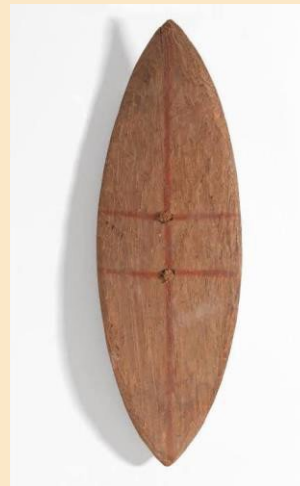

Connecting With Country

Aboriginal Artist

Danny Eastwood & Jamie Eastwood

'Fiveways' 391 – 423 Pacific Highway, 3- 15 Falcon St & 8 Alexander St

Crows Nest



Introduction

This report has been prepared for Deicorp Projects – ‘Fiveways’ 391 – 423 Pacific Highway, 3- 15 Falcon St & Alexander St Crows Nest.

Through engagement and collaboration with Aboriginal Artists Danny Eastwood and Jamie Eastwood, the design concept provides an understanding of cultural, spiritual and ecological significance through preservation of culture and harmonious integration of Aboriginal Art within the development site.

Within the information prepared for this report, the Indigenous cultural knowledge art produced for the concept visualization remain the Indigenous Cultural and Intellectual Property (ICIP) of the artists Danny Eastwood and Jamie Eastwood.

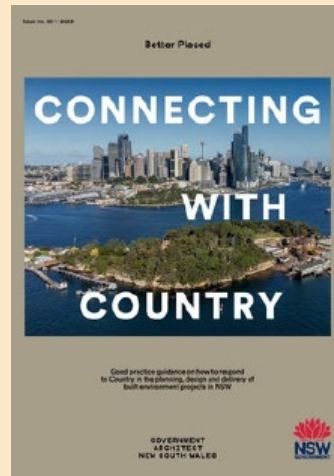
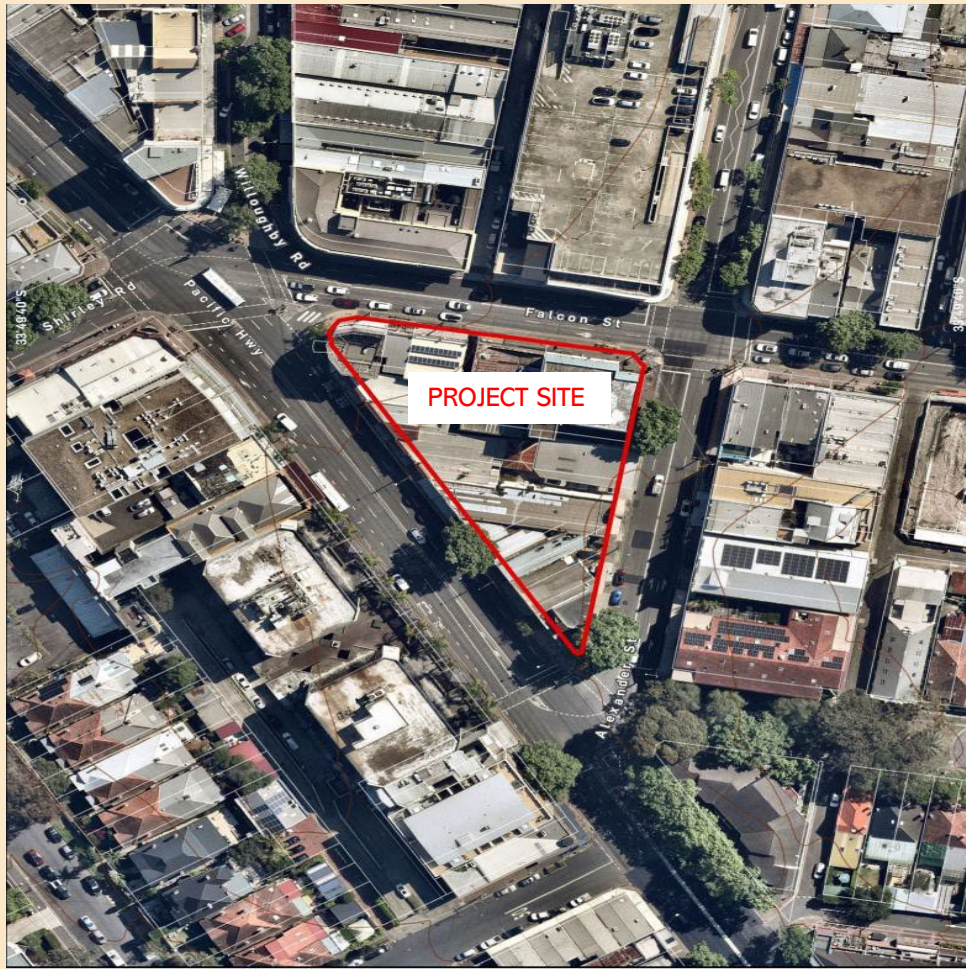
In addition, ICIP will remain with the locally develop Connection With Country Concepts, as well as provided linguistic interpretations and authorisation of the use of Darug words within this report.

- 1 Introduction & Approach
- 2 Consultation & Research
- 3 Architectural Approach
- 4 Guiding Principles
- 5 Design Strategies
- 6 Proposal
- 7 Sustainability & Public Art
- 8 Community Feedback

Document Aims

This project aims to take guidance from the GANSW Connecting with Country Framework in line with the Design Objectives for NSW; Better Fit, Better for Community, Better for people, Better Working, Better Value and Better Look & Feel.

This report and the project aim to take a Country-centric approach to designing & delivering a quality place for all people and living things.



GANSW
Connecting with Country Framework



International Indigenous
Design Charter

Connection to Country

Indigenous connection to country, particularly among Aboriginal peoples, is profound and multifaceted. It encompasses spiritual, cultural, social, and environmental dimensions.

