

4-8 Bells Boulevard, Kingscliff

Connecting with Country

Final Report

EVERICK
HERITAGE



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Acknowledgement of Country

Everick Heritage acknowledges the Traditional Custodians of the lands upon which we work. This land was never ceded. We pay our respect to their elders past and present.

In our work in Cultural Heritage, we recognise the deeply interconnected knowledge of ecosystems and how to care for Country. We consider the contributions and impacts of all living things on and in the terrain, in each season and with seasonal variation. We recognise that the world's oldest astronomers had a deep knowledge of star systems, they mapped Country, and they passed on this complex knowledge through story, song, dance and lore. We recognise this valuable knowledge system; the teachings that are passed down and encoded in Country and Culture.

It is now that we need the knowledge to care for Country but first, we must acknowledge Traditional Custodians of Country and assist in the process of reclaiming and relearning cultural knowledge.

Part 1: Connecting with Country Framework

What is Country?

Country encompasses everything. Its exact meaning varies across Aboriginal Australia, but concepts about Country are widely shared and common.

Country exists around us through the earth, waterways, sea, sky, stars, and all living things in our environment. Aboriginal people are connected to Country through ancestral ties and family origins. Country is a highly complex system intrinsically linked to Aboriginal law, place, custom, spiritual belief, cultural practice, material sustenance, family, and identity.

As Country was so specific to sustenance and resources for survival, such as materials for tools and shelter, individual communities were bound by lore to care for “their” Country, and neighbours would seek permission to enter and gather resources from neighbouring land.

It should be noted that Aboriginal peoples never “owned” the Country; they were, are, and always will be the custodians of Country. The boundaries between clans or nations are not linear as in Western culture, and neighbours would also be bound by lore, kinship relationships, cultural protocols, and trade to care for the Country of others and other peoples.



Connecting with Country Framework

The Connecting with Country process was introduced by NSW Government Architect as a draft framework in 2020 and trialled on government projects. It was published in 2023 and is now mandated for all State Significant Development and Infrastructure projects.

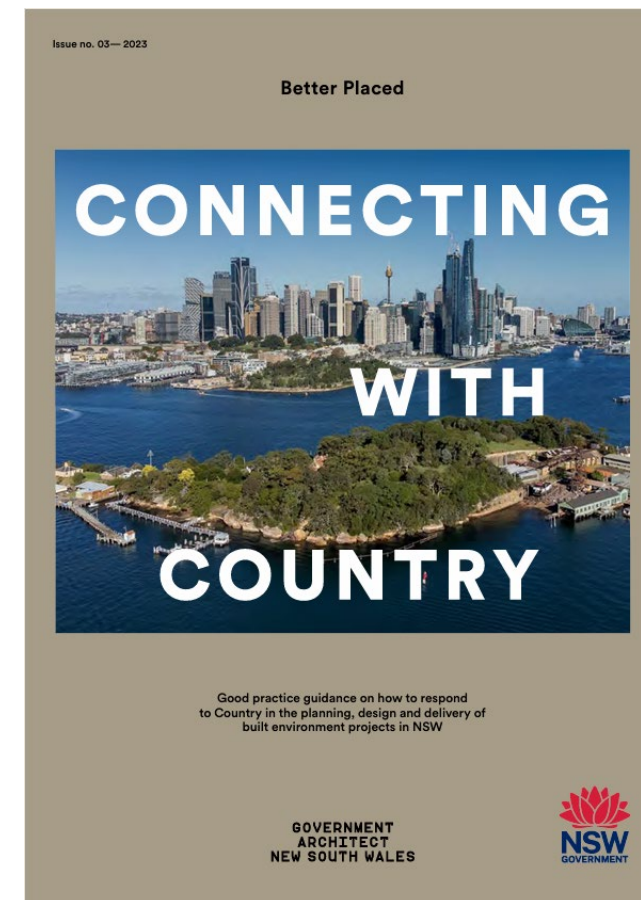
It forms part of *Better Placed: An integrated design policy for the built environment of NSW*, a suite of documents which aims to improve development standards across all aspects of the built environment in NSW.

The Connecting with Country Framework is aligned to the delivery of Sustainable Development Goals (SDGs) and the United Nations Declaration on the Rights of Indigenous Peoples for which Australia is a signatory.

The outcomes of a Connecting with Country process and the *Better Placed* series are also embedded in the *NSW Environmental Planning and Assessment Act 1979* as follows:

- 1.3 (f) ‘to promote the sustainable management of built and cultural heritage (including Aboriginal cultural heritage)’ and
- 1.3 (g): ‘to promote good design and amenity of the built environment’.

Commencing the Connecting with Country process is an important component of design and should be integrated from the start of a project. Design Review Panels are increasingly looking for proposals to demonstrate an embedded and holistic understanding of Connecting with Country in designs, to understand the context, to understand design process and to see a response demonstrated in each project.



Connecting with Country Principles

Commitment

It is important for all involved to have a clear understanding of the level of commitment by the design team, acknowledging that Traditional Knowledge Holders are asked to share important cultural information that is fundamental to their identity.

Custodianship

Traditional Custodians and Knowledge Holders have ownership of any cultural knowledge shared during the Connecting with Country process. Cultural Knowledge can only be shared with express permission.

Collaboration

Connecting with Country is a collaborative process with respectful understanding and sharing of ideas. Connecting with Country aims to build genuine respect and trust. It is a two-way process.

Awareness

Connecting with Country aims to elevate the authentic voices of Aboriginal people as the spokespeople for Country and give Country agency in the design.

The process aims to increase the designers' awareness of 'place' through the understanding of the Country held by Aboriginal people. This process may include deep listening, quiet observation, pattern recognition, creativity and ingenuity.

Connecting with Country also aims to restore a deeper cultural connection and balance between Indigenous, colonial and migrant histories through an awareness of a living culture.

Interpretation

The interpretation of cultural knowledge arising out of the design process should be reviewed and accepted by the Traditional Custodians and Knowledge Holders involved before implementation in design. Ideally, the knowledge shared should be fully-integrated in the design outcome however the scope and quality of the design response is the responsibility of the design team.

Beyond Design

Connecting with Country can go beyond the design process and include Cultural Awareness Training, Aboriginal Employment in Construction and much more.

The Role of Everick Heritage

As a relatively new construct in design, many architects and designers find it challenging to find a place to start to integrate Country in design. For designers who have grown up in Australia, and for those who have come from overseas, an understanding of Aboriginal culture may be limited. Therefore, finding ways to include a cultural narrative in design is a new challenge in an increasingly complex regulatory environment.

