

Bank Street Park
Blackwattle Bay / Tjerruing

SSD-53386706

Appendix R

Designing with Country Integration Report
(Greenaway Architects & Greenshoot
Consulting)



December 2023

BANK STREET PARK

Designing for | of | with Country

Planning Secretary's Environmental Assessment Requirements

This report has been prepared in response to the relevant requirements outlined within the Planning Secretary's Environmental Assessments Requirements (SEARs) issued on 11 May 2023 for application SSD-53386706 Table 1 addresses the relevant SEARs requirements and provides a project response.

Item	SEARs	Relevant Report Section(s)
6. Aboriginal Cultural Heritage	Address how the development responds to the commitment and principles for action in the Connecting with Country Framework for Tjerruing Blackwattle Bay.	01 Context 02 Approach & Opportunities
7. Environmental Heritage	Address how the development incorporates heritage interpretation that integrates Connection with Country, built heritage and historical archaeology considerations.	03 Precedents Cultural Inspiration 04 Designing with Country Opportunities

We proudly acknowledge the Metro Local Aboriginal Land Council and Traditional Land Owners of which this project is based, and pay our respect to their Elders past, present and emerging.

We recognise the deep connection of Aboriginal and Torres Strait Islander Peoples to Country and value their contribution to caring for, and managing the land, water, natural and built landscapes and their profound knowledge systems.

We are committed to pursuing genuine and lasting partnerships with Aboriginal and Torres Strait Islander People to learn about and understand their culture and connections to Country in the way we plan for, and manage, the delivery of this project.

We also extend our acknowledgement to all Aboriginal and Torres Strait Islander communities and their rich culture, and pays respect to their Elders past, present and emerging.

WARNING

Aboriginal and Torres Strait Islander people should be aware that this document contains images, voices and names of deceased persons which may cause sadness or distress.

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Ground Plane Treatment

Facade Integration

Shelter Design

Firepit

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Multi-purpose Court Art Integration

Dual Language

Cultural Inspiration

05 Designing with Country Opportunities

Opportunity 1: Plaza Over Dragon Boat Shed

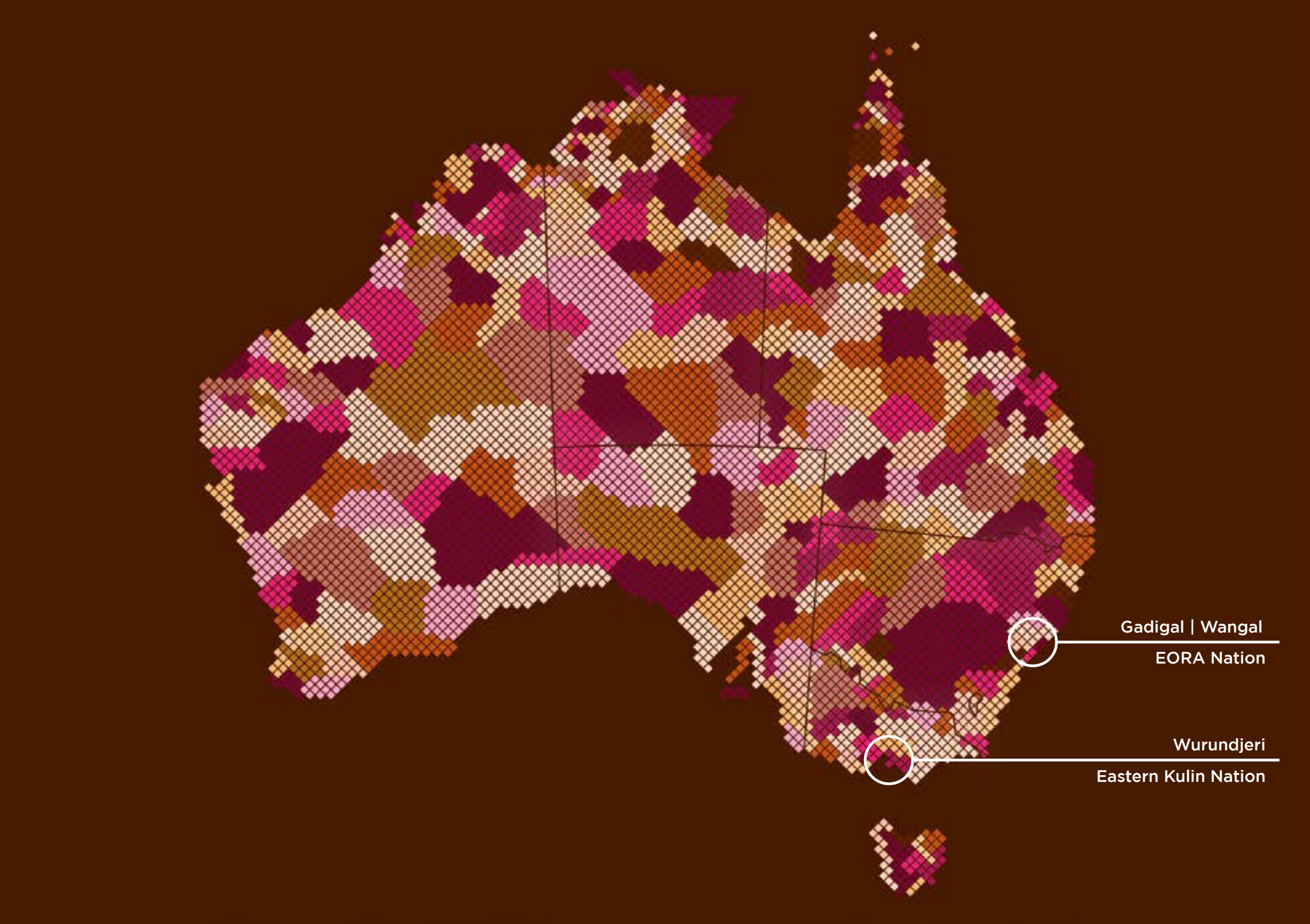
Opportunity 2: Cultural Gathering Spaces

Opportunity 3: Community Building

Opportunity 4: Indigenous Planting Species Selection

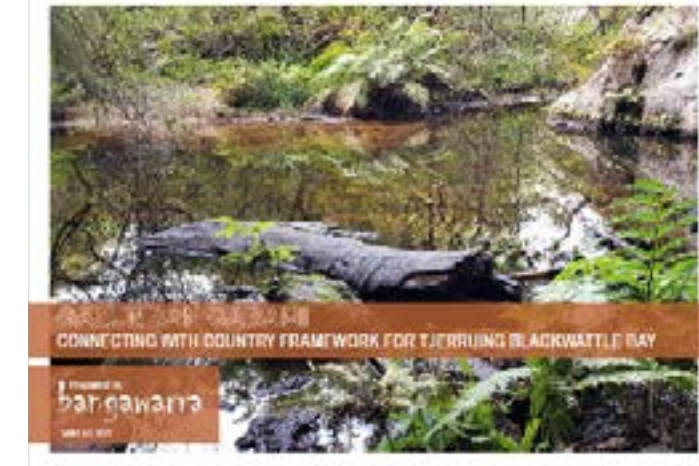
01 CONTEXT

Context
COUNTRY CONTEXT





- 1 Sydney Fish Market
- 2 Workplace & Retail
- 3 Residential
- 4 Gathering Circle
- 5 Promontory
- 6 Potential Cultural Facility
- 7 Over-water Boardwalk
- 8 Mixed Use / PLO-03-2
- 9 Mixed Use / PLO-03-1
- 10 Mixed Use / PLO-02
- 11 Mixed Use / PLO-01
- 12 Dragon Boat Storage & Launch
- 13 Potential Adaptive Reuse
- 14 Day Charter Marina
- 15 Corporate Charter Marina
- 16 Fishing Fleet Wharf
- 17 Potential Future Marina
- 18 Potential Precinct Services Zone
- 19 Rowing and Paddling Course
- 20 Future Connection to Bays West
- L Light Rail Station
- F Potential Ferry Stop
- M Future Metro Station/Access
- - Historical Foreshore
- - SSP Boundary



Galumban Gabami Connecting with Country Framework for Tjerruing Blackwattle Bay Prepared by Bangawarra

This framework outlines how best to connect to Country and to Indigenous communities in the context of Tjerruing Blackwattle bay. The framework contains some important insights that have been considered and incorporated within the Bank Street Park Designing for | of | with Country Approach.

Throughout this report these key insights have been mapped to demonstrate how the Bank Street Park design responds to the Connecting with Country Framework for Tjerruing Blackwattle Bay:

01 Defining Country
Country goes far beyond the idea of 'land' and it includes ecologies of plants, water, animals, sky and air. Country is also a cultural and spiritual entity that includes intangible elements of culture.

02 Connecting to Country and Engaging with Traditional Owners
Country can only be understood by consulting with the First People of that Country who hold and protect it's ancestral stories and knowledge that go back tens of thousands of years.

Respectfully Connecting to Country and engaging with Traditional Owners includes the process of 'walking up Country' with them and 'talking up Country,' and sharing stories and knowledge.

The consultation process includes building relationships and developing an understanding that extends beyond individual projects.

03 Stories of Country
Learning opportunities emerge from connecting story to Country, and should be incorporated throughout public spaces. Songlines can also inform holistic approaches to designing with Country.

04 Minimise damage to Country
Conservation of the existing environment is crucial for caring for Country. Built environment interventions should make positive contributions to Country, repairing damage and improving habitats while minimising further damage.

05 Complete Ecologies
It's important for urban development and landscape to incorporate 'complete ecologies' including faunal habitat and native planting.

06 Languages of Country
Dual naming is one way of expressing Indigenous language with First People's language sitting proudly alongside English.