For Aboriginal Australians, "country" refers to not just the land but also the spiritual and cultural connections to it, including the stories, traditions, and relationships that have been passed down through generations.

This connection is deeply rooted in the land itself, the Dreaming stories that explain its creation and significance, and the ongoing custodianship and stewardship responsibilities entrusted to Aboriginal communities.

It's a holistic relationship that shapes identity, belonging, and worldview, emphasizing respect for the land, its resources, and all living beings within it.

This connection informs everything from traditional practices like hunting and gathering to contemporary activism for land rights and environmental conservation, reflecting a timeless bond between people and place that continues to evolve in the modern world.

Indigenous Design

Using Indigenous Aboriginal designs is important for the following reasons:

Preservation of Culture: Indigenous Aboriginal designs reflect centuries of cultural heritage, stories, and traditions. Incorporating these designs into contemporary contexts helps preserve and celebrate Indigenous cultures, ensuring their continued transmission to future generations.

Cultural Identity

Indigenous Aboriginal designs serve as a powerful expression of cultural identity and pride. By incorporating these designs into various aspects of daily life, Indigenous peoples can reaffirm their sense of belonging and connection to their heritage.

Respect and Recognition

Utilizing Indigenous Aboriginal designs demonstrates respect for Indigenous knowledge, creativity, and contributions to society. It acknowledges the value of Indigenous cultures and promotes greater recognition of Indigenous peoples' rights and perspectives.

Empowerment and Economic Opportunities

Supporting the use of Indigenous Aboriginal designs can create economic opportunities for Indigenous communities. By providing avenues for Indigenous artists and artisans to showcase their work and receive fair compensation, it contributes to community empowerment and economic development.

Cross-Cultural Understanding

Incorporating Indigenous Aboriginal designs into mainstream society fosters greater cross-cultural understanding and appreciation. It encourages dialogue, collaboration, and mutual respect between Indigenous and non-Indigenous peoples, contributing to reconciliation efforts and social cohesion.

Overall, using Indigenous Aboriginal designs is not only aesthetically enriching but also carries significant cultural, social, and economic importance in promoting diversity, inclusion, and respect for Indigenous peoples and their heritage.



Barangaroo Reserve by PWP
Landscape Architecture
Image: Landezine

Approach to Design & Planning

The Indigenous Aboriginal approach to design and planning is deeply rooted in the principles of sustainability, community, and cultural continuity. It prioritizes holistic thinking, recognizing the interconnectedness of people, land, and resources.

Traditional Aboriginal design and planning involve careful observation and understanding of the natural environment, considering factors such as local ecology, climate, and topography.

Deicorp and all other stakeholders embrace the Traditional Custodians, the First Peoples of Australia. We acknowledge their many Countries, Knowledge and cultures. We acknowledge their evolving, living cultures and dynamic relationships with Country. We pay our respects to their Elders – past, present, and future. We also pay our respects to the cultural knowledge- holders who will guide us in the development of this project.

The project team is committed to the integration of "Connecting with Country" principles within the proposed development and understands the importance of considering the aboriginal cultural values and perspectives that encompass the site and project.



Fig. 1 French Engraving from 1820's. The headland closely resembles Balls Head, frequently used by Gamaragal clan.

Consultation Process

Indigenous Aboriginal consultation refers to the process of engaging with Indigenous Aboriginal communities in a meaningful and respectful manner to seek their input, perspectives, and consent on matters that affect them directly. This process is rooted in the principles of self-determination, recognition of Indigenous rights, and the duty to consult, as enshrined in various international agreements, national laws, and court rulings.

Consultation processes must recognize and respect the inherent rights of Indigenous Aboriginal peoples, including rights to land, resources, culture, and self-governance. This involves acknowledging historical injustices, addressing power imbalances, and upholding the principles of free, prior, and informed consent (FPIC).

Consultation was conducted in a manner that facilitates meaningful engagement and participation from Indigenous Aboriginal communities. This includes providing accessible information, opportunities for dialogue and exchange, and mechanisms for community input and feedback throughout the decision-making process.

Consultation processes aimed to achieve mutually beneficial outcomes and shared decision-making between Indigenous Aboriginal communities and decision-makers. This involves seeking to understand and address community concerns, considering Indigenous perspectives in decision-making, and working towards consensus-based solutions that reflect the interests and priorities of all parties involved.



Fig. 1 French Engraving from 1820's. The headland closely resembles Balls Head, frequently used by Gamaragal clan.

Consultation Process

Engagement

Invitations were dispatched on the December the 8th 2023 to various Aboriginal knowledge bearers and members of the community.

The design team undertook a Walk on Country with Traditional Owners and Elders, as well as a workshop scheduled for the December 22nd 2023 at the designated location of the Fiveways redevelopment site, to further discuss the project.

Unfortunately, only a few recipients were able to attend. Prompting us to modify our Consultation process to facilitate broader involvement.

All workshop attendees and community members received this briefing document as an invitation to share their feedback with Jamie Eastwood & Danny Eastwood directly. Whether through phone, email, in person, or on zoom. Another meeting was be scheduled for March to offer an additional chance to visit the site and give design input.

After reviewing the information pack and site visit, the draft Aboriginal heritage & Art Interpretation strategy was made available for review and feedback.

A subsequent meeting was held on 1st March 2024 to facilitate further discussions and design thinking.

During consultation and engagement sessions with local elders & traditional owners. The conversation was prompted with the below questions, directed toward traditional owners for their thoughts and input.

- What themes, stories and values would be appropriate to acknowledge Country on the Fiveways site ?
- Is there any significance to cultural landmarks or values that deserve recognition around the site ?
- Do you have stories or messages that you would prefer us not to include ?
- Are there any recommendations for future consultations processes – or are there other members of the Aboriginal community with cultural knowledge who could be consulted.