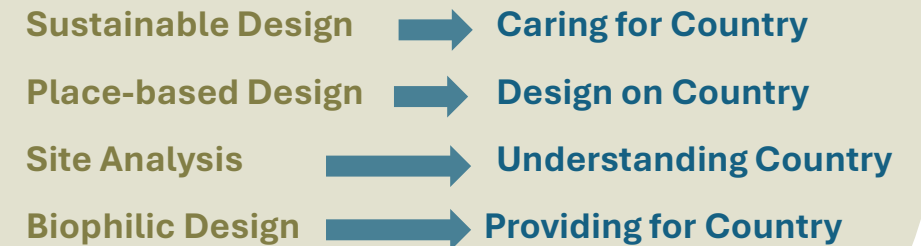
Additionally, for many Aboriginal people, an understanding of the design process may be somewhat unknown and their role in influencing design on their Country is a new experience.

Aboriginal culture was passed down through an oral knowledge system which contains vast amounts of information. The information is layered such that the detail of information conveyed is appropriate to the listener. Some stories are reserved for men or for women, some only as cultural knowledge and other stories can be shared.

Everick Heritage has engaged with Cultural Knowledge Holders and descendants of Traditional Custodians for this project and records the design process in this report. Everick Heritage aims to act as mediator and collaborator to empower Aboriginal voices in design and assist design teams to embed an understanding and response to Country in design.

The Cultural Knowledge Holders and descendants of Traditional Custodians involved in this project have generously shared their knowledge of Country and we thank them.

**For architects and designers,
Connecting with Country is like**



Traditional Knowledge Holders

Jackie McDonald and Paul Buxton are great, great Grandchildren of Kitty Sandy, a traditional Aboriginal woman of the Tweed Valley. They have lived in the Tweed Valley and other areas within their traditional lands all their lives.

Jackie and Paul have been actively involved in Aboriginal Heritage protection and public awareness of their heritage and environment for many years. Both declare that their Mother instilled in them a sense of pride in who they are and the need to protect their heritage and the natural environment into the future.



Maurice Gannon, an earth and environmental scientist, governance specialist and project manager with many years of experience in cross-cultural liaison represents the Cultural Heritage Unit of the Tweed Byron Local Aboriginal Land Council. Alongside Warren Phillips, a Bundjalung / Goodjinburra man and a lifelong scholar of his cultural heritage, the Cultural Heritage Unit of the Tweed Byron Local Aboriginal Land Council has provided many hundreds of consultations and reports and has actively participated in all major projects in its territory since its formation in 2017.

The Cultural Heritage Unit combines its specialist knowledge, cultural information database and mapping with advice and guidance from Elders, Cultural Knowledge Holders and the local Aboriginal community. It works closely with project participants to protect Aboriginal Cultural Heritage and to provide Aboriginal cultural awareness and guidance to the general community.

The Cultural Heritage Unit believe that by cooperatively combining their insights, knowledge and aspirations they have developed a consultative methodology that sets a benchmark in Aboriginal Cultural Heritage management.

The Use of Cultural Knowledge

Indigenous Cultural and Intellectual Property

Indigenous Cultural and Intellectual Property (ICIP) rights refer to the right of Indigenous peoples to protect their culture and heritage. These rights are protected by law. ICIP is based on a fundamental right to self-determination and includes all aspects of cultural practices, traditional knowledge, resources and knowledge systems.

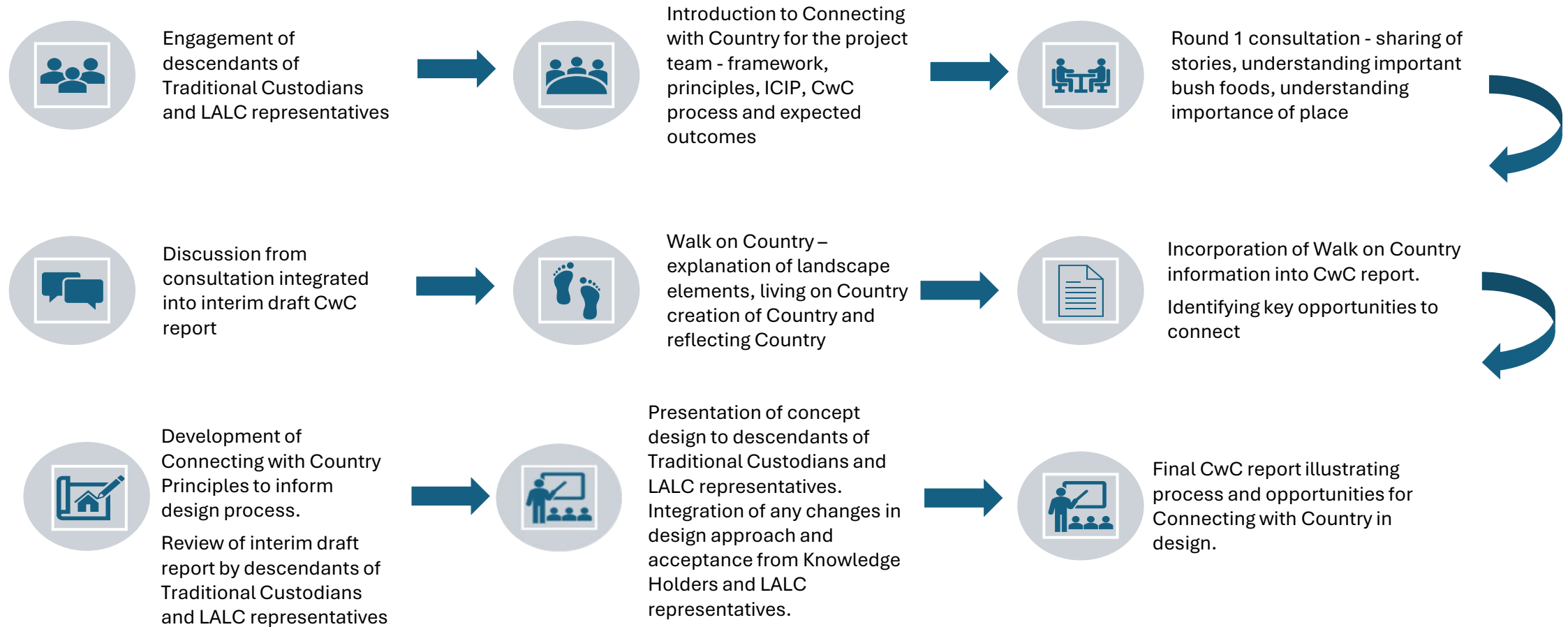
Architects and designers need to take care when using Aboriginal cultural information in design. This knowledge can be misunderstood when it is applied through the lens of another culture. Additionally, it should not be represented as knowledge or creative material owned by the designer, but it remains in the ownership of the Traditional Knowledge Holders and Aboriginal peoples.