07 Connecting to Culture
Creating spaces that meaningfully engage with Indigenous culture can be achieved in a range of ways: the use of language, portraying stories through interpretation and visual expression of Indigenous culture through public art and design.

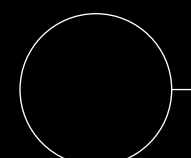
08 Connecting to Communities
It is important to consult a range of different organisations and individuals and adequately remunerate them for their contributions. It is important to consult Indigenous people from the very beginning of the development process.

2.4 Concept Plan



Legend					
1	Glebe Island Bridge - potential pedestrian and cycle connection	7	Loading zone on Bank Street	13	Seating shelters amongst planting
2	Existing vegetation retained and supplemented	8	Seating and planting in existing building 'ruins'	14	Outdoor seating area to cafe
3	Stair access to Glebe Island Bridge	9	New building with community facilities cafe kiosk and marina facilities	15	Bank Street with parallel parking and separated cycleway
4	Widened verge	10	PV and planting on roof	16	Open lawn area
5	Amenities and storage in adaptively re-used building	11	Graded walkway access to plaza	17	Primary pathway across park
6	Plaza	12	Substation retained	18	Cycleway transition to street - to continue south as part of future works
				19	Nature-based inclusive playspace for ages 2-12
				20	Fitness equipment
				21	Multi-purpose court
				22	Edge seating and fence to court
				23	Substation and bridge pylons
				24	Marina
				25	Potential future kayak storage / kiosk
				26	Anzac Bridge pylon
				27	Deck over dragon boat storage
				28	Boardwalk
				29	Kayak launch jetty
				30	Dragon boat ramp
				31	Sandstone blocks terracing into water to improve marine habitat
				32	Split level promenade with trees and seating
				33	Existing mature trees retained with embankment down to adjacent property
				34	Future boardwalk and promenade connection (outside of scope)
				35	Pedestrian link as part of future development (outside of scope)

02 APPROACH & OPPORTUNITIES



Designing for, of and with Country has been integral to the design process for Bank Street Park, and is reflected throughout the design response.

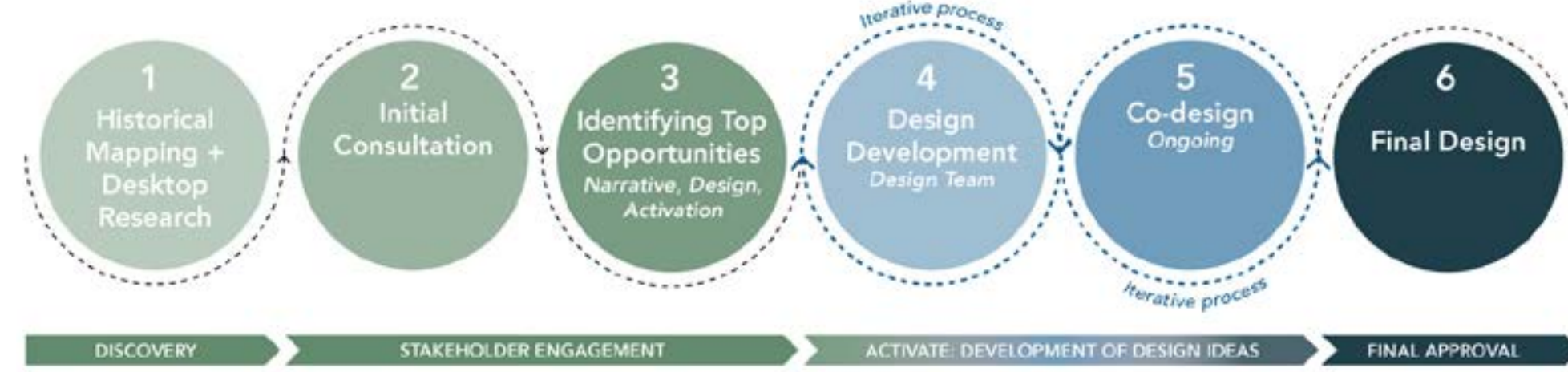
Lead by Greenshoot Consulting x Greenaway Architects, our engagement approach invites Traditional Owners and Knowledge Holders to assist in the design translation of Aboriginal History and Culture to meaningfully and respectfully embed within the design opportunities of the project.

Both Greenshoot Consulting and Greenaway Architects and in particular Jefa Greenaway have been embedded in the design team from the outset of the project. This has ensured that First Nations voice has been at the forefront of the design philosophy for Bank Street Park.

The Metropolitan Local Aboriginal Land Council (MLALC) and Blak Diggers representatives have also been consulted to date as part of this process.

Greenshoot Consulting x Greenaway Architects and INSW met with MLALC representatives on 2nd of March and 15th of April 2023. Key themes from the consultation are outlined here and summarise the initial aspirations and feedback provided by MLALC representatives regarding the design development of Bank Street Park.

High-level Process



Summary of Key Engagement Activities

<p>1. Project Context</p>	<p>2. Cultural & Historical Mapping Research</p>	<p>3. Desinging for of with Country Approach</p>	<p>4. Desinging for of with Country Principles</p>	<p>5. Bank Street Park Concept Design Options</p>
<p>6. Initial Stakeholder Consultation MLALC + Blak Diggers representatives</p>	<p>7. Key Insights from Initial Stakeholder Consultation</p>	<p>8. Designing with Country Key Design Opportunities</p>	<p>9. Co-Design Development Stakeholder Consultation Blak Diggers representatives</p>	<p>10. Key Insights from Design Development Stakeholder Consultation</p>

The Designing for | of | with Country strategy revolves around three Principles:

Healing Country

- + Use of endemic Indigenous planting species
- + Re-naturalisation of the edge condition and opportunities for support improvement of ecological system on the edge of the water.
- + Removal of gravel to support a new landscape condition.
- + Opening sight lines to be able to orientate line of sight to Country, including relationship to water.
- + Managing overland flow, site filtration and permeability to through soft landscaping
- + Embedding language within the park wayfinding
- + Embracing cultural expression (art) to embed Healing Country narrative

Revealing Country

- + Embedding the colours of Country
- + Inclusion of climate adapted species
- + Creation of new view points and sight lines, opening up view corridors to support the ability to orientate to Country
- + Revealing the layers of history and memory of place
- + Enveloping historic remnants within Indigenous planting
- + Incorporating cultural narratives co-designed with First Nations Voices
- + Strengthening the relationship to water

Caring for Country

- + Inclusion of ESD principles
- + Reuse of reclaimed materials
- + Water Sensitive Urban Design strategy
- + Low embodied energy material selection
- + Alignment to sustainability targets and aspirations
- + Adaptive reuse of existing built form
- + Inclusion of places of respite, contemplation and gathering
- + Creating bespoke landscape to support wellbeing

The desire to achieve all of these outcomes ensures an integrated approach providing clear social and environmental benefits and a rich embedding of culture across the site.



01 Defining Country

Country goes far beyond the idea of 'land' and it includes ecologies of plants, water, animals, sky and air. Country is also a cultural and spiritual entity that includes intangible elements of culture.

02 Connecting to Country and Engaging with Traditional Owners

Country can only be understood by consulting with the First People of that Country who hold and protect it's ancestral stories and knowledge that go back tens of thousands of years.

Respectfully Connecting to Country and engaging with Traditional Owners includes the process of 'walking up Country' with them and 'talking up Country,' and sharing stories and knowledge.

The consultation process includes building relationships and developing an understanding that extends beyond individual projects.

- + Ongoing relationship building and consultation with the Metropolitan Local Aboriginal Land Council as the Registered Aboriginal Party
- + Ongoing relationship building and consultation with the Blak Diggers representatives
- + Identification of current project opportunities as well as future engagement beyond the scope of the project

03 Stories of Country

Learning opportunities emerge from connecting story to Country, and should be incorporated throughout public spaces. Songlines can also inform holistic approaches to designing with Country.

- + Revealing Country as a key guiding Designing with Country principle
- + Highlighting and celebrating Blak Diggers history and cultural significance
- + Highlighting and celebrating the story of Aboriginal women and fishing in Blackwattle Bay
- + Embedding language within the park wayfinding
- + Embracing cultural expression (art) to embed Healing Country narrative
- + Revealing the layers of history and memory of place through interpretive design elements

04 Minimise damage to Country

Conservation of the existing environment is crucial for caring for Country. Built environment interventions should make positive contributions to Country, repairing damage and improving habitats while minimising further damage.

- + Healing Country as a guiding Designing with Country principle
- + Use of endemic Indigenous planting species
- + Re-naturalisation of the edge condition and opportunities for support improvement of ecological system on the edge of the water.
- + Removal of gravel to support a new landscape condition.
- + Opening sight lines to be able to orientate line of sight to Country, including relationship to water.
- + Managing overland flow, site filtration and permeability to through soft landscaping

05 Complete Ecologies

It's important for urban development and landscape to incorporate 'complete ecologies' including faunal habitat and native planting.

- + Caring for Country as a key guiding Designing with Country principle
- + Inclusion of ESD principles
- + Reuse of reclaimed materials
- + Water Sensitive Urban Design strategy
- + Low embodied energy material selection
- + Alignment to sustainability targets and aspirations
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Dual naming is one way of expressing Indigenous language with First People's language sitting proudly alongside English.

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07 Connecting to Culture

Creating spaces that meaningfully engage with Indigenous culture can be achieved in a range of ways: the use of language, portraying stories through interpretation and visual expression of Indigenous culture through public art and design.

- + Embedding the colours of Country
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- + Strengthening the relationship to water

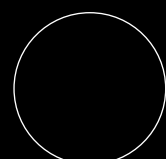
08 Connecting to Communities

It is important to consult a range of different organisations and individuals and adequately remunerate them for their contributions. It is important to consult Indigenous people from the very beginning of the development process.