Research to Date

Having undertaken preliminary research on the history of Aboriginal People of North Sydney region, based on publicly available sources preliminary research has identified the following:

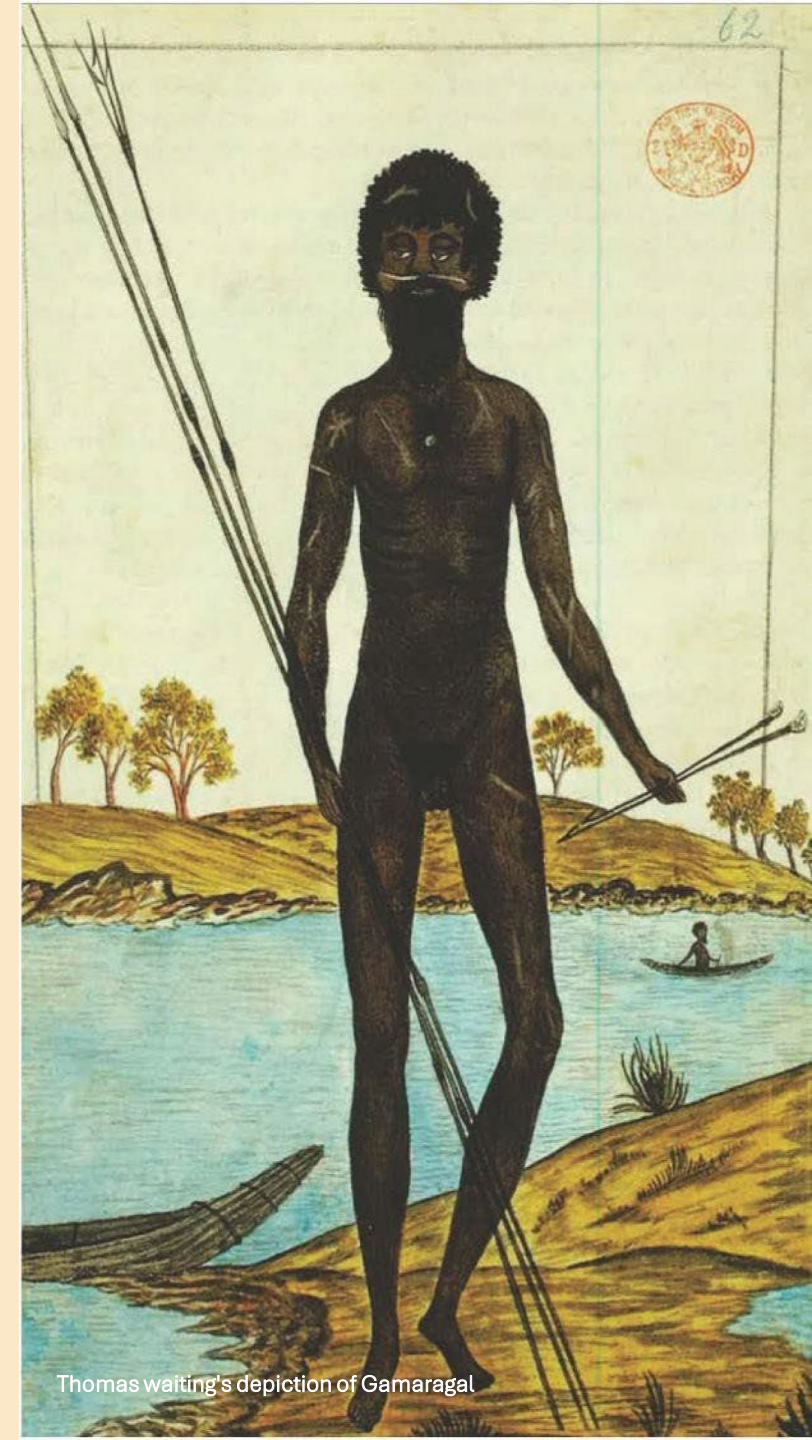
The Aboriginal people of North Sydney, also known as the Cammeraygal clan are the traditional custodians of the land now known as Crow Nest before European settlement. They have a rich history and cultural heritage that spans thousands of years. The Cammeraygal people of the Eora nation are one of the 29 Darug tribes who are united by a common language.

Their name Cammeraygal, derives from the Aboriginal word “camara” meaning “camp” or “meeting place” and “gal,” which signifies people. This suggests that they had cultural significance as a gathering point for Aboriginal communities.

The lifestyle of the Cammeraygal people was intimately connected with the natural environment. They were skilled hunters and gatherers, relying on the abundance of resources provided by land and sea.

The clan relied on fishing, mainly done by women, hunting and gathering for sustenance, utilizing tools such as spears, nets, specially designed fishhooks and boomerangs. The Sydney region provided a diverse range of flora and fauna allowing them to maintain a varied diet.

Their cultural practices and traditions were passed down through generations, ensuring the preservation of their heritage. The Cammeraygal people had a rich spiritual and ceremonial life which included ritual, ceremonies and dance. Early colonists recorded in pictorial observations and wrote of their social status as leaders of ceremony within the harbour area.