When preparing any architectural plans, models or graphics, or reports, Aboriginal stories and artwork shall not be copied, modified or included in the presentation in any way without the express permission of the author. The author should also be acknowledged on the page where content is presented.



Connecting with Country Process

The Connecting with Country process is iterative and flexible. It allows for gradual development and response to reflect conversations and ideas during the process. The general outline of the process is provided below.



Part 2: Location in Country

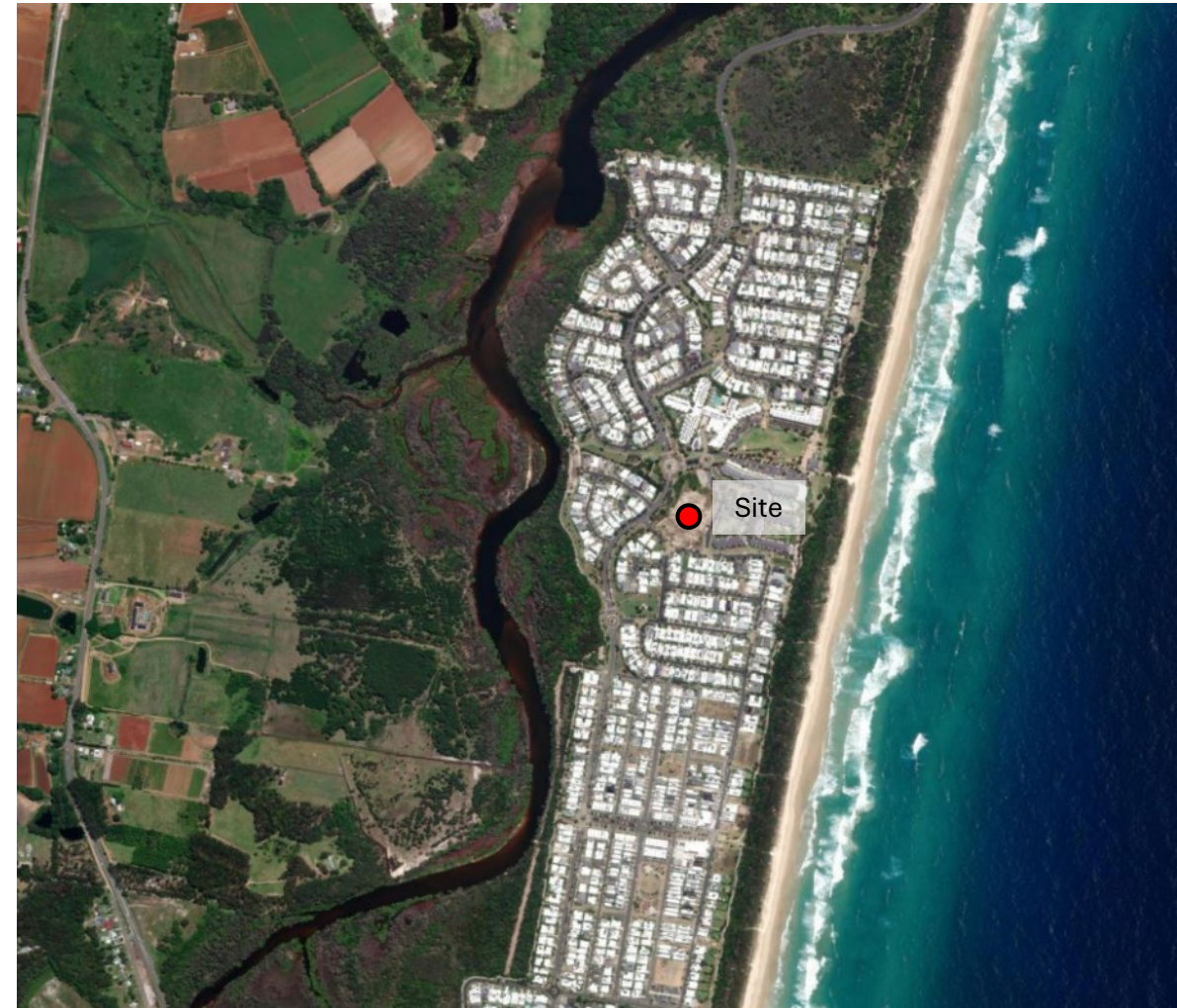
Location in Country

The site is located in southern Kingscliff, approximately 10 kilometres south of Tweed Heads and 40 kilometres north of Byron Bay. It is located on a relatively flat, low-lying strip of land between Cudgen Creek, less than 300 metres to the west, and the coastline of the Pacific Ocean, approximately 400 metres to the east. Being so close to the coast it is a windy area and the beach is known for dangerous rips.

The area has recent medium to low density residential and commercial development, particularly focused around the resorts and beach accommodation.

It is located on Coodjinburra Country. The Coodjinburra people are one of the clans of the Bundjalung, whose lands stretched across much of coastal northern New South Wales and southern Queensland between the Clarence River and Logan River. At the time of European contact, there were as many as 20 dialects being spoken amongst the Bundjalung.

Prior to colonisation, the area of Kingscliff was primarily a coastal dune field. Deep sand deposits within dunes often contain Aboriginal cultural materials including middens, ritual sites and other archaeological resources, demonstrating past use of the land. There was no protection of Aboriginal places and artefacts in the past and much of the dune field has been heavily disturbed by modern development and sand quarrying.



Above: Aerial photograph showing site location (ESRI Satellite)

Part 3: Sharing Cultural Knowledge

Country, Place and People

The sand dunes border the Cudgen Plateau, formed by a basaltic lava flow approximately 23 million years ago. There is a strong radial pattern in the landscape where the lava flows meet the ocean and headlands and islands remain today. The deep red inland soil has a high iron oxide content making it highly fertile and valued farmland.

Ceremonial sites can be found across the Tweed-Byron area. These sites can have both tangible and intangible values that define them as being for ceremonial purposes. Bora rings, ground drawings, and mouldings of people, animals or deities can be found at ceremonial grounds. The area between the beach and the creek had many middens, camp sites and fish traps. Many middens were mined, graded or covered over but some remain and hold the story of the salt and freshwater landscape that underpinned a rich cultural life.