- + Ongoing relationship building and consultation with the Metropolitan Local Aboriginal Land Council as the Registered Aboriginal Party and Blak Diggers representatives
- + Leveraging and incorporating previous consultation outcomes

03 ENGAGEMENT SUMMARY

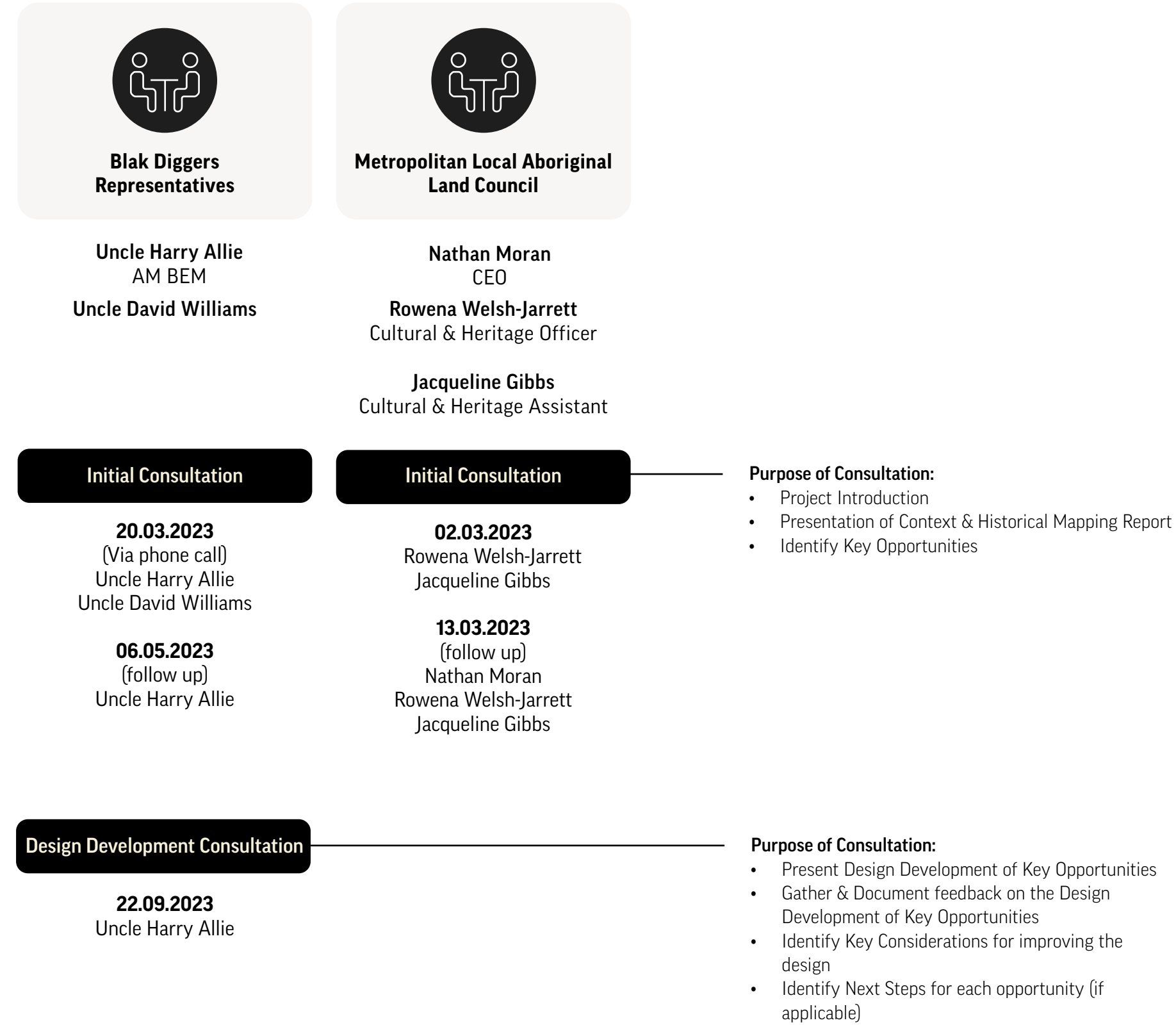
KEY STAKEHOLDER INSIGHTS



Our engagement approach seeks to invite Aboriginal and Torres Strait Islander stakeholders, Traditional Custodians and Knowledge Holders to assist in the design translation of Aboriginal History and Culture to meaningfully and respectfully embed within the design opportunities of the project.

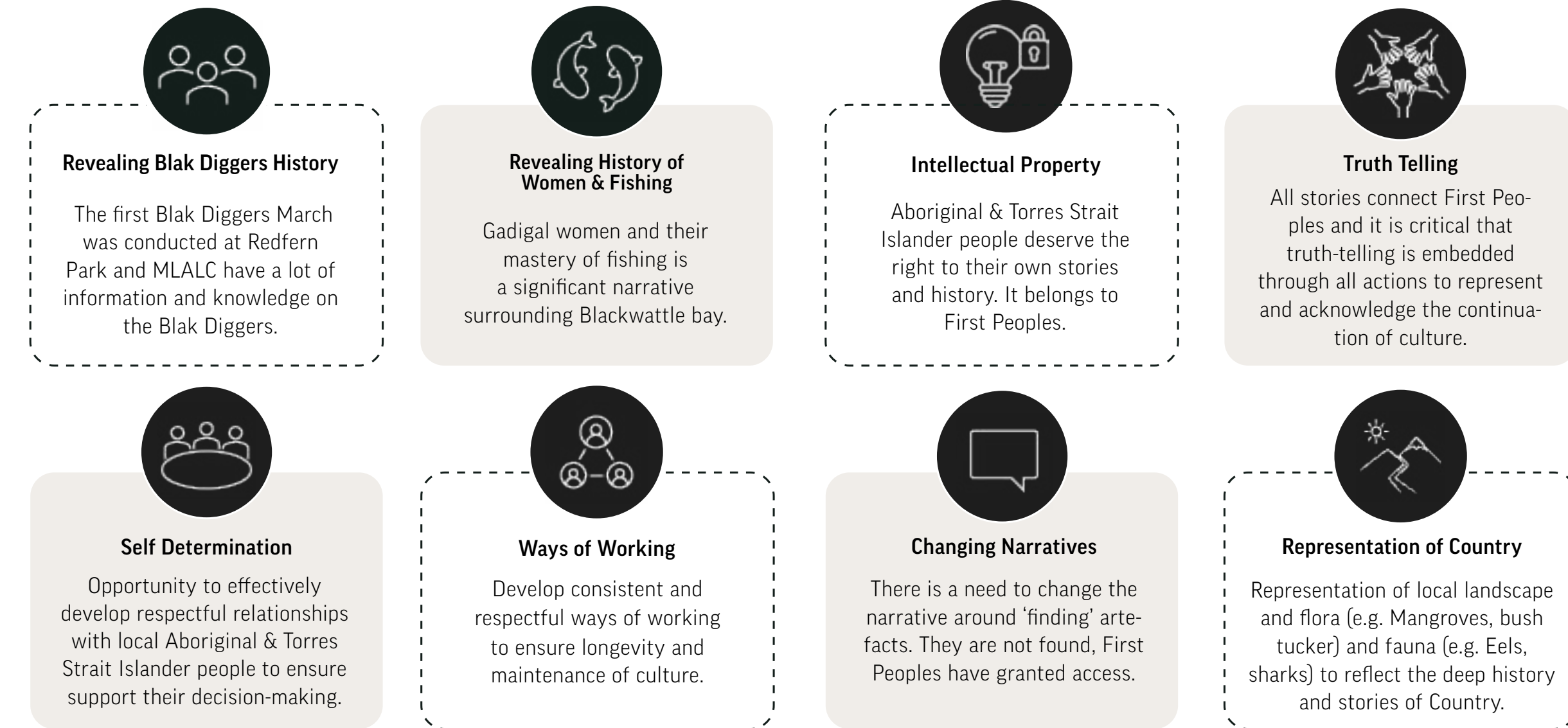
The following key stakeholders have been engaged with throughout this process. These stakeholders have been identified and validated with Infrastructure NSW and selected with consideration with Cred Consulting's previous engagement undertaken.

*Due to ongoing advice consultations were undertaken separately between the different stakeholders outlined in order to respect the sensitivity of stakeholder relationships.



Key Insights from Initial Stakeholder Consultation with Metropolitan LALC

Key themes from the Initial Consultation are outlined below and summarise the initial aspirations and feedback provided by **Metropolitan Local Aboriginal Land Council** representatives regarding the design development of Bank Street Park.



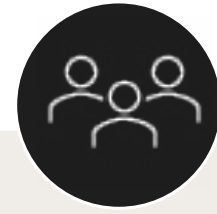
Key Insights from Initial Stakeholder Consultation with Blak Diggers representatives

Key themes from the consultation are outlined below and summarise the initial aspirations and feedback provided by **Blak Diggers representatives** regarding the design development of Bank Street Park



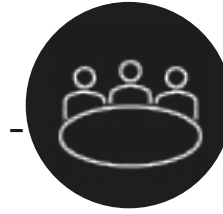
Revealing Blak Diggers History

Important to acknowledge and represent Blak Diggers in the park design due to its unique location and close proximity to the Anzac Bridge



Honouring Significant Blak Diggers

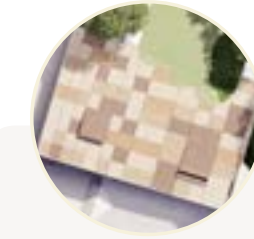
Significant figures such as Douglas Grant and Rod Holtham should be honoured and represented in the park



Self Determination

Ensure on-going consultations and conversations support Blak Diggers self-determination and their aspirations to inform design outcomes

Feedback for each Cultural Design Translation Opportunity identified is outlined below and summarises the validation and endorsement from Blak Diggers representatives for the design development of Bank Street Park.