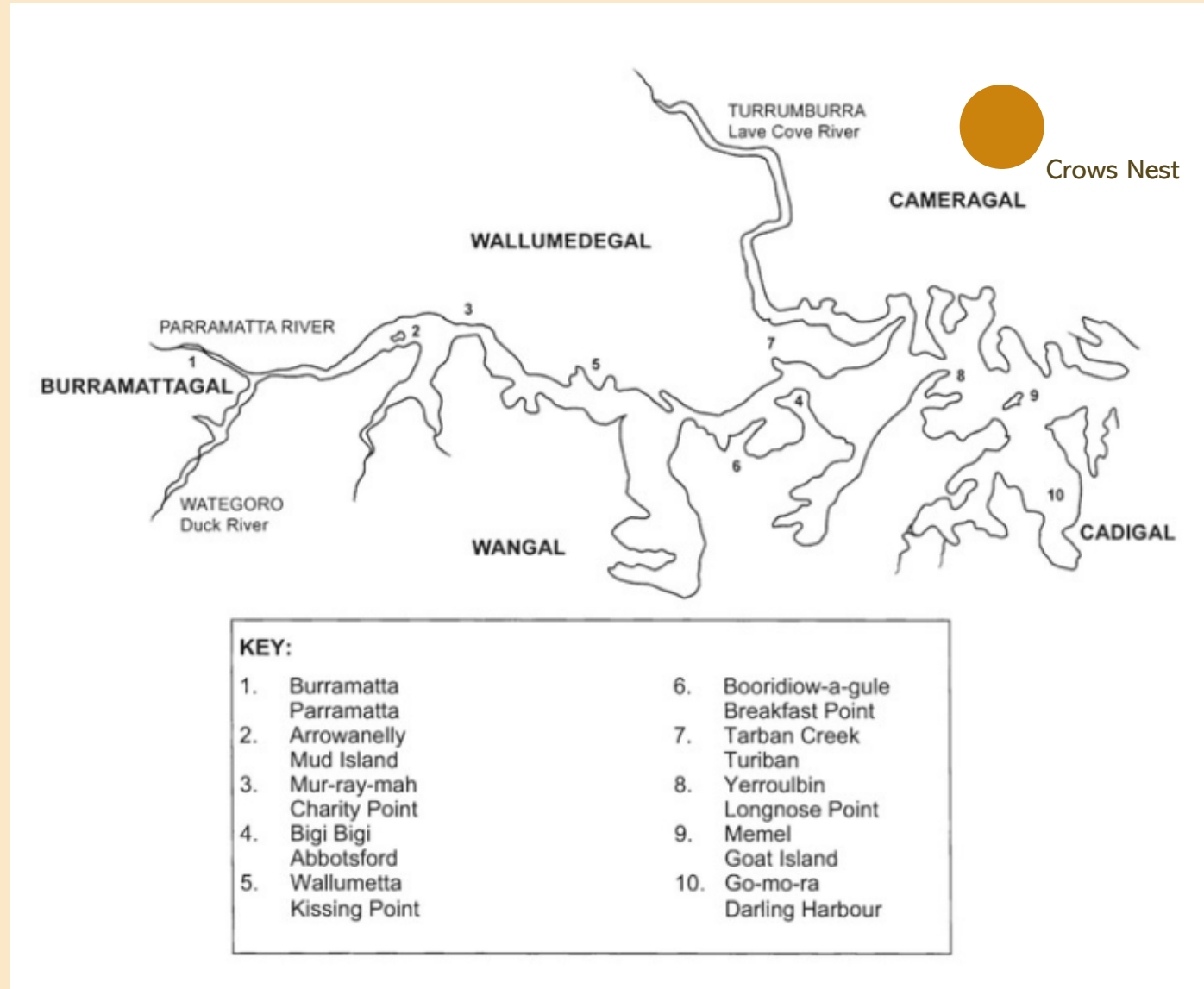


Thomas Watling's depiction of Gamarragal

Sydney Country

The Sydney basin region is traditionally inhabited by people of several clan groups. Within Sydney Aboriginal language group, it is estimated there were at least 36 clans.

The language name of the eastern groups within the basin was not recorded due to the fast pace of colonisation and displacement of Aboriginal people in this area. As a result, some prefer to use the term 'Sydney Language' when referring to the traditional language of this area, others like to use the term Coastal Darug. Darug is broadly accepted as the language used in the western portion of the basin.



1788 Clans along the Parramatta River superimposed on Chart of Port Jackson, as Surveyed by Captain John Hunter, George Raper, Mitchell Library, State Library NSW

Architectural & Design Input

The architectural and design input from Indigenous Aboriginal communities encompasses a rich tapestry of knowledge, traditions, and contemporary innovations. Here are some key elements of Indigenous Aboriginal architectural and design input:

Indigenous Aboriginal architecture and design often incorporate symbols, motifs, and materials that hold cultural significance. Traditional techniques, such as using natural materials like timber, stone, and earth, are frequently employed to create structures that blend harmoniously with the landscape and reflect cultural identity.

Indigenous Aboriginal architecture is deeply rooted in the concept of connection to country. Designs are informed by the land, its natural features, and the spiritual significance attributed to specific places. This connection is reflected in the orientation of buildings, the layout of communities, and the integration of outdoor spaces for cultural activities and ceremonies.

Sustainability is a fundamental principle of Indigenous Aboriginal architecture and design. Traditional building techniques often prioritize renewable resources, minimal environmental impact, and adaptation to local climatic conditions. Concepts like passive solar design, natural ventilation, and water management systems have been used for generations to create environmentally friendly and resilient structures.

Indigenous Aboriginal architecture and design processes prioritize community engagement and participation. Decision-making is often collaborative, involving elders, community members, and other stakeholders in the planning, design, and construction phases. This ensures that projects are culturally appropriate, responsive to community needs, and reflective of local values and aspirations.

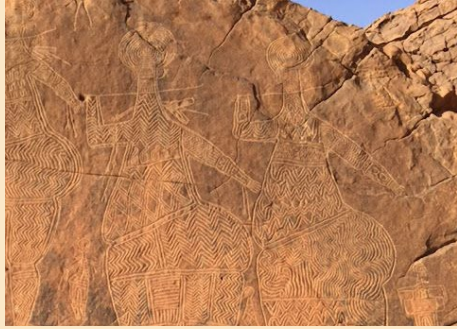
While rooted in tradition, Indigenous architecture and design also embrace innovation and adaptation to contemporary challenges. Many communities are exploring ways to integrate modern technology, materials, and design principles with traditional knowledge and practices to create sustainable, culturally relevant built environments that meet the needs of present and future generations.

