business may be engaged through the project. For example: employment during construction and operation of the various rail related buildings.</li> </ul>	<p>entrepreneurship and business development in Redfern.</p> <ul style="list-style-type: none"> <li>Considers how these buildings and spaces created may be used as community resources. Specifically, they have been designed to be family and community friendly.</li> <li>Ground floor courtyard and co-working spaces have been designed to be inviting to the public and encourage gathering / interaction for local business.</li> </ul>
<p><b>GANSW PRINCIPLES FOR ACTION Principle 6:</b> We will prioritise recognition and responsibility of Aboriginal people, supporting capacity building across Aboriginal and non-Aboriginal communities, and across government project teams.</p>	<p><b>PROJECT SPECIFIC PRINCIPLES</b>  How do the principles underpin our way of working?</p>	<p><b>DESIGN SPECIFIC PRINCIPLES</b>  How does the design respond to the principles?</p>
<p>Partner with Aboriginal owned and run businesses and professional services, from project formation through to delivery and maintenance, to help guide design and engagement processes.</p>	<p>The team commits to:</p> <ul style="list-style-type: none"> <li>Embedding Aboriginal governance at all stages of the project in appropriate ways (including through engaging Aboriginal consultants, businesses and community advisors).</li> <li>Exploring how Aboriginal businesses</li> </ul>	<p>The project:</p> <ul style="list-style-type: none"> <li>Elevates Aboriginal voices in design through creating a sense of Gadigal Country through the design.</li> <li>Potential further consultation required with community groups to determine specific design</li> </ul>

	<p>who may be engaged throughout the project, could also play a role in maintenance.</p> <ul style="list-style-type: none"> <li>• Listening to Aboriginal people and communities.</li> </ul>	elements including public art.
<p><b>GANSW PRINCIPLES FOR ACTION Principle 7:</b></p> <p>We will support Aboriginal people to continue their practices of managing land, water, and air through their ongoing reciprocal relationships with Country. We will create opportunities for traditional first cultures to flourish.</p>	<p><b>PROJECT SPECIFIC PRINCIPLES</b></p> <p>How do the principles underpin our way of working?</p>	<p><b>DESIGN SPECIFIC PRINCIPLES</b></p> <p>How does the design respond to the principles?</p>
<p>Identify and nurture immediate and longer-term opportunities to support cultural practice on Country through the development and delivery of the project as well as future use.</p>	<p>The team commits to:</p> <ul style="list-style-type: none"> <li>• Learning about the historical, current and potential future cultural practices, that need to be considered.</li> </ul>	<p>The project:</p> <ul style="list-style-type: none"> <li>• Creates spaces for cultural practice to occur (by considering the space distribution and nature of spaces).</li> <li>• Creates 'meeting places' that are inclusive and celebratory.</li> <li>• Potential further consultation required with community groups to determine specific design elements.</li> </ul>



# Design Response and Philosophy

The design elements which have been incorporated in response to Country through engagement and co-design process are:

- **Brick work:** The brick work located on each Cleveland Street corner of the building represents Gadigal wood carvings. This was a co-design recommendation from WSP as informed through consultation with the local elders.
- **Indigenous rooftop garden and plantings:** The landscape approach adopts the use of native plant species being into open space areas. This is particularly the case for the Indigenous rooftop garden which also responds to the need to provide space for reflection and refuge as informed through consultation with the local elders.
- **Courtyard water feature:** The courtyard adopts Gadigal principles through celebrating the significance of water. As discussed in the Public Art Strategy below, the applicant is committed to commissioning a local Indigenous female artist to contribute art within the courtyard which further responds to Gadigal principles.
- **Shape of building envelope:** Through the co-design process, the design of the building has evolved, removing hard right angles along the building facades and streetscape. The use of angled building facades creates a built form which is more sympathetic to the Connecting with Country design principles as it presents less contemporary.
- **Materials and other external elements:** Important colours to Country and community will be used, such as the bold orange and white ochre colour used on Gadigal shields, and relevant plants such as gums, iron barks etc.
- **Co-working and multi-purpose space:** The dedication of community and public space within the development further contributes to aspiration to make the building an inviting place for the public. The provision of street activation and public courtyard acts as a catalyst for making the development perceived as an open and welcoming environment for the community, not just residents. The dedication of co-working space and multi-purpose space to be used as a part time community facility provides visitors to the site an opportunity to work, meet and collaborate in a safe environment.