OPPORTUNITY 1 | PLAZA OVER DRAGON BOAT SHED

FEEDBACK

The design is unique and respectful, responding directly to feedback previously provided. The depth of thinking is evident and provides a platform to tell Blak Diggers stories for all visitors to experience and learn.

IMPORTANT TO CONSIDER

Important to consider truth-telling within this opportunity for people to understand the history and background of Blak Diggers story. Such as the racial context and lack of equality Blak Diggers experience, i.e. Blak Diggers not being recognised by the RSL and Blak Diggers' inability to vote when signing up to war.

NEXT STEPS

1. Develop design to support cultural interpretation and truth-telling through interpretive design elements.



OPPORTUNITY 2 | CULTURAL GATHERING SPACES

FEEDBACK

The selection of materials and colours is culturally appropriate and significant. The reference of fishing hooks and shields within the design is strong and an artistic quality within the design is encouraged.

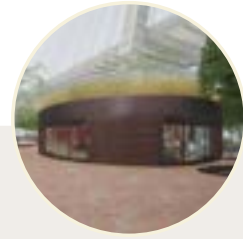
IMPORTANT TO CONSIDER

Ensure culture is visible and being reclaimed, creating strong cultural awareness within visitors. Support this through interpretive material and storytelling that showcases the design and cultural story behind it. Showcase the multiple points of views of Blak Diggers (army, navy & airforce).

NEXT STEPS

1. Contact Roy Mundine, Charlie Mundine, Ken Zulumovski and Pastor Ray Milliecon (Blak Diggers representatives) to contribute to interpretation & storytelling within this opportunity.
2. Develop design to support cultural interpretation and storytelling through interpretive design elements.

Feedback for each Cultural Design Translation Opportunity identified is outlined below and summarises the validation and endorsement from Blak Diggers representatives for the design development of Bank Street Park.



OPPORTUNITY 3 | **COMMUNITY BUILDING**

FEEDBACK

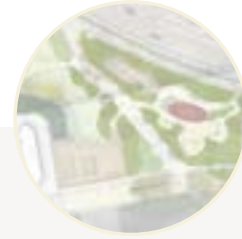
The form and materiality sit well within the context of the building and provide a balanced contrast between old and new. The selection of ceramic respectfully represents the colours of Country, and provide a counterpoint to the surrounding 'grey' of the city context.

IMPORTANT TO CONSIDER

Consider the inclusion of flora and fauna motifs within the facade design to enhance the cladding design of the building. Use Belinda Mason photography exhibition of Blak Diggers' portraits as a precedent for visual representation and acknowledgment of Blak Diggers.

NEXT STEPS

1. Develop the facade design exploring the use of flora & fauna motifs as well as design elements to represent and acknowledge Blak Diggers within the Community Building.



OPPORTUNITY 4 | **INDIGENOUS PLANTING SPECIES SELECTION**

FEEDBACK

The selection of Indigenous planting species is culturally appropriate, in particular the selection of a wide variety of species, form and textures that create a unique landscape.

IMPORTANT TO CONSIDER

Consider the inclusion of flowering plants to create an enhanced and engaging environment.

NEXT STEPS

1. Proceed with Indigenous planting species selected.

04 PRECEDENTS

DESIGN INSPIRATION

1 - GROUND PLANE TREATMENT

* Indigenous design elements to be validated with Traditional Owners, Elders or Knowledge Keepers as part of the engagement process



Metal inlay
Shepparton Art Museum



Light embedded in pavers



Pattern etched into pavers



Embedding language
Federation Square



Pattern through shape / size / texture



Pattern through tones



Pattern through colours
Ngarara Place, Greenaway Architects



Speaking to place: Native flora / fauna

2 - FACADE INTEGRATION

* Indigenous design elements to be validated with Traditional Owners, Elders or Knowledge Keepers as part of the engagement process



SCECGS Redlands
TDK Architects



Baguette ventilated terracotta system
Tempio



Albion District Library
Perkins+Will



Panellised terracotta cladding



Cardiff Business School
Boyes Rees Architects



Forfatterhuset Kindergarten
COBE

Precedents
3 - SHELTER DESIGN
 (intimate gathering)

* Indigenous design elements to be validated with Traditional Owners, Elders or Knowledge Keepers as part of the engagement process



Taree Rotary Club
 Burnished Projects



Ramat Gan Park, Israel
 Euroform



Place for Community Living
 UA Lab



Cam Ranh International Airport
 LJ-Asia



Marsden Park Amenities
 CHROFI + JMD Design



YOHO Pavilion
 RAAW Studio

Precedents
4 - FIREPIT
 (support ceremonial practice)

* Indigenous design elements to be validated with Traditional Owners, Elders or Knowledge Keepers as part of the engagement process



Ngarara Place Firepit
 Greenaway Architects



Queen & Collins
 Greenaway Architects



Stone relief outdoor firepit

Precedents

5 - PLAZA OVER DRAGON BOAT SHED

(embedded motifs and larger gathering space to roof terrace & embedded honour role)

* Indigenous design elements to be validated with Traditional Owners, Elders or Knowledge Keepers as part of the engagement process



Image / pattern through relief in concrete



Embedded text



Colours of country: pigmented concrete



Rammed Earth



Rammed Earth: colours of country



Tinted concrete
State Library of Queensland,

Precedents

6 - MULTI-PURPOSE COURT

Super-graphic / curated art integration

* Indigenous design elements to be validated with Traditional Owners, Elders or Knowledge Keepers as part of the engagement process



Queensbridge Underpark
Reko Rennie



Painted play space supergraphic



Painted play space supergraphic



Painted play space supergraphic



Painted play space supergraphic
Bredäng Park, Nivå Landskapsarkitektur



Painted play space supergraphic
Monash University Caulfield Green,

* Indigenous design elements to be validated with Traditional Owners, Elders or Knowledge Keepers as part of the engagement process



Botanic Gardens
Greenaway Architects



Yananurala Project Wayfinding
City of Sydney



Barangaroo Wayfinding Project
JS Koori Designs



Yananurala Project Wayfinding
City of Sydney

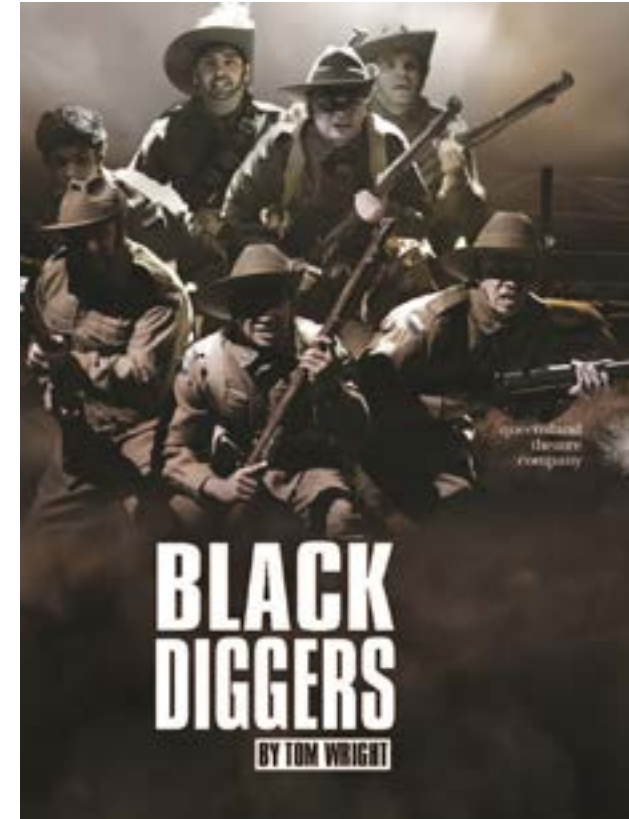
04 PRECEDENTS

CULTURAL INSPIRATION

VIEWER ADVICE: Aboriginal and Torres Strait Islander viewers are advised that the following presentation contains images of Indigenous people who have passed away.



Leila Lord, Tasman Dohti, and ex-soldier and Aboriginal activist Herbert Groves wearing his Second World War uniform as protest on the Australian Aboriginal League float in the 1947 May Day procession (photograph courtesy Australian War Memorial - P01248.001)



