

**4–18 Doncaster Avenue**  
**Heritage Interpretation Strategy**

**Report prepared for Blue Sky**  
**Final Report, December 2018**



Report Register


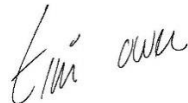
The following report register documents the development and issue of the report entitled [4–18 Doncaster Avenue—Heritage Interpretation Strategy], undertaken by GML Heritage Pty Ltd in accordance with its quality management system.

Job No.	Issue No.	Notes/Description	Issue Date
18-0532A	1	Draft Interpretation Strategy	7 December 2018
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Quality Assurance

GML Heritage Pty Ltd operates under a quality management system which has been certified as complying with the Australian/New Zealand Standard for quality management systems AS/NZS ISO 9001:2008.

The report has been reviewed and approved for issue in accordance with the GML quality assurance policy and procedures.

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Issue No.	2	Issue No.	2
Signature		Signature	
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Date:	21 December 2018	Date:	21 December 2018

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1.0 Introduction

Background

Blue Sky Commercial Asset Management Pty Ltd (Blue Sky) is planning Student Accommodation at 4–18 Doncaster Avenue, Kensington.

The following Heritage Interpretation Plan has been prepared to meet part of the Secretary’s Environmental Requirements (SEARS) for the development (SSD 9649):

*(3) Consider opportunities for Aboriginal culture and heritage, developed in consultation with local Aboriginal community and cultural groups, and incorporated holistically in the design proposal.*

Site Identification

The study area is located within the Randwick local government area in the parish of Alexandria at 4–18 Doncaster Avenue, Kensington (Figure 1.1). Blue Sky proposes to demolish existing dwellings at 4–8, 14, and 16 Doncaster Avenue and the non-heritage rear portion of the existing terraces to 10 and 12 Doncaster Avenue and construct a new three-storey residential flat building comprising of student accommodation and a carpark.

A small conservation area for an Aboriginal archaeological site (RSY 1) will also be located within the southeast portion of the development.

The subject site comprises the following lots:

- Lots 2 & 3 DP 5549;
- Lot 1 DP 1094702;
- Lot 1 DP 974821;
- Lot 1 DP 981704;
- Lot 1 DP 1033442;
- Lots 51 & 53 DP 20905; and
- Lots 52A & 52B DP 400051.