## Statement of Commitment:

- Through appropriate engagement of Gadigal Elders and Knowledge Holders as design and cultural consultants, we have ensured that their rights to Indigenous cultural intellectual property is protected, and that first languages and shared histories of cultural landscapes are incorporated into this project.
- Through engagement of Gadigal Elders and Knowledge Holders we have prioritised financial and economic benefits to the Country and people of the project where we are working.
- Through uplifting the stories of Country, people and culture of this place we are sharing the tangible and intangible benefits with the Country where we are working, and by extension the Traditional Custodians of that Country, including current and future generations.
- By engaging Gadigal Elders and Knowledge Holders we have prioritised the local, place specific cultural identity of the Country we're working on. Our methodology supports Aboriginal people to determine the representation of their cultural materials, customs, and knowledge.
- Through the development of the Aboriginal Design Principles- Connection to Country strategy, (attached in appendix, titled Redfern Co-living Development Connection to Country V3) we have prioritised recognition and responsibility of Aboriginal people and supported capacity building across Aboriginal and non-Aboriginal communities, and across the project design teams.

Key takeaways include:

- The design team and architects to support Aboriginal people to continue their practices of managing land, water, and air through their ongoing reciprocal relationships with Country.
- The project team acknowledges that Connecting with Country is a process of continual listening and learning and we will consider ways to invest in ongoing training, familiarization, and development of our approach. This learning and upskilling may be delivered through formal approaches, but the project will also seek to identify informal learning opportunities for project team members, such as inclusion in engagement activities with community members, spending time on Country with knowledge holders and Traditional Owners and reflecting on how the project's design outcomes respect Country, culture, and are anchored in the voices of Traditional Owners and community knowledge.
- Connect the project to Country by integrating key Gadigal design patterns, as seen in various surfaces (walls, pathways etc)

# Public Art Strategy

This site has a significance Aboriginal art history, with the iconic Greg Ingles and "Stolen Generation Girl" murals currently on the site, both loved by the local Aboriginal community. We propose the inclusion of various artworks within and around the development developed from local Aboriginal artists. We propose to reference these murals in the new artworks yet want to give the artist creative licence to develop something new.



## Darug Artist:

For this document we have used Darug artist Shane Smithers art as an example, with the artists permission. Shane is relevant here due to his staunch use of traditional Sydney style, which is line based, but whose work has a contemporary feel to it with colours that complement the buildings pallet.



Dr Shane Smither, artist, academic and Darug knowledge holder who artwork is used in the above montage of an iconic corner mosaic artwork of earth and sky using the Darug / Sydney design vernacular.

### Concept: Iconic Gadigal / Darug Mural / mosaic

Like all of Australia, Sydney has its own unique Aboriginal art style, which is primarily line based as seen on sandstone rock carvings, shield and weapons, possum skin cloaks etc. All of which to make people identifiable, know where you are from, which group you follow etc. Designing in this style is important for Elders of this Country who don't want introduced styles (such as Western Desert dot art for example) to get into the built environment.

With these criteria, a select pool of artist emerge as relevant to the project and scope, which demands a strong response due to the existing artworks on site. Rather than reproduce them, rather the theme of Aboriginal Sydney design vernacular will be important criteria for any new artwork.



## Potential locations:

- **Corner of Everly and Cleveland St**, is highly visible traveling up the hill, and on the corner leading up to The Block.
- **Important thresholds** into the site
- **Interior design** using
- **Sculpture** in the internal garden

**Iconic Corner**  
**Art Mosaic /**  
**mural**

**Interior Design**  
using artifacts  
from old murals  
on the site

**Threshold Art**  
mosaic / mural



The drawing above is of a high-level idea for the use of a local Aboriginal artists work on the facade as a huge mosaic.

## Material Examples:



## Summary and Conclusion

Through the ongoing co-design process and engagement of Gadigal Elders as consultants informing the design team of relevant cultural themes and focus for the project there have been solid project specific features that have been decided upon.

Through the public art strategy, Aboriginal art will continue its legacy on this site and engage the local Aboriginal community further in its creation.



## Photos from the engagement:

Site visit:



Uncles Chika and Allen Madden view the plans for the project onsite in Redfern.



The design team with Uncles Chika and Allen Madden onsite in Redfern.

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