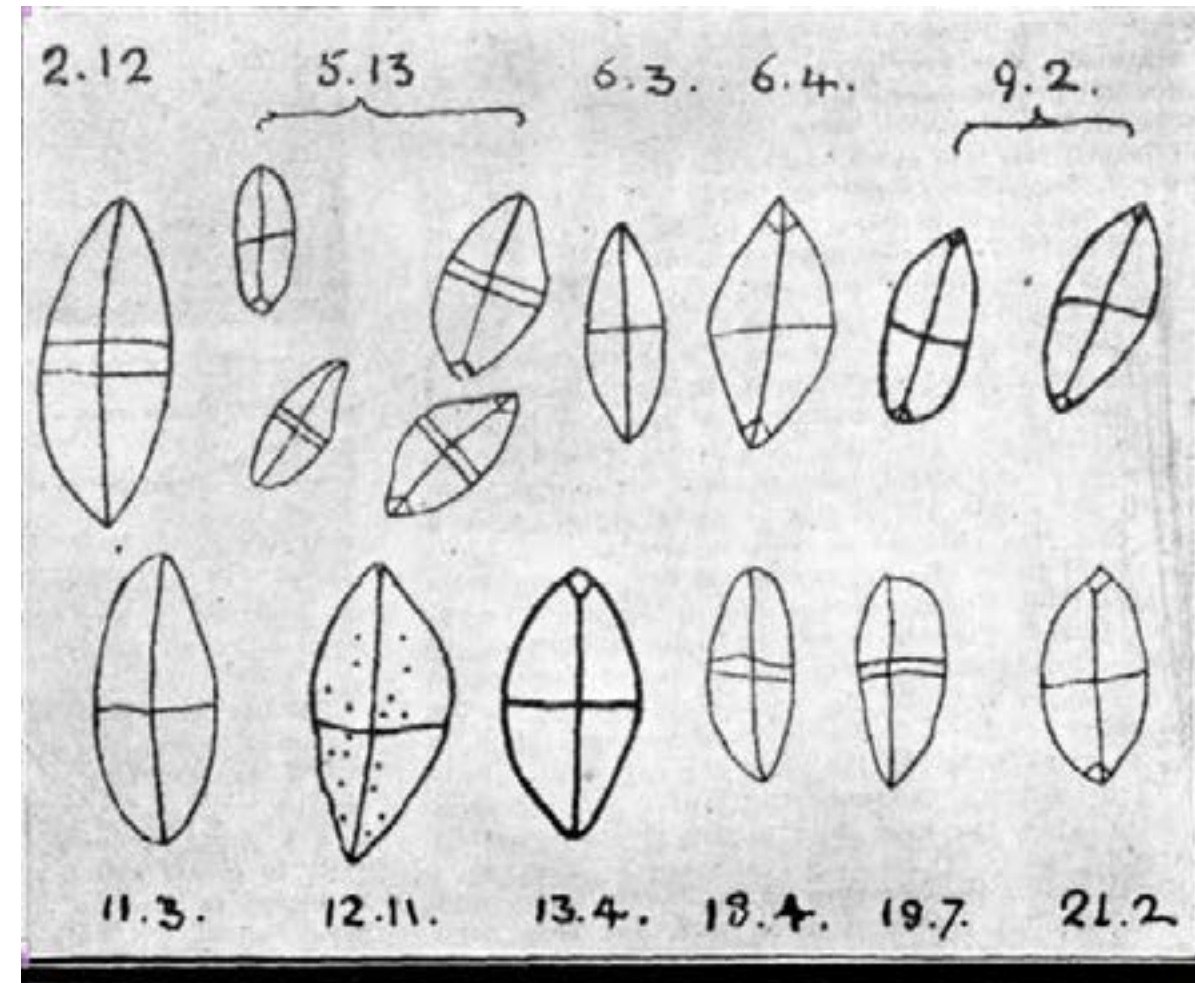
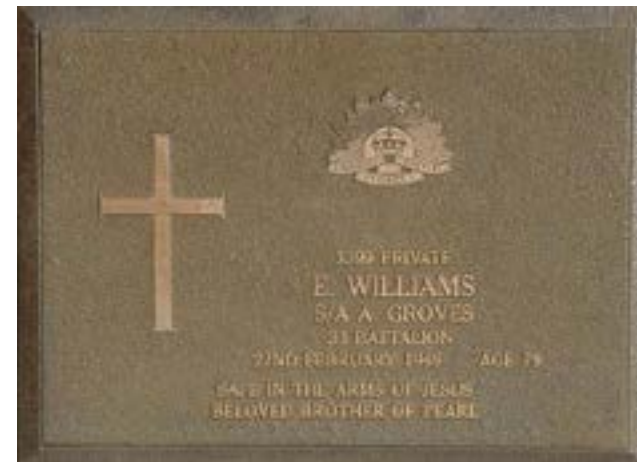
PRIVATE JAMES LINGWOODOCK
(Grandfather)
18 July 1917, 11th Light Horse Regiment



RAYMOND MINNIECON
(Grandson)
25 April 2017, Colored Diggers March Redfern



Private Herbert Stanley Groves
| NX200798 2nd Aust. Artillery
Training Regiment (WWII)



Various Examples (more or less distorted) of the Spanish Symbol of Victory. reproduced in "Aboriginal Carvings." Mr. Hargrave is quite convinced that these carvings were the work of Spaniards and not of aboriginals.

Shields:
Shields and wooden clubs were also used for combat. Colonial reports indicate that shields manufactured in the region often bore painted clan or individual markings. As well as being used for combat, wooden clubs also had ceremonial use and could be used as percussion instruments.



Jones, Jonathan. Shield with Uncle Chicka Madden. Hazelhurst Regional Gallery & Arts Centre, Sydney. <https://jumbunna.institute/2018/12/06/shield-with-uncle-chicka-madden/>



Aboriginal engraving site near Flannel Flower Walking Track in Bouddi National Park, Central Coast, New South Wales.

Gadigal/Wangal Women Fishing

The accessibility to a number of waterways made fishing a major industry and occupation for both Aboriginal men and women. Colonial primary source material describes **Aboriginal women in the Sydney Harbour region fishing from canoes using shell hooks and fishing line**, which was spun from the stringy bark of trees, with rocks being used to sharpen the shell hooks to achieve the desired shape. Whitehouse (1788), Fowell (1788), and Nagle (1829) each described **fishing line being made from the 'Cabbage Tree'**. It is probable this would have been the *Livistona Australis* which grew in the area.

Whilst fishing, women sometimes carried a firestick which would be lit on a pile of sand, reeds, or mud and placed in the base of the canoe. The fire was a source of warmth during colder months but also meant that fish could be cooked as soon as they were caught. Colonial observations indicate that women sometimes fished with up to three children in the canoe, often singing as they fished. The skill of these women in providing for their families on the water, whilst also caring for their young is a reflection of their important and powerful position within their society.

The use of shells and bones for the production of tools also became widespread, with archaeological evidence suggesting **shellfish hooks** were used in the Sydney region approximately 1,000 years ago.



05 DESIGNING WITH COUNTRY OPPORTUNITIES

DESIGN OPTIONS & CONSULTATION FEEDBACK NOTES

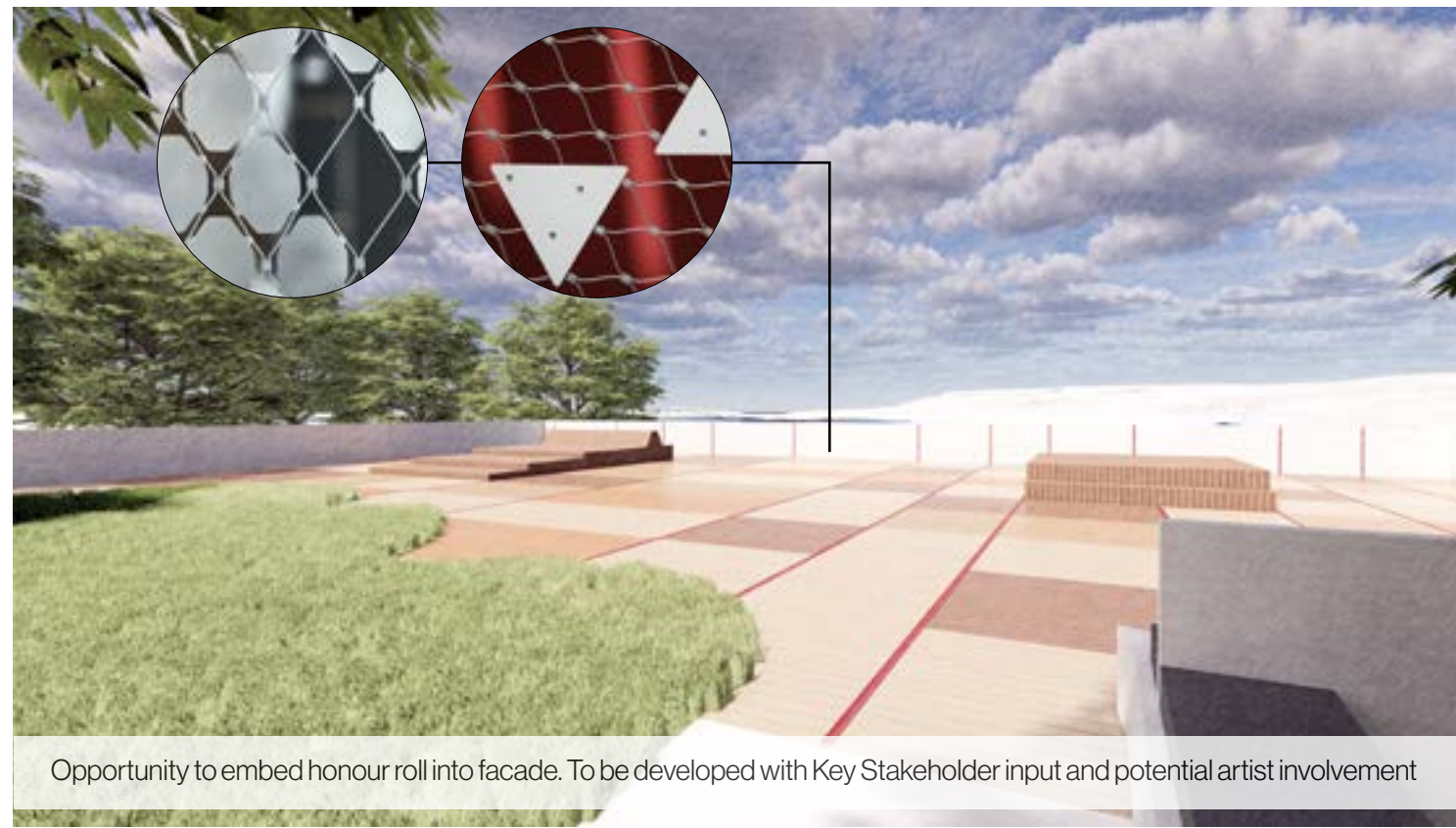
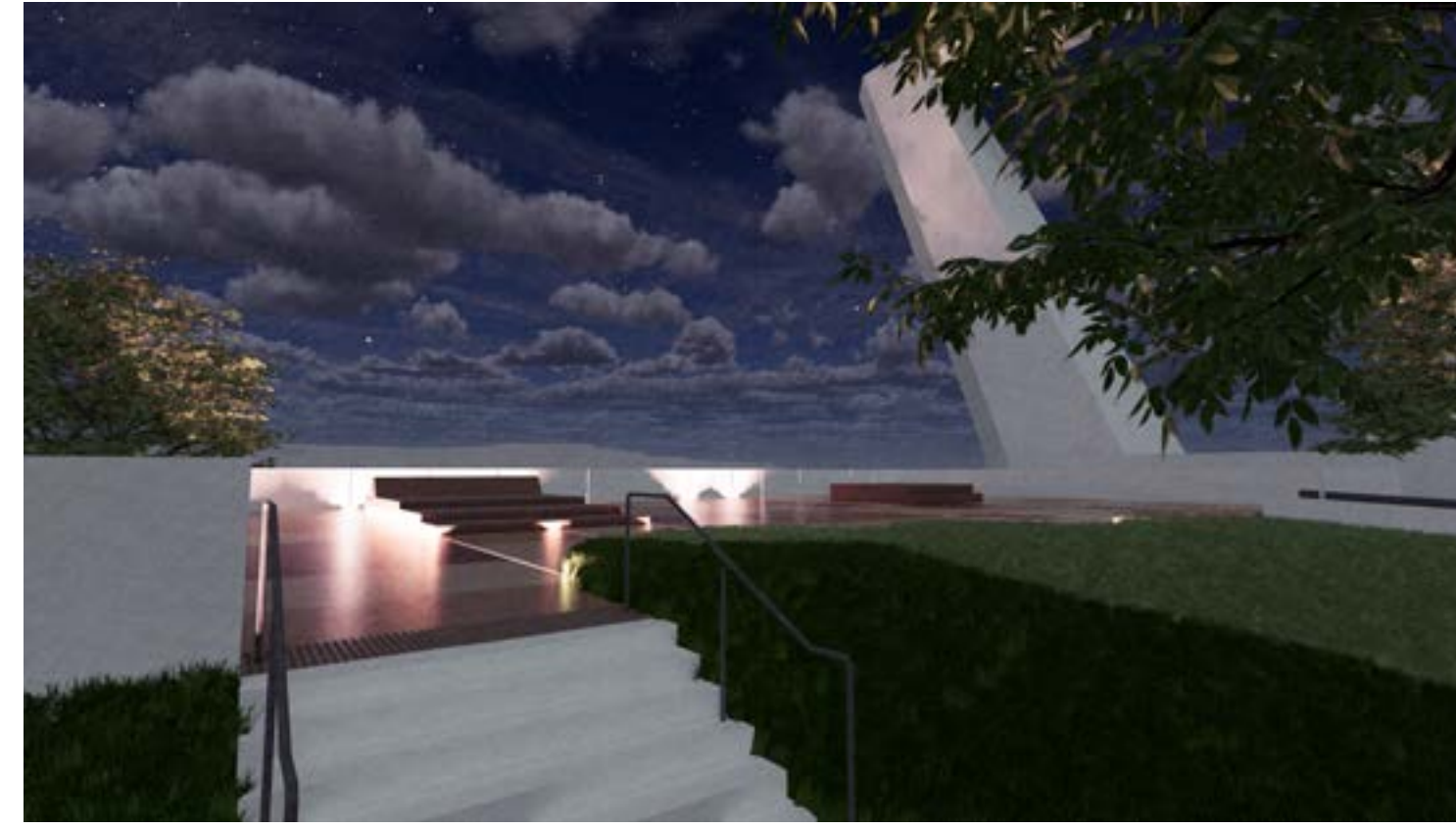
PLAZA OVER DRAGON BOATS SHED