Overall, Indigenous Aboriginal architectural and design input offers a holistic and culturally informed approach to creating spaces that not only serve practical functions but also foster a sense of connection, identity, and well-being within communities.

Guiding Principles

By creating a framework inspired by deep listening, research and engagement, we set clear principles which will influence how our design comes to life & expresses Country.

01 Holistic Design Approach



Our approach places greater emphasis on honouring the traditional custodians of the land by embedding cultural narratives and values throughout the design process.

02 Country Led Design Solutions



To ensure a genuine connection with Country, we have incorporated the design elements that reflect the research & consultation process.

03 Expression of Place



Creating a place expression that is unique and relevant to the location and site. Open communal spaces provide a canvas for a meaningful, culturally layered outcomes.

Creating outcomes that are contextual and representative of the community they serve. The focus will be on spaces of inclusion and comfort that relate to social aspects of Country. This could be the interpretation of landscape experience and meeting points creating spaces that are legible for both First Nations and non-First Nation people

04 Regenerative & Healing



Healing Country through the natural flora & fauna, creating a calming and inspiring design connecting people with nature and giving residents & visitors a reminder of natural species which

Design Strategies

By carrying through our guiding principles, to lead the way we want to express Country throughout our design, we've created design strategies to create tangible outcomes for people to experience.

01 Visual Expression



We aim to preserve visual connections to landforms and ridgelines, working with the natural topography. The design draws inspiration from and harmonizes with the landscape, considering the site within its broader cultural context.

02 Country Led Design Solutions



Incorporate wayfinding elements and locally sourced materials to create welcoming, accessible, and culturally safe spaces. The design retains significant native trees, adds more native vegetation, and aims to regenerate habitats. Recognizing shared heritage ensures Aboriginal voices are heard in creating a shared future.

03 Public Art & Wayfinding



Public art and signage will feature designs inspired by Aboriginal art, created in collaboration with Aboriginal artists. These elements will enhance aesthetics, serve functional purposes, and educate the public about the cultural significance of the site.

04 Colours, Textures & Shapes



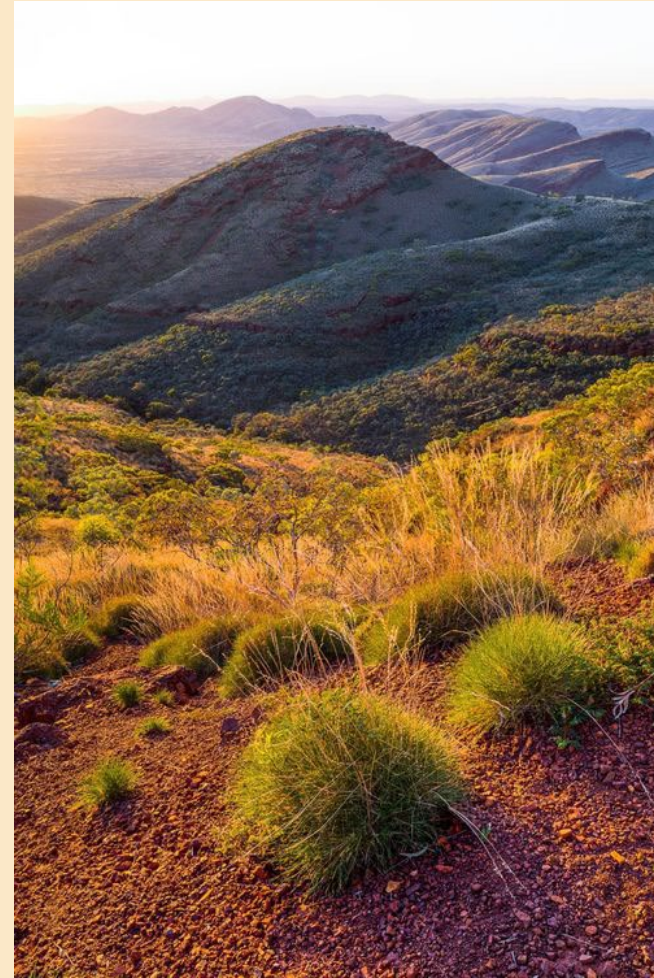
Integrating an Aboriginal-inspired color palette into architecture involves using earthy tones in external and internal finishes, collaborating with Aboriginal artists for murals and installations, and applying culturally significant colors in signage and wayfinding.

Colours of Country

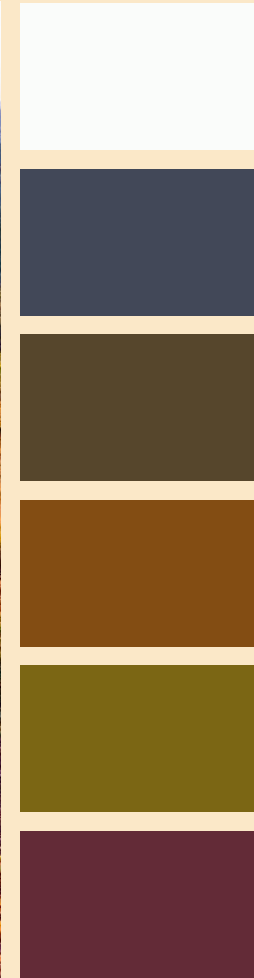
Alongside guiding principles and design strategies, a strong design palette which is inspired by local flora, fauna, rock and Australian desert to reflect Country throughout the design



Desert & River



Earth & Sky



Façade & Built Form



Scalloped Street Wall

The Serpent is often associated with the Rainbow Serpent, a powerful creator being in Aboriginal mythology that is believed to have shaped the land and waterways. This Symbolism is reflected in contemporary architectural designs that incorporate serpentine forms, flowing curves, and patterns mimicking the natural movement of snakes. These designs not only pay homage to the Aboriginal spiritual connection to the land but also promote harmony with the environment by echoing natural forms and organics structures.