Stone tools made of silcrete and greywacke were often traded up and down the coast. There is a greywacke quarry at Hastings Point Headland. The metamorphosed sedimentary rocks break with hard edges whereas basalt is smooth and was used for grinding stones. Large basalt grinding stones were left in Country. It could also be used for pounding tools to process foods like the *Bungwall*, a tuber like a potato.



Above: Bobingar (Cabarita Headland)

Country, Place and People

A Bundjalung story of this area relates to a wounded kangaroo whose blood turns into red soil. This is why you see the red soil next to the sandy soil. This area is a transition point.

Cudgen (Goodjing) is a Bundjalung word meaning red. The Coodjinburra people record the use of red ochre for ceremonial activities. Red ochre can be found to the west of Cudgen Creek at nearby Kings Forest. There is also a story of the three brothers. This is the only creation story of people coming from elsewhere to settle on Country and spread Bundjalung culture.

Cudgen Creek flows north to a navigable entrance at Kingscliff but its mouth used to flow behind the beach at Kingscliff and enter the sea near the Kingscliff Bowls Club. It provided fresh water close to the coast through interconnected creeks and wetlands to another estuary at Hastings Point (Cudgera Creek). The creek meanders through the landscape and is subject to tidal flows.

The dunes have Banksias, Geebung, Native Hibiscus, Lemon Myrtle and smaller trees. The larger trees do not withstand the cyclones. There are many Pandanus trees. These were a good source of food and fibres.



Above: Cudgera Creek at Hastings Point (Dustaway, FlickrR)

Country, Place and People

Bundjalung people were not the only ones impacted by colonialism, exploitation and the White Australia Policy. In the mid-1800s over 62,000 South Sea Islanders worked in the Queensland sugar cane fields and banana plantations. Many from the Solomon Islands, Vanuatu, Samoa, Kiribati and Tuvalu were kidnapped and enslaved, a practice which became known as 'Blackbirding'. They endured harsh working conditions and many escaped south, climbing through a barbed-wire boundary fence at Tweed Heads and settling in the area.

Living on the edge of white society, their story is entwined with the story of many Bundjalung people. Islander people were welcomed as labourers on the district's farms and cleared farmland. The basaltic soils held many stones that were cleared from fields by hand. Jackie tells the story of South Sea Islanders building many of the drystone walls in the district which now form a tangible link to culture and distinct built features in the landscape.

Jackie remembers her mother telling stories of culture and Aboriginal Servicemen. Aboriginal people who served in the defence forces were treated as equals on the battlefield however, they returned home to the same racist conditions as when they left. Little recognition was given for their service at the time, despite them fighting for King and country. This has also left a lasting legacy on generations.

Right: Pandanus fruit



Country, Place and People

Growing up in the 1950s there still used to be plenty of bush tucker in the heathlands and dunes. There was midyum which provided sweet fruits, and warrigal greens which used to be everywhere near the coast. Geebung (*Persoonia*) was another important plant for food. The fruit only ripened after it fell from the tree, and the hard seeds could also be roasted and eaten. *Yugaries* (pippies), limpets and cockles were collected on the beach, and these could be eaten raw. The Uncles would go fishing which was important when family were out of work. All food was shared.

Jackie remembers swimming in the creek behind the beach at Kingscliff but there was a growing concern that the creek was causing erosion in front of the bowls club, so they modified the creek mouth and installed a groin in the mid-60s. This also allowed fishing boats direct access to the fishing grounds, which they didn't have before due to the rock shelves and boulders along the creek behind the beach. The groin has dramatically changed the way the sand dunes and beach used to be, as has continued settlement down the coast.



Above: Grove of Pandanus trees lining a pathway

Part 4: Connection to Country

Connecting with Country Opportunities

The knowledge shared in the Connecting with Country process aims to create better place-based design through an understanding of Country. We should care for Country so Country can care for us.



Locality: This area is important Saltwater-Freshwater Country. The dunes and coastal vegetation protected the freshwater country. The abundance supported a rich cultural environment.



Site: Support community and family. Provide common spaces to gather – not just for those who live here as this place is central to community life between the Freshwater and Saltwater. Provide spaces for storytelling and eating.



Building Form: Reflect Country. One side, Saltwater Country – dunes, grasses, Pandanus, Geebung, Midyum, Warrigal Greens, fishing, yugaries (pippies) and cockles. Other side, Freshwater Country – Rain forest, red soil, Lemon Myrtle, Tuckeroo, meandering creek.



Colour, Textures and Materials: Demonstrate a response to site and surroundings using colours that are represented in the land, sea, river and sky. Country encompasses everything.



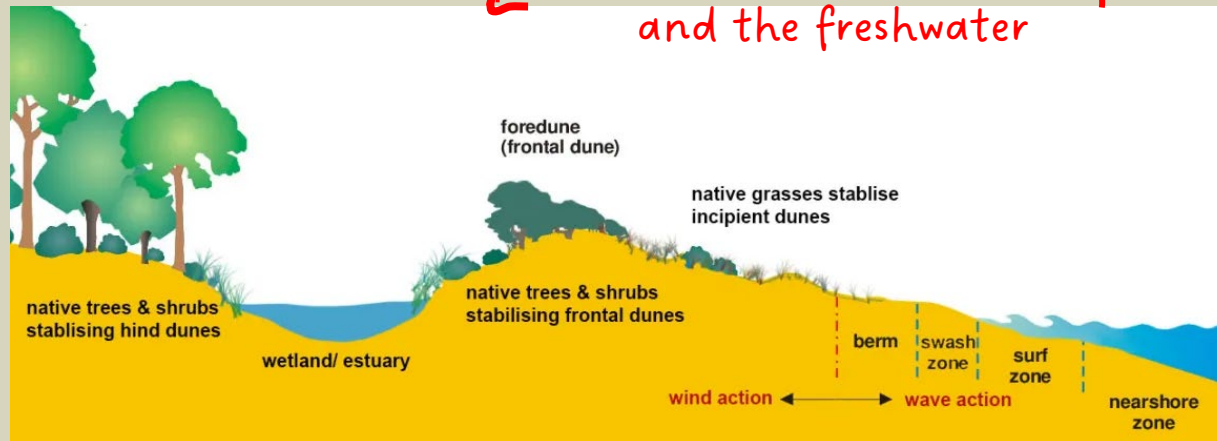
Landscape: Create landscape that responds to the natural landscape of the area. Plant together as you would see in a natural ecosystem rather than in bands. Plants need each other to survive. Plant Midyum in the morning sun to get the best fruit.



Changed Country: Provide an overlay that represents how Country has changed and is changed. See what happens when you change waterflow over Country. See what happens when different cultures and different land uses impact Country.