OPPORTUNITY 1

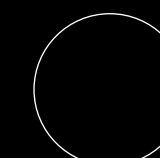
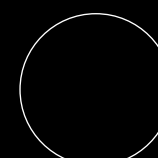
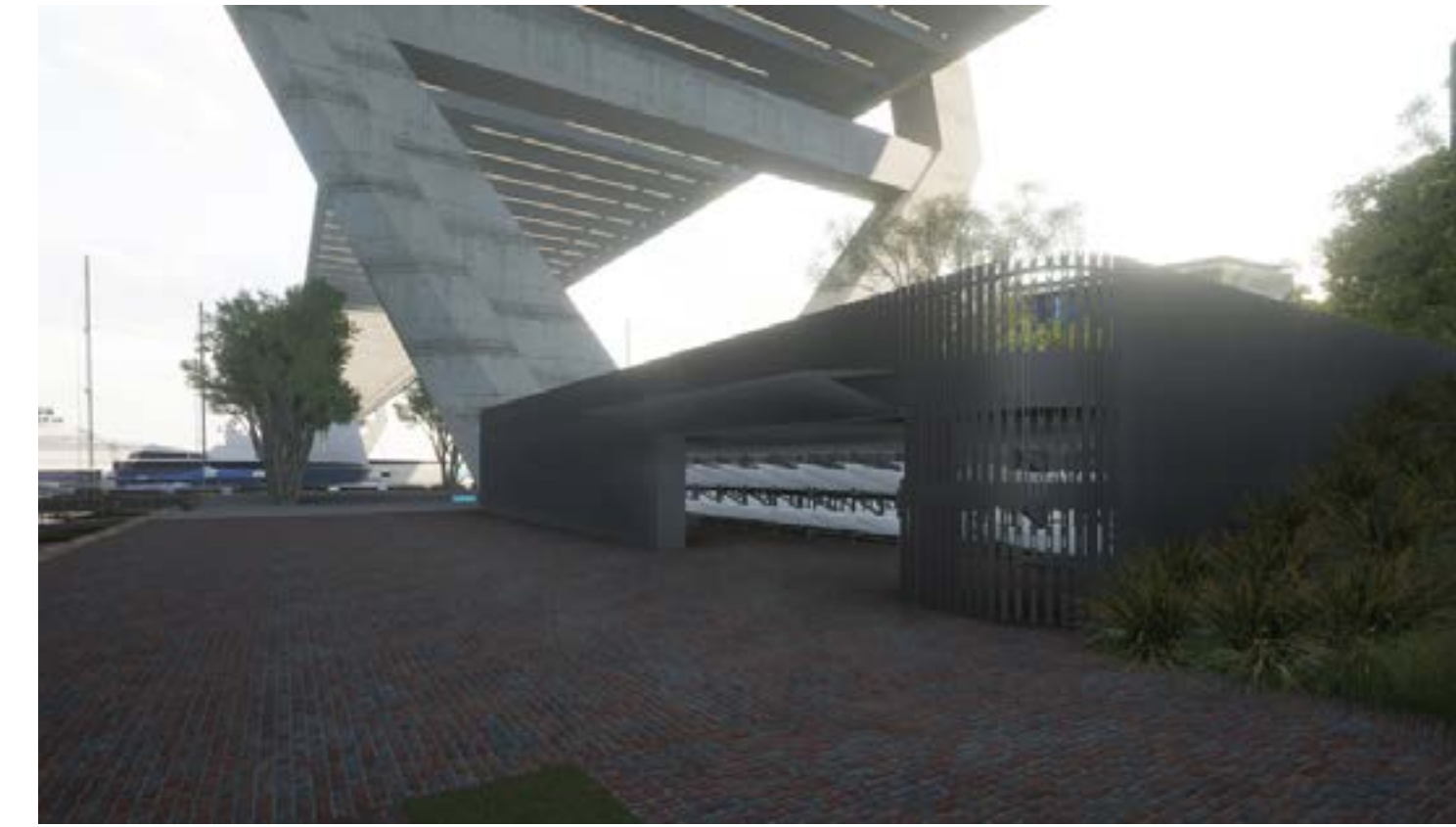


The story of women and fishing is highlighted within the design, the fishing hooks used were made from sea snail shells found in the Sydney Harbour region. The snail shells' colours and patterns are translated in the paving pattern of the Plaza over the Dragon Boat Shed. The Plaza is proposed to be made out of different types of Australian timber hardwood species to achieve varying colours. The seating within the Plaza will also be made from timber to ensure a cohesive and integrated design. There is an opportunity to acknowledge Blak Diggers by applying names within the balustrade of the Plaza to create an honour wall.

-  TALLOWWOOD
-  BRUSH BOX
-  SPOTTED GUM
-  IRON BARK



Opportunity to embed honour roll into facade. To be developed with Key Stakeholder input and potential artist involvement



How well do the designs reflect feedback provided?