Entry form

Created as a gateway to the retail precinct, this design references the iconic form of a boomerang. Symbolizing both cultural heritage and a welcoming gesture, the structure not only honors Aboriginal traditions but also serves as a dynamic entry point, guiding visitors into the heart of the shopping area.



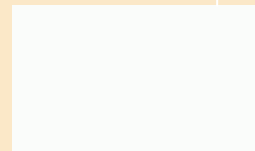
Natural Colours & Textures

Using materials like timber, stone, or earth, which are sourced locally or reflect the local environment, helps to ground the building in its surroundings and pay respect to the land.

Embedding Country through Colour



Embedding Country through Colour



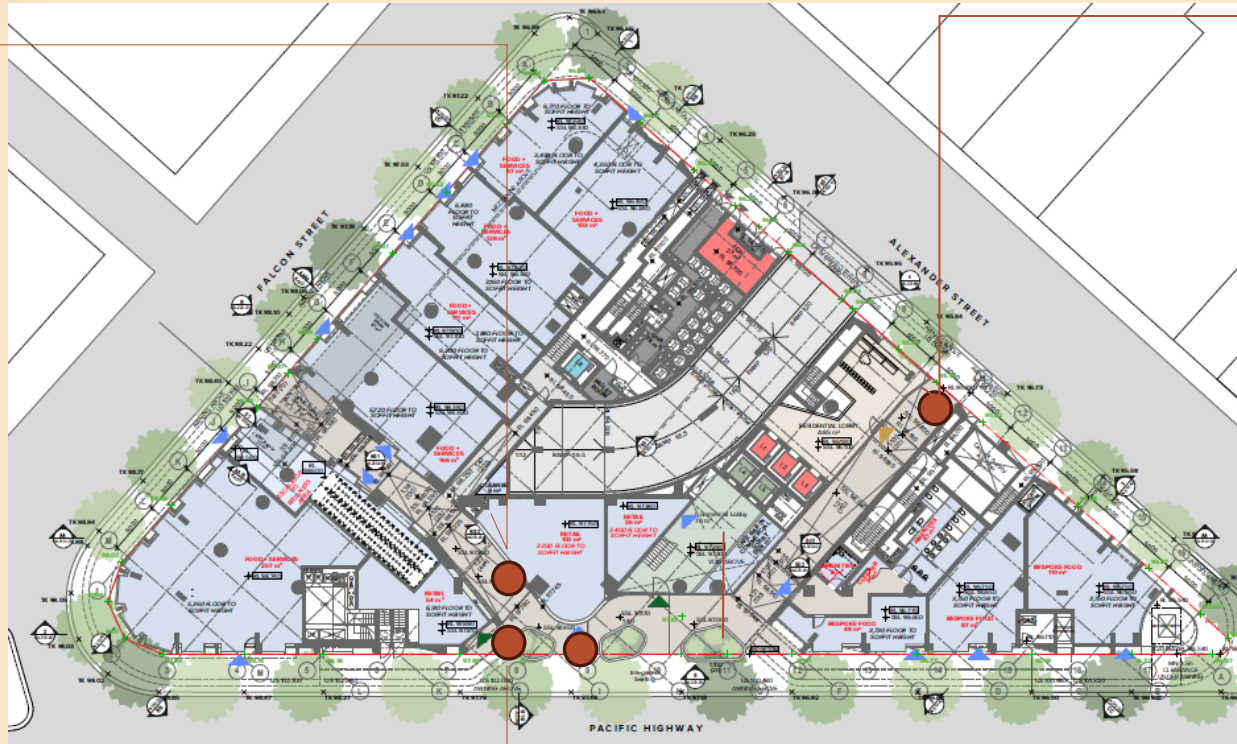
Ground Plane + Public Domain

As the entry to the precinct, the groundplane acts as a storytelling experience for both residents, tenants and the

Free Standing Sculpture

Public art can have a significant impact and is well-suited for public places, high traffic areas, and spaces where people gather, pause and interact such as entrances ways or lobbies.

As artists we feel that the potential to explore small free-standing sculptures which could work well, towards the connecting to Country framework sculptures could be free standing or be – incorporated into bollards, Building columns – or other existing structures



Natural flora and fauna & Organic Landscaped Elements



Mosaics or Ground Treatment

Designs can incorporate shapes, colours, patterns, and materiality to highlight stories and Connecting to country values – These can range from simple decals on windows vinyl art raps to more complex ground artworks or mosaic elements.

As the Fiveways redevelopment site is limited to space we feel that ground works could work for maximal display potential at ground level entry

Danny & Jamie concept designs for potential ground artworks
(1) homage to Cammeraygal Aboriginal fisher woman
(2) rock engraving stylised interpretation

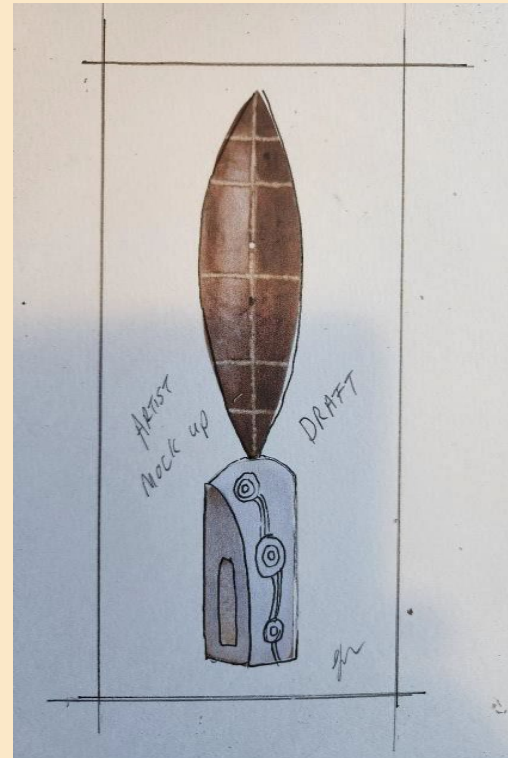


Free Standing Sculpture

Concept Designs

These examples demonstrate the opportunities and limitations of the sites and their respective audiences. The Fiveways redevelopment design has minimal outdoor space, resulting in limited landscaping options. As artists we consider the entrance at ground level has the most potential for interpretations.