Locality Response

- Freshwater – Saltwater Country
- Recognise the fragility of the Country and the impact of development to the surrounding Country
- Dune and coastal vegetation
- Protect the fresh water
- Windy place
- Abundant cultural environment

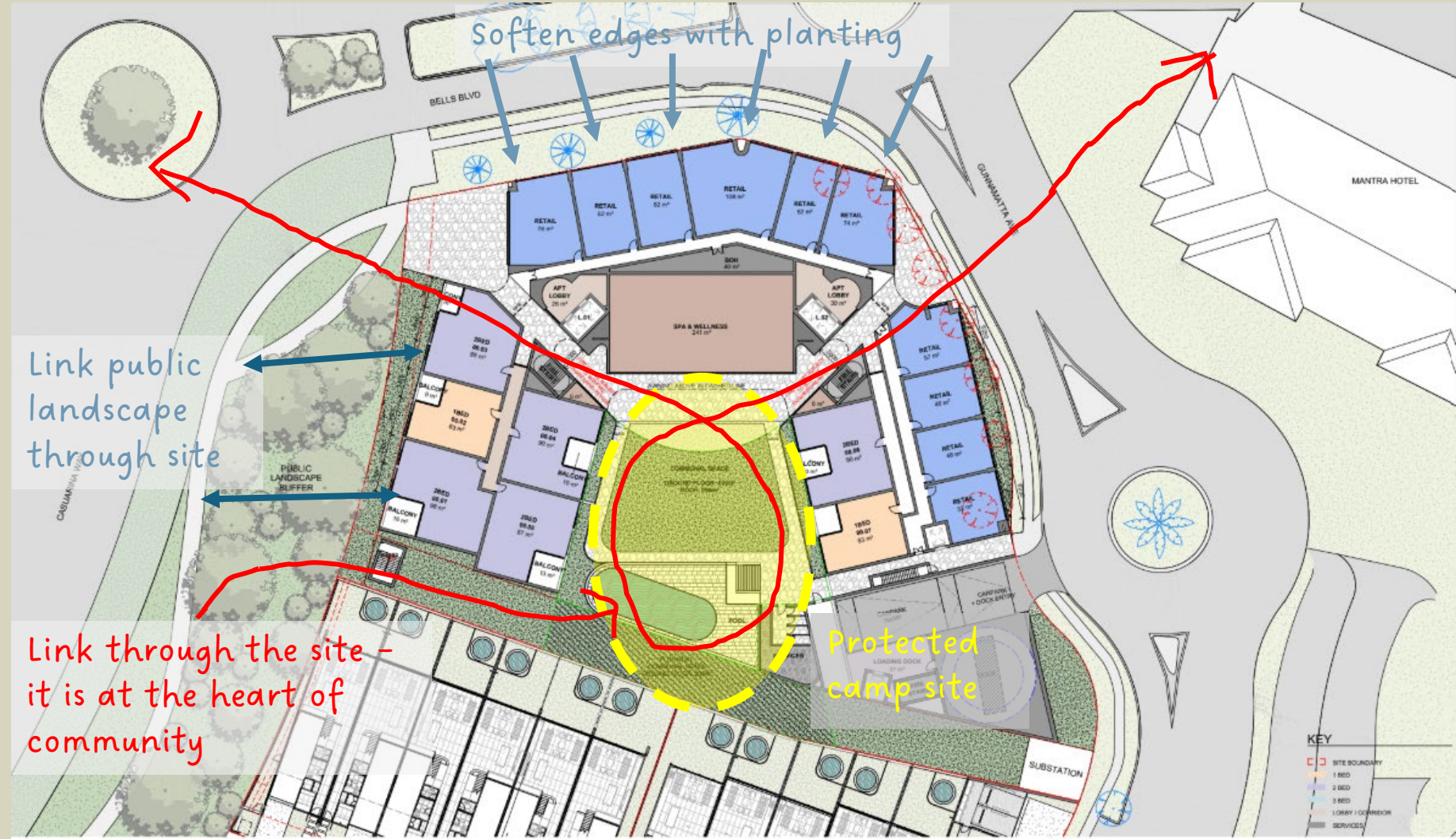


Above: Diagram of coastal dune formation (Climate and Nature: New Zealand)



Site Response

Community and family - spaces for gathering and sharing in Freshwater - Saltwater Country.



Building Form

Reflect Country – Salt water and Freshwater. Provide a strong building form which represents the landscape and provides a protected interior communal space.

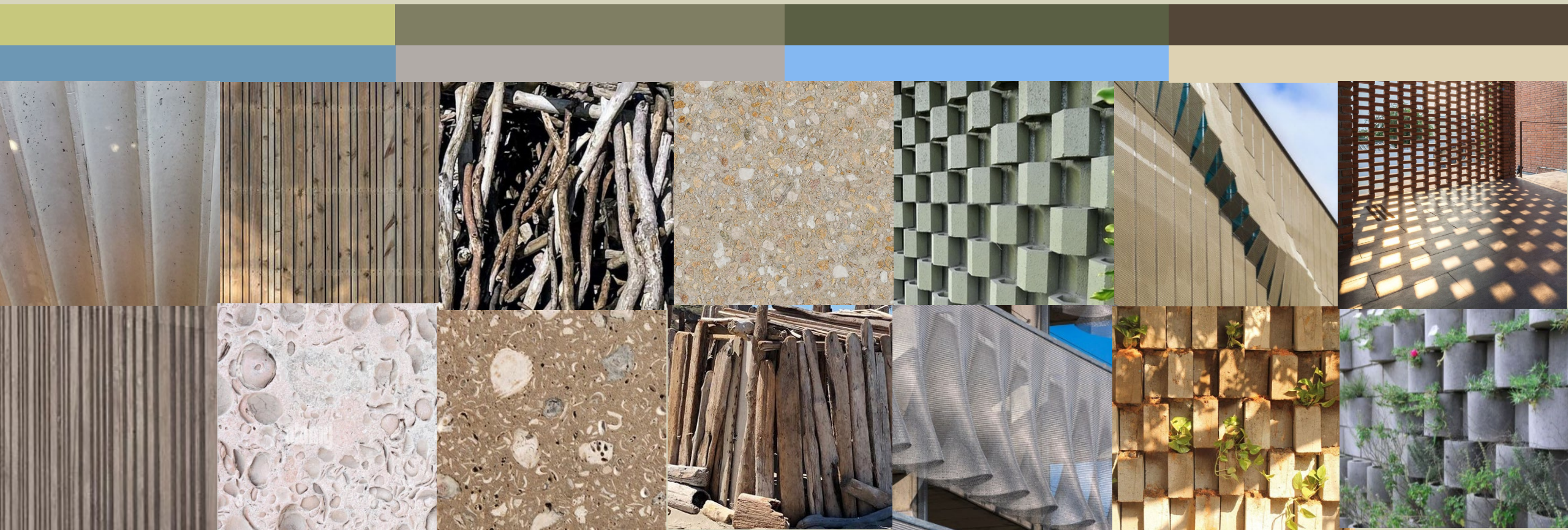


Colours, Textures and Materials

The colours of Country should inform the building material choices. The building should respond to the natural environment and quality of light in the area. Textured materials provide homes for insects and birds. Integrate plants into materials.