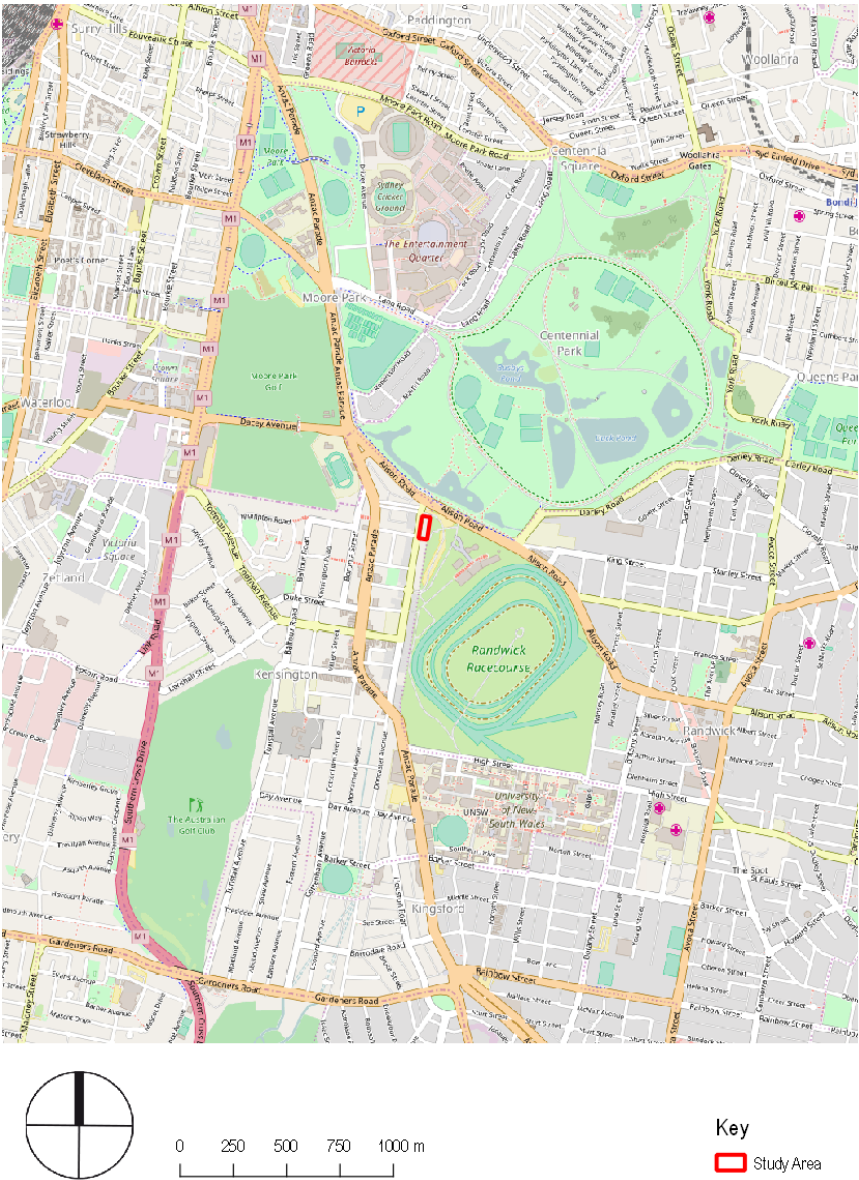


Figure 1 Study area at 4–18 Doncaster Avenue, Kensington, within its urban context. (Source: Open Street Maps with GML additions, 2017)

Authorship

This Heritage Interpretation Strategy has been prepared by Minna Muhlen-Schulte (Senior Heritage Consultant), with input and review by Dr Madeline Shanahan (Associate) and Dr Tim Owen (Principal).

Consultation

The Aboriginal heritage values associated with the place are detailed and described in the site’s 2015 Aboriginal Cultural Heritage Assessment Report (ACHAR). Development of the ACHAR adhered with the Office of Environment and Heritage (OEH) 2010 ‘Aboriginal community consultation guidelines for proponents’. The ACHAR was used to support an application for an Aboriginal Heritage Impact Permit (AHIP). On 22 June 2018 AHIP C0003765 was granted for the site. The process of consultation culminated in the conservation of the Aboriginal site RSY1. The views and opinions connected with this site and its values are presented in the ACHAR and not repeated here.

Further to the AHIP, recent consultation with respect to interpretation of Aboriginal heritage across the development site has been undertaken with the La Perouse Local Aboriginal Land Council (LALC). The themes and ideas presented in this document were discussed, and opinion and response was sought from the LALC.

## 2.0 Outline History and Significance

### Introduction

This summary of the history of Aboriginal occupation in the Randwick area has come from research undertaken by GML Heritage Pty Ltd (GML) and prior reports compiled as part of the post-excavation reporting process (Investigations of Aboriginal Site RSY1 Post-Excavation Report 2018). It has been used to develop the interpretive themes in Section 4.0.

The history can be summarised into three periods:

- Aboriginal History (deep time to the present);
- Entanglement; and
- Resilience and Adaptation.

### Outline History

#### Aboriginal History (Deep Time to the Present)

For over 1000 generations Aboriginal people have lived in Sydney. They were here when the sea began to rise rapidly around 18,000 years ago, as the coast reclaimed by the sea as much as two metres per year. By 7,000 years ago the flooded sandstone river valleys and swampy sand plains of coastal Sydney created new landscapes including Sydney Harbour. Rich marine and plant life flourished. Aboriginal people harnessed this new environment for economic and cultural purposes.

New tools were crafted to get the most from this new environment. Ground-stone hatchets were used to remove slabs of bark from trees and create *nowie*, the canoe used to crisscross Sydney waterways. Animal and fish bone became barbs for fishing spears and hooks like the shell *burras*.

Through this coastal Sydney landscape, a series of pathways crossed the region between Port Jackson and Botany Bay, connecting different parts of Gadigal lands—as well as to areas beyond—for hunting, resource collection, trade, social and ceremonial visits.

Connections to Country were inherited through ancestors but also extended family association and regular patterns of movement.

Aboriginal people continued moving through Country even with the establishment of European settlements—their well-worn paths partly shaped the colony’s new gridlines.<sup>1</sup> Access into Randwick was via two roads which crossed near the future racecourse site; the first followed the general course of the current Frenchman’s Road to Avoca Street and Anzac Parade, which connected the main settlement at Sydney with a watchtower at Botany. A track, likely following earlier Aboriginal pathways, had followed this route from as early as 1817.