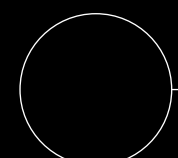
<i>Unbelievable!</i>	<i>Unreal!</i>	<i>Can really relate to what you're doing</i>
<i>Haven't seen a project like this before</i>	<i>The depth of thinking is really evident</i>	<i>Feels respectful</i>
<i>History coming out now</i>	<i>Stories being well told - being brought for others to see</i>	<i>Resonates nicely</i>

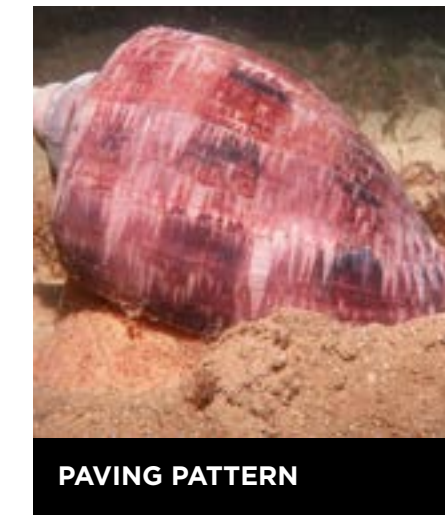
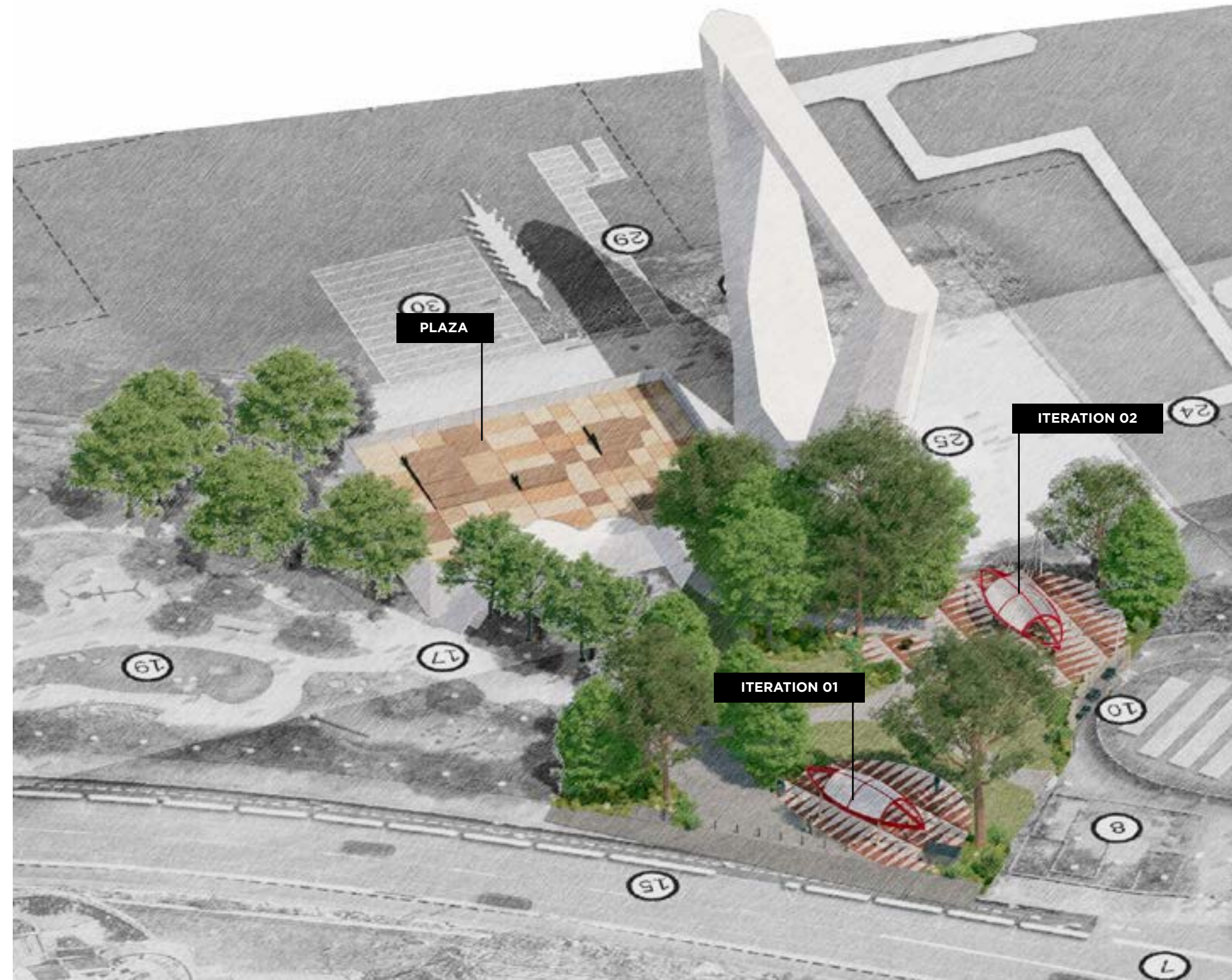
Is there anything else you'd like the design team to consider?

<i>Help people understand the story & background especially connections</i>	<i>Would want to see documentation and thinking behind it</i>	<i>Don't forget (truth-telling). i.e. not being recognised by the RSL</i>
<i>Very important to document racial context + lack of equity</i>	<i>Impressive</i>	<i>Remember many couldn't vote when signing up</i>

CULTURAL GATHERING SPACES

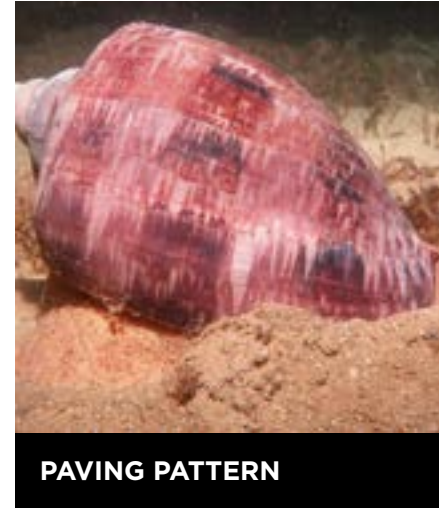
OPPORTUNITY 2



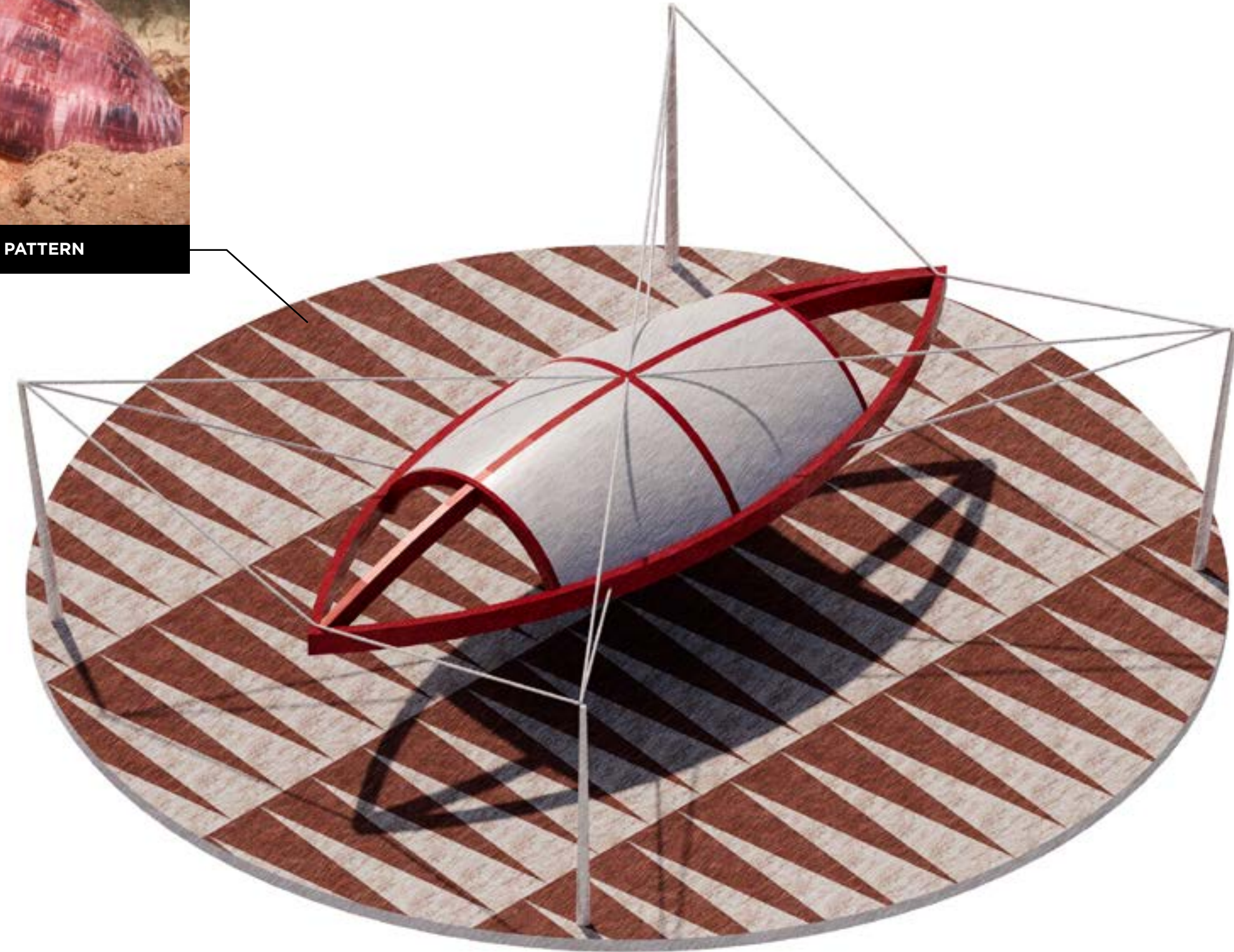




The structures of the Gathering Spaces reference the shields, wooden clubs and spears used by Aboriginal and Torres Strait Islander people in combat. Colonial reports indicate that shields manufactured in the region often bore painted clan or individual markings. As well as being used for combat, wooden clubs also had ceremonial use and could be used as percussion instruments. The shields are acknowledge and honour Blak Diggers' participation in the war and intend to symbolise an appreciation for Indigenous soldiers' actions. The paving pattern references the snail shells found within the Sydney Harbour region and creates a contrasting surface that invites visitors to gather. The themes explored within the design of the gathering spaces intend to initiate and facilitate community gathering as well as recognition and acknowledgment for Aboriginal and Torres Strait Islander peoples' history and connection to Country.



PAVING PATTERN



Jones, Jonathan. Shield with Uncle Chicka Madden. Hazelhurst Regional Gallery & Arts Centre, Sydney. <https://jumbunna.institute/2018/12/06/shield-with-uncle-chicka-madden/>





How well do the designs reflect feedback provided?