Natural stone which was used for stone tools is also very attractive – look at silcrete, chert and chalcedony.

Also look at drystone walls which characterise the rural landscape.



Landscape

Places for people should be in a natural landscape – provide areas for gathering and eating. Select plants to suit the ecosystem created by the building. Use plants to filter and control the flow of stormwater and provide shade, shelter.

Explore the use of endangered and rare plants to replace those lost by coastal development and roadways.

Flowering plants support small birds and insects such as the native bee and ‘bushtucker’ plants have supported people on Country for generations.

Some bushtucker plants include:

Pandanus (*Pandanus tectorius*) can grow to 6 metres tall. Forms a good shade and has an interesting form.

Midyum (midgen, sandberry, *Austromyrtus dulcis*), a native berry which is similar to taste and appearance to a blueberry.

Saltbush (*Atriplex cinerea*), a hardy herbaceous plant. Leaves can be used for their salty, herby flavour for stir fries, casseroles, salt rubs and marinades or cooked like spinach.

Bungwall fern (*Blechnum indicum*) roots are a good source of carbohydrate, and the plant provides good habitat for frogs, lizards and insects.

Warrigal Greens (*Tetragonia tetragonioides*) are like spinach, chard, silverbeet or bok choy. They can be used in a stir fry, soup, or as a steamed vegetable.

Foxtail grass (*Pennisetum alopecuroides*) is significant for its use in weaving and rope-making.



Changed Country

Intangible Stories

Telling the intangible stories of a place can be through a physical form of interpretation of a story. While interpretation of stories can be achieved subtly and embedded in the building design, in certain instances artwork can assist in bringing that narrative to life for residents, visitors and passers-by.

Care for Country

Caring for Country in a delicate coastal ecosystem is important to convey to residents and visitors. Caring for Country should be embodied in the building through sustainability initiatives and demonstrated through its careful representation of waterflow over Country and the impact of different land uses.



Above: Aerial photograph of Kingscliff showing Cudgen Creek cut through to the ocean, November 2004 by Daryl Jones (SLNSW nQRe77q1)

Part 5: Design Review

Architectural Design Response and Review

The in-progress architectural and landscape designs were presented to the Connecting with Country team on 30.10. 2025 to confirm that designers were correctly interpreting Country and demonstrating that their understanding of Country was embedded in design.

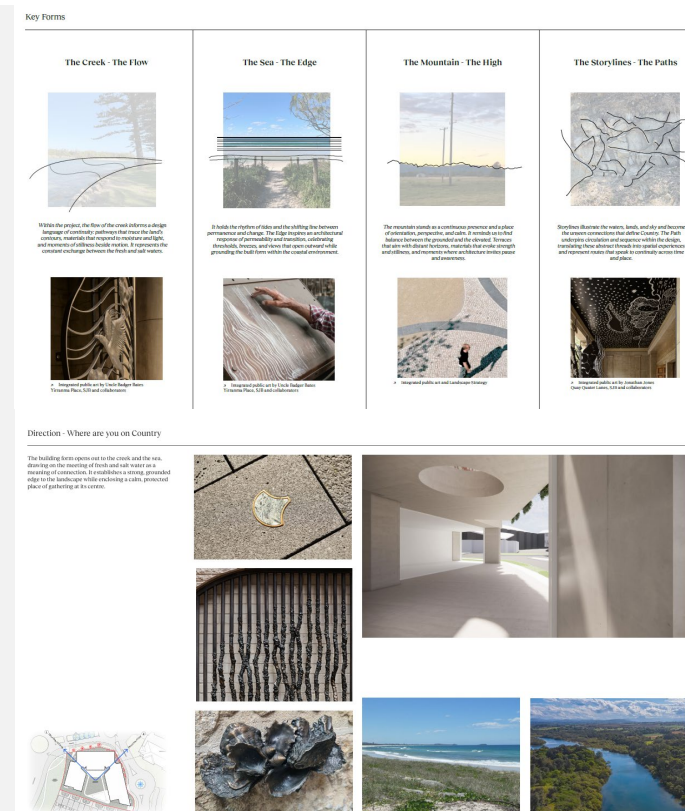
The design has extracted key forms of landscape to be reflected in design (see right). These elements provide a strong foundation for expression in building form, fabric and detailing.

These have been expressed in primary site responses including:

- Place of dunes
- Direction – where you are on Country
- The intersection and gathering spaces, and
- Rooftop connection to Wollumbin

These elements capture opportunities across the site which were demonstrated in the design concept in terms of material use in the landscape, orientation and experience of movement through the site and key view experiences of the landscape. Strong elements included the skylights at the entry points which have the potential to be further developed to capture daily or seasonal movement of the sun.

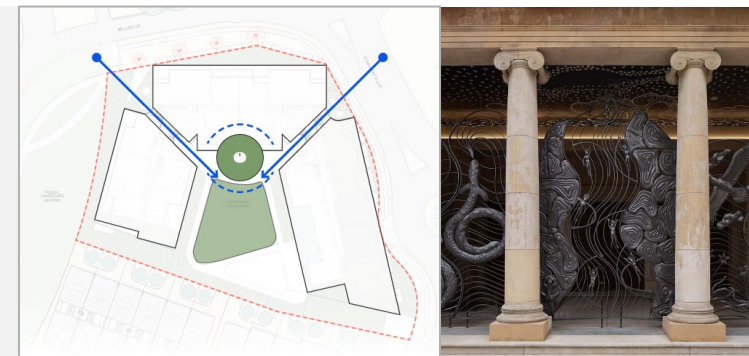
The design should be further developed to show a response to Country in the elevational modelling and treatment.



Design Response and Review

The architects have embedded an understanding of the direction of travel through the application of distinct colours and textures in the northeast and northwest entries and would like to explore the opportunity to embed storytelling in the area. As gates are required at each entry it is proposed that artwork is used to form the gates, such as on the gates at Yirranma Place in Darlinghurst (Right).