Danny & Jamie Eastwood potential bollards



Gadigal Sydney shields Concept design representing resilience and history

Landscaped Podium

The landscaped podium terrace will be designed with native flora that holds significance to the local Aboriginal communities. This selection of plants will be guided by consultation with local knowledge holders to ensure authenticity and respect for the land. The design will evoke the natural landscapes and cultural stories of the area, providing an immersive experience for users and fostering a deep connection to the environment.

Storytelling through Surface Interpretations



Yarning Circle

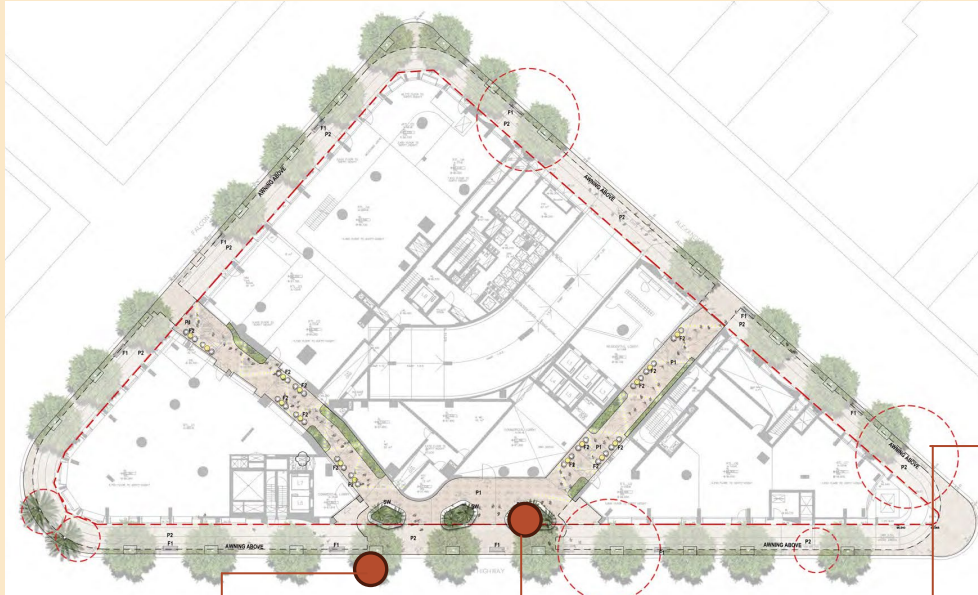


Native Flora



Landscaping Strategy

Ground Floor & Public Domain



Podium Design



Native Plant Species



Sustainability

Indigenous Aboriginal peoples view themselves as custodians of the land, with a responsibility to care for and protect it for future generations. This stewardship involves traditional practices such as sustainable land management, conservation of biodiversity, and the preservation of sacred sites.

Indigenous Aboriginal sustainability is informed by traditional ecological knowledge (TEK), which encompasses a deep understanding of local ecosystems, seasonal cycles, and natural resources. TEK is passed down through oral traditions and direct experience, providing valuable insights into sustainable resource management practices.

Sustainability for Indigenous Aboriginal communities is inseparable from cultural identity and spiritual beliefs. Practices such as storytelling, ceremony, and art play a central role in maintaining cultural continuity and reinforcing a sense of connection to the land and ancestors.

Indigenous Aboriginal sustainability initiatives prioritize community self-determination and empowerment, recognizing the importance of local knowledge, values, and priorities in shaping sustainable development pathways. This often involves participatory decision-making processes that empower communities to identify and implement sustainable solutions that meet their unique needs.

Overall, Indigenous Aboriginal sustainability embodies a holistic worldview that recognizes the interconnectedness of all living beings and emphasizes the importance of maintaining balance and harmony with the natural world. By drawing on traditional knowledge, cultural practices, and community-based approaches, Indigenous Aboriginal peoples are working to create sustainable futures that honor the past while embracing the challenges of the present and future



Bundy Aboriginal Cultural Tours guide Mark Saddler sharing his knowledge with tourists Wagga Wagga, NSW. Image: Destination NSW.

Interpretation Objectives

'The design for "Fiveways" 391-423 Pacific HWY 3-15 Falcon St & 8 Alexander St has been developed by the DEICORP design team, with heavy involvement with the local owners.

As part of the development application process, the government architect of NSW's state design review Panel, has determined that connecting with Country principals should be incorporated into the 'Fiveways' Crow Nest design.

The ambition of establishing a connection with country is for all individuals involved in implementing government initiatives adopt and embrace the following remarks.

'Through our projects, we commit to helping support the health and wellbeing of Country by valuing, respecting, and being guided by Aboriginal people, who know that if we care for Country – it will care for us.'

In response to this requirement, as First Nations Artist - Danny & Jamie Eastwood have been engaged by DEICORP to produce Artworks and a Connecting to country Aboriginal Heritage Interpretation Strategy.



Public Art Strategy

Danny Eastwood



“As an artist hailing from Gadigal Eora Country , I feel a deep connection to my land and culture. My name is Danny Eastwood and I specialize in creating Aboriginal Public art. Through my artwork. I aim to share the stories and traditions of my people with the wider community. As an aboriginal Elder, I believe it is my responsibility to preserve and showcase our heritage through contemporary and accessible means. My work often incorporate traditional images , materials and techniques, bringing a sense of authenticity and history to each piece. But most importantly , it is a way for me to honor my ancestors and continue the legacy of storytelling in our culture.”