Can relate to what is being said through the materials used

Use of timber species appropriate

Each very much compliment each other

Aligned to storyline

Impressed by references to fish hooks

Engaging colour choices

There's a sound reason for the colours chosen

Take up of artistic quality encouraged

Shows a strong awarness of culture (culture being reclaimed) as previously culture was unable to be practiced

Is there anything else you'd like the design team to consider?

Acknowledge the tri-service point of view: army, navy and airforce

Everyone has a story in their own ways

It is an appropriate reference to shields

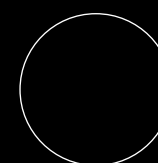
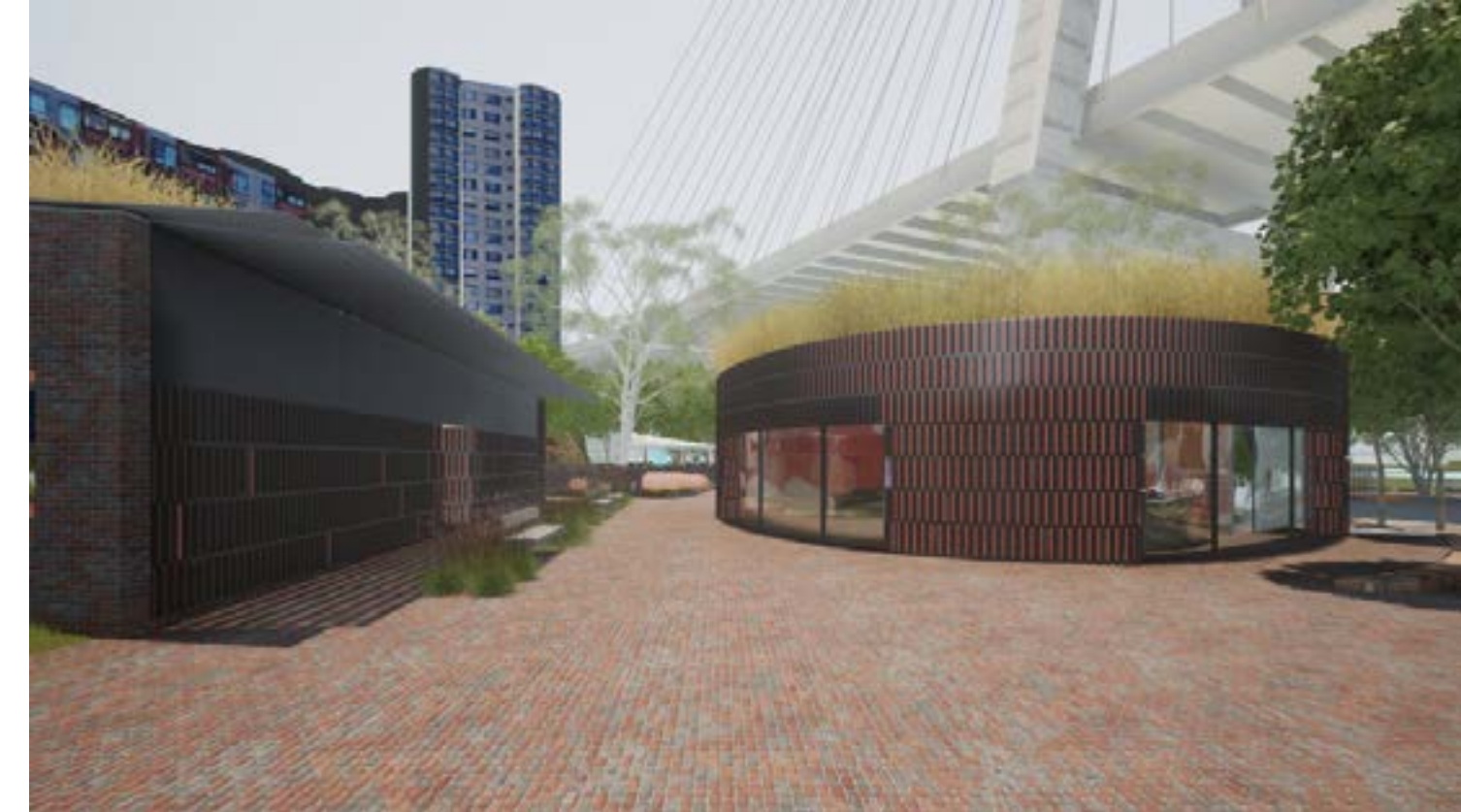
Needs to explain the design & cultural story (interpretation)

Speak to Roy Mundine (via Charlie Mundine - also served)

Contact Ken Zulumovski (helps Pastor Ray Milliecon)

COMMUNITY BUILDING

OPPORTUNITY 3



How well do the designs reflect feedback provided?

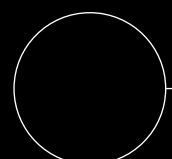
- Should be an image of flora or fauna embedded in the facade
- 'image' would enhance the cladding to the building
- Feels appropriate to use ceramic (reflects colours of Country)
- Form works well, sits within its context nicely
- Can see the great job you've all done
- Would love to come here!
- Scale best of both worlds i.e. mix of old and new
- Modern art (cultural expression) moving with the times
- Unique perspective

Is there anything else you'd like the design team to consider?

- See poster display / exhibition by Belinda Mason (on Blak Diggers)
- Colours are very important
- Counterpoint to the 'grey' of the city
-
-
-
-
-
-

INDIGENOUS PLANTING SPECIES SELECTION

OPPORTUNITY 4



Plant Communities

- Gully
- Rainforest
- Woodland
- Meadow
- Heath
- Aquatic Brackish
- Rain Garden
- Rooftop



Figure 8. Planting Communities

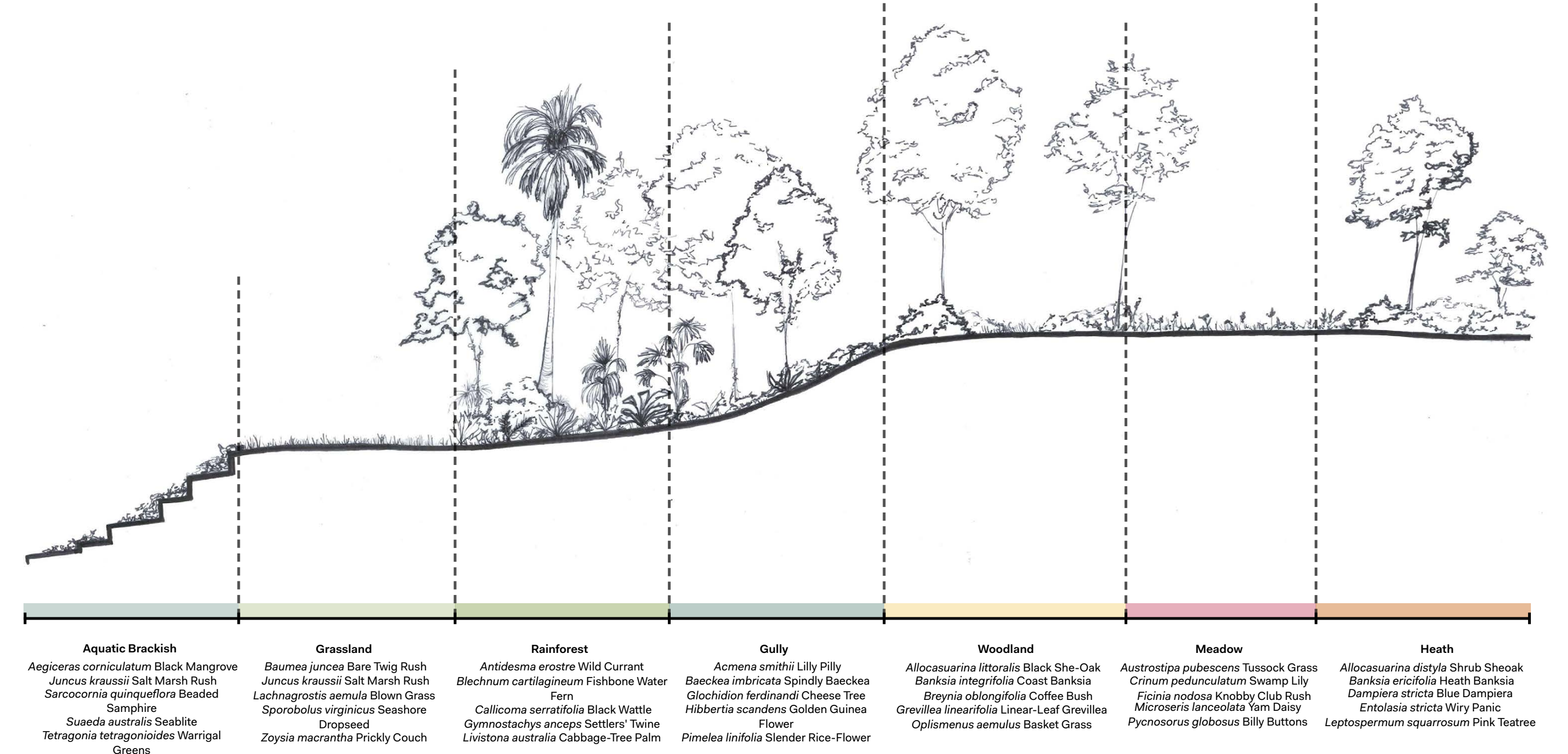


Figure 9. Planting Communities Transect

How well do the designs reflect feedback provided?

<i>Can relate to logic of plant species selection</i>	<i>Like the range and diversity of plants</i>	<i>Like different form & textures of species selected</i>

Is there anything else you'd like the design team to consider?

<i>Area would be lifted by use of flowering plants</i>	<i>*would love to receive a copy of the presentation</i>	

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