Jackie : There is potential to tell the Three Brothers story here. More consultation would be needed with the artist and community.



There is a skylight above each entrance. The circle of light will move across each entry at during the day. The eastern entry will have light in the morning, and it will move to the western entrance after midday. Perhaps we could use the words for morning and afternoon?

Jackie: You can follow the circle at different times of day. Then you know where you are in Country. You could work in more detail on this concept so that art installations or etched words could be highlighted by the sun as it moves across the sky. The LALC can provide the words in language.

Maurice: The idea of reflecting different Country through colour and texture is strong. You know where you are going.

Design Response and Review

The use of language was discussed further in the days following the presentation. The architects suggested the use of words within the skylight. The words provided include:

- Morning = **budjarah**
- Afternoon = **yawundah**

Recognising the seasons by tracking the path of the sun should also be considered. The names of the seasons in the cultural calendar have been developed by Tweed Byron Local Aboriginal Land Council, in collaboration with Tweed Regional Museum and in consultation with the local community.

These are:

Wet Season - **Yirrimbu**

Mullet Season - **Guyumbu**

Cold Season – **Waringu**

Windy Season – **Yarrgehmbu**

Goanna Season – **Gagalingu**

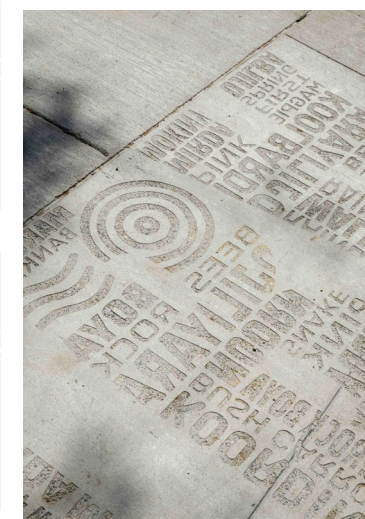
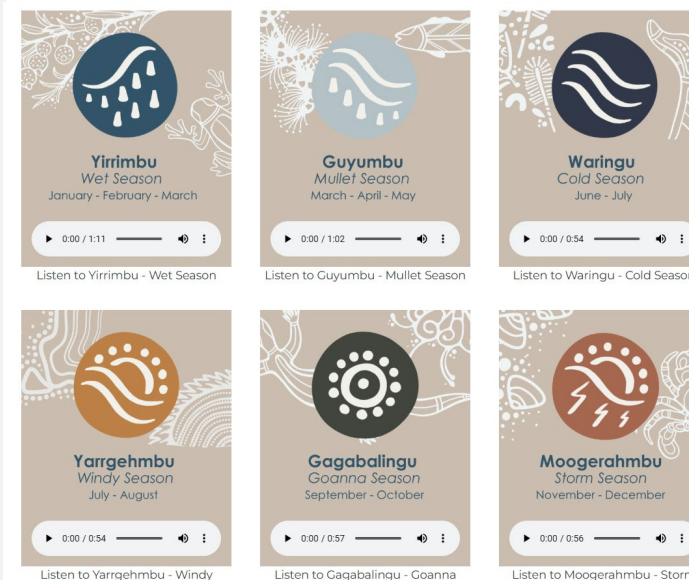
Storm Season - **Moogerahmbu**

See: <https://museum.tweed.nsw.gov.au/explore/aboriginal-cultural-heritage>

These words could also be etched in the paving providing knowledge and education to the community.



Below: Tweed Regional Museum webpage – Seasons Calendar



Landscape Design Response and Review

The Central Courtyard is the main gathering space. It is calm and protected and as a meeting place between fresh and saltwater. There are a range of smaller meeting places scattered through the central landscape with seating and BBQs and surrounded by bushtucker plants. The colours and materials reference the red ochre and white sand of Country. The landscape has a solid botanical response to define Country with physical form making a strong cultural link. The planting palette is most local species - bush tucker plants and plants used for weaving .

Jackie: Lemon Myrtle is a great small tree, and the leaves are excellent with baked fish, to make a soothing hot tea in winter or a refreshing cold drink in summer.

Maurice: Does the creek have water in it.

360: It's a dry creek bed but will assist with storm water drainage from the site.

Jackie: Make sure you use the right foxtail grass (Nafray)– not the one that is considered a weed.

Maurice, Jackie, Paul: It's a lovely design. We are very happy.

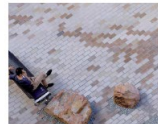
PRINCIPLES



OCBRE

Through ochre runs a tactile imprint of all that is sacred, of all that connects people to their Culture – the past, present and future. Ochre resides in the Land, absorbing the Earth's history through millennia, until people extract it, mix it with other earthly elements and use it to be one with the Land. They use it to tell their story, to practice their ceremony, to feel its transformative texture on their skin and they use it medicinally.

Materials, paving, walls, furniture have the capacity to imbue the cultural significance of Ochre.



MATERIALS COLOUR + PAVING

The design aims to enhance and celebrate raw materials such as stone and timber, and imbue the character of local landforms, both explicitly and through subtle detail.

Opportunity exists to reflect tidal patterns and convergence of salt and freshwater through varied paving finish, colour and texture.

Red tones and colour integration within the pavement will strengthen the narrative of red ochre found on the west banks of Cudgen (Gooding) Creek.



PLANTING

Providing a food source, used for food, crafts, medicine, clothing, weaving, tools and much more. Plants of all sorts are extremely important and valuable to Aboriginal and Torres Strait Islander people.

The use of specific plant species enables us to tell important stories of cultural connection. Through the use of plants, we can reveal hidden stories of the local area and its people.

Use of local native, and endemic plantings will be central to the landscape design.

The gardens will provide habitat for local fauna and avian species. It will also consist of significant bush tucker plants, including Pandanus, Midoym, and Saltbush. The inclusion of native grasses within the landscape highlights their uses in producing tools such as nets and animal traps integral to subsistence. The place-specific context may act as a portal to better understand the living culture and knowledge systems of the Coodinburra People.



CONNECTION / GATHERING

Central to all communal and public spaces is the coming together of people, and social interaction. Generous lawns and gardens to invite people to sit, eat, read, play and socialise amongst the gardens.

Where possible, visual connection to significant sites and landmarks are integrated within the design.

STAGE 3 BELLS BOULEVARD KINGSCLIFF | P01a |

OCT 2025 | 528 | 360 Degrees

PLANTING

The landscape design strengthens the surrounding character of the unique location, celebrating local native and endemic species. Particularly incorporating the use of bush tucker planting and culturally significant species.