Jamie Eastwood



(WARAMI) Hi my name is Jamie Eastwood, a contemporary Aboriginal artist based in Western Sydney Darug Country. My work celebrates the rich culture and stories of my people through a multi-disciplinary approach. I love experimenting with various mediums and techniques to create thought-provoking art works. My passion lies in creating public art works that not only beautify spaces, but also initiate important conversations about identity, history and our relationship with land. Through my art, I hope to contribute to the decolonization and recognition of AboriginalVoices in the Australian art scene.

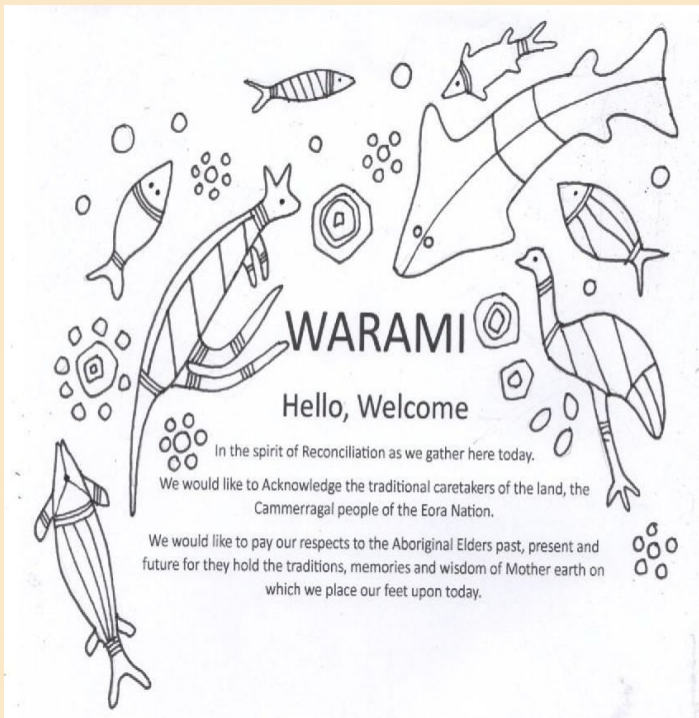
Digergora
Thank you

Welcome To Country Signage

Signage, a traditional form of interpretation, plays an important role in enabling detailed storytelling when combined with historical imagery.

Thoughtful design adds a creative element and can improve the education and connectional identity to the local area history.

Artistic signage could be placed at entrance ways, or in positions of prominent to Acknowledge Country.



Welcome To Country plaque example



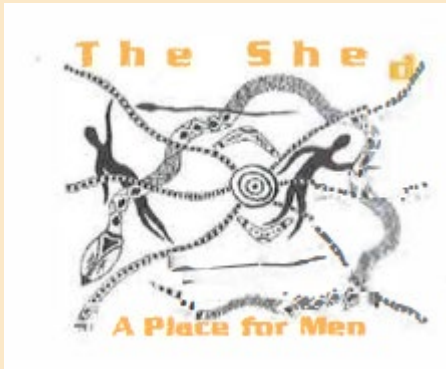
Parramatta Square Examples





8

Community Feedback



At Holy Family Centre Cnr Emert Parade/Weber Cres. Emerton 2770.

Phone : 02 9628 7396

d.mulholland@westernsydney.edu.au

The Shed

Building Resilience for Men in Western Sydney

TO WHOM IT MAY CONCERN:

Danny Eastwood is a very much respected community elder person.

The Shed has been associated with Mr. Eastwood for over 15 years. In this time Mr. Eastwood has been the forefront of all industry art works from here at the Shed to local school and hospitals.

We support Danny providing the wider community, government or private sectors with cultural paintings or industry infrastructure that has Aboriginal meanings or designs. Aboriginal architecture and design reflect the profound cultural heritage, resilience and sustainable practices of Indigenous Australian communities, serving as a testament to their enduring connection to the land and their cultural identity. Aboriginal architects and designers are drawing inspiration from traditional practices while integrating modern materials and technologies.

Danny has been a prominent artist to all communities that we are aware of for many years.

The Shed, myself and local elders of the Shed will be more than happy to provide more information if needed.

Thank you.

Donald Mulholland

DONALD MULHOLLAND GURINDJI
Cultural Worker THE SHED



ARUGUNG Aboriginal Cultural Heritage Sites Assessments

Jody Carstairs

Aragung.culture@gmail.com

0447843946

PO Box 183

Blacktown 2148

Subject Development of Fiveways, Crows Nest – Design Consultation

To whom it may concern

I acknowledge that the project that I refer to is sited on the lands of the Cammeraygal people of the Guringai tribe.

As a descendant of Darug heritage, I strongly support Danny Eastwood and Jamie Eastwood in their interpretations of Darug stories through artworks.

I am happy to offer my assistance with further support and information if required.

Your sincerely

Jody Carstairs

Jody Carstairs



Dalmarri Pty

3 Field place Cranebrook NSW 2749

0416818715

info@dalmarri.com.au

To whom it may concern

As the Director of Dalmarri, I support the public cultural art instillation design by Danny Eastwood at Fiveways, Crows Nest.

I offer my support to the Aboriginal meaning and design of this work and look forward to hearing more to the artwork's development and instillation in the future.

Kind regards

Trevor Edmonson



Tarni Ngiyampae

nulaweaving@gmail.com

To Whom it may concern

Warami

I am a Darug woman belong to the Garingal People, who has had the pleasure of knowing and working with Danny and Jamie Eastwood for many years

This is a letter of support for Danny and Jamie Eastwood in relation to their role as artist and cultural advisors to Aboriginal artwork at Fiveways, Crows Nest.

I wish Danny and Jamie all the best in their endeavours to promote cultural in the form of art and look forward to working with them in the future.

Digergora

Thank you

Tami Ngiyampe



Thank you

Sydney Shields images Sydney Museum