PLANTING PALETTE	
The landscape design will strengthen the surrounding character of the unique location, offering guests a unique visitor experience. Landscape will be critical to the resort experience and integrated across the Site.	These will be hand-picked based on their availability within the local nursery industry and will include key native species used across the site
Landscape will be integrated within podiums and elevated gardens – species selection will be determined by soil depth and light access shade tolerant species will be located in understorey tolerances and heat tolerant species located on exposed roof tops.	Melaleuca quinquenervia Broad Leaved Paperbark
Large areas of deep planting will be achieved at the Site perimeter and within the central landscape spine providing multiple settings for large canopy trees.	Polycosmes elegant Celery Wood
	Lepidozamia hopei Hoopes Cycad
	Livistonia australis Cabbage Tree Palm
	Persea australis Australian Brake Fern
	Archetophoenix cunninghamiana Bengalow Palm
	Asplenium australasicum Birds Nest Fern
	Hoya Australia Wax Vine
	Ipomoea pes-caprae Bayhops
	Selection of gravel mulch and local boulders to complement native species

STAGE 3 BELLS BOULEVARD KINGSCLIFF | P01a |

OCT 2025 | 528 | 360 Deg

CONNECTION / GATHERING

Places for people should be in a natural landscape – provide areas for gathering and eating. Select plants to suit the ecosystem created by the building. Use plants to filter and control the flow of stormwater and provide shade, shelter.

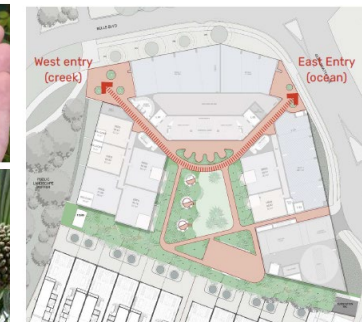


STAGE 3 BELLS BOULEVARD KINGSCLIFF | P01a |

OCT 2025 | 528 | 360 Degrees

OCBRE / MATERIALS / PAVING / COLOUR

Material change relating to context West entry (creek) East Entry (ocean). This could be art or material referencing the ochre of the creek and the blue/tans of the sand. It could also be done though the idea of material texture, the difference in creek/beach.



STAGE 3 BELLS BOULEVARD KINGSCLIFF | P01a |

OCT 2025 | 528 | 360 Degrees

Design Response and Review

There is another communal space on the roof which provides the opportunity for residents and guests to appreciate the important view to Wollumbin. The design intends to provide a quiet seating area here as an opportunity for reflection and engagement.

Jackie: Remove the word “Mount”, the mountain is just named Wollumbin.

Maurice: Confirm connecting views and landscape is important.

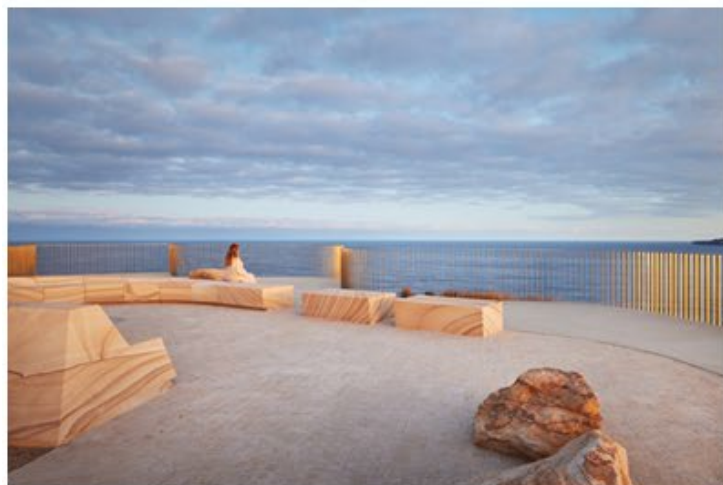
CONNECTION / GATHERING

Potential to reference Wollumbin.
From the level 04 communal roof terrace, there is a particular vantage point which can view Mount Wollumbin. Design to reinforce and celebrate this aspect.



STAGE 3 BELLS BOULEVARD KINGSCLIFF | Photo |

OCT 2025 | 53B | 360 Degrees



Part 6: Appendices

Consultation

Meeting Date: 05.09.2025

Introductory session

Alice Steedman –Heritage Architect, Everick Heritage
Jackie McDonald – Descendent of Traditional Custodians
Paul Buxton - Descendent of Traditional Custodians
Maurice Gannon – Conservation Planning Officer (TBLALC)
Wesley Grunsell – SJB Architects
Janes Vlismas – SJB Architects
Nathan McCoy – Podia
Liam Bowes – 360 landscape

Meeting Date: 09.09.2025

Workshop 1

Alice Steedman –Heritage Architect, Everick Heritage
Jackie McDonald – Descendent of Traditional Custodians
Paul Buxton - Descendent of Traditional Custodians
Maurice Gannon – Conservation Planning Officer (TBLALC)
Domonic Biancardi – Podia
Nathan McCoy – Podia
Wesley Grunsell – SJB Architects
Janes Vlismas – SJB Architects
Liam Bowes – 360 landscape

Meeting Date: 18.09.2025

Walk on Country

Jackie McDonald – Descendent of Traditional Custodians
Paul Buxton - Descendent of Traditional Custodians
Maurice Gannon – Conservation Planning Officer (TBLALC)
Alice Steedman – Everick Heritage
James Vlismas – SJB
Andrea Lam - SJB
Apologies:
Liam Bowes – 360 landscape

Meeting Date: 07.10.2025

Workshop 2

Alice Steedman –Heritage Architect, Everick Heritage
Jackie McDonald – Descendent of Traditional Custodians
Paul Buxton - Descendent of Traditional Custodians
Maurice Gannon – Conservation Planning Officer (TBLALC)
Domonic Biancardi – Podia
Nathan McCoy – Podia
Wesley Grunsell – SJB Architects
Janes Vlismas – SJB Architects
Liam Bowes – 360 landscape

Meeting Date: 30.10.2025

Workshop 3

Alice Steedman –Heritage Architect, Everick Heritage
Jackie McDonald – Descendent of Traditional Custodians
Paul Buxton - Descendent of Traditional Custodians
Maurice Gannon – Conservation Planning Officer (TBLALC)
Domonic Biancardi – Podia
Nathan McCoy – Podia
Janes Vlismas – SJB Architects
Liam Bowes – 360 landscape
Laura Redaelli – SJB Architects
Apologies:
Wesley Grunsell – SJB Architects

Note: Email reviews were also undertaken of this report by the participants involved in this project prior to each issue.

The descendants of the Traditional Custodians endorse the contents of this report.



EVERICK HERITAGE



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