#### Entanglement

*On the plain and near the coast, Aboriginal people came to live ‘between’ the lines of the Europeans’ cadastral grids and boundaries, in areas not yet taken, or not wanted, making histories in places which were hidden from view. –Grace Karskens.<sup>2</sup>*

The Gadigal, and other nearby clan groups of the Darug people, would have been among the first Aboriginal people to experience the effects of physical and social dislocation as a result of the arrival and settlement of the First Fleet at Sydney Cove.

Despite the dramatically changed circumstances, Aboriginal people continued to live on Country, wherever they could. Reciprocal relationships formed between Europeans and Aboriginal people along the coast of Sydney. These relationships were varied—sometimes economic transactions, personal exchanges or violent altercations.

Cross-cultural interactions also meant material and language was shared. Edward Smith Hill, a landowner at Rose Bay, allowed Aboriginal people to camp on his estate and was said to have understood their language. The archaeological finds at Randwick Stabling Yards are a direct product of Aboriginal people using new European materials to fashion tools for a new landscape.

#### Resilience and Adaptation

Aboriginal people also adapted to the new economic conditions using their knowledge of Country, and skills in living from it, with new enterprises.<sup>3</sup> They were employed for their local knowledge of navigating or hunting waterways and bushland, assisting in tracking bushrangers and supplying food to landowners.

Individual lives have been traced through this time and provide insight into patterns of movement within the colony. Mahroot, a sealer, whaler and boatman, described himself as belonging to the ‘Botany Bay Tribe’ and, in the 1840s, was recorded living around the northern shore of Botany Bay with around 50 other Aboriginal people. Later figures such as King Billy Timbery aka Wentworth lived at La Perouse and operated the Randwick toll gate in the 1860. Importantly, oral history interviews with elders from the La Perouse community provide personal accounts of a return to the wider region by Aboriginal people. The permanent freshwater supply of the Lachlan Swamps attracted families to camp and collect food in Centennial Park into the 1930s.<sup>4</sup>

There is a known historical connection between the La Perouse and Illawarra Aboriginal communities, with historical records indicating many Aboriginal families would move seasonally between the two regions. Contemporary descendants are still connected to this area today.



## 3.0 Archaeological Summary to Date

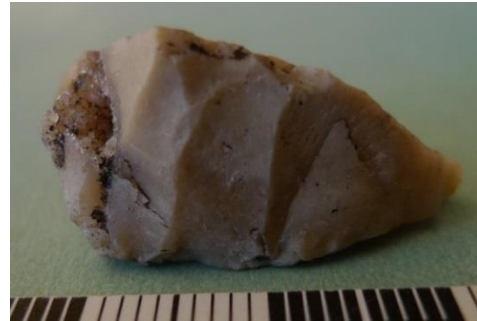
### Introduction

The Aboriginal Heritage Conservation Area covers the likely remaining extent of Aboriginal site Randwick Stabling Yard 1 (RSY1). RYS1 is an Aboriginal artefact site situated in the rolling Botany sand dunes, south of the Lachlan Swamp system. The archaeologically excavated portion of the site (within the adjacent Randwick Stabling Yard) revealed over 2,400 stone artefacts and five glass artefacts associated with Aboriginal use of this place. The site is rare and of considerable interest due to the nature of the assemblage, including its relatively recent date. The site is significant to Sydney's historical narrative.

### What Was Excavated?

Most of the Aboriginal lithics within RSY1 are made from flint, a material not found in and around Sydney (Figures 2 and 3). Extensive investigations into the source of this material has identified its origin as the tidal banks of the River Thames in London, England. Flint is commonly found as ships ballast. In this case it was probably loaded into British ships at Deptford, London, prior to sailing around the globe to Sydney.

Once the ballast was offloaded in Sydney, Aboriginal people found the flint and, probably curious, moved it a safe distance beyond the reaches of the young British colony at Sydney Cove to the sand dunes at Randwick. At Randwick a process of manufacture called 'bipolar flaking' was used to reduce the raw flint cobbles and pebbles into smaller, usable tools. The assemblage also contains worked 'black' glass artefacts (Figures 4 and 5), which further demonstrate Aboriginal use of RSY1 during the early colonial period.



**Figure 2** Flint artefact—possible backed artefact (#1574) from excavation square 10, spit 4. (Source: GML 2018)



**Figures 3** Flint artefact—an anvil rested core (#3535) from excavation square 57, spit 4/5. (Source: GML 2018)



**Figure 4** Bipolar glass artefact (#2305) from excavation square 23, spit 5. (Source: GML 2018)



**Figure 5** Bipolar glass artefact (#2154) from excavation square 38, spit 4. (Source: GML 2018)

### What Do the Artefacts Tell Us?

RSY1 appears to have functioned as a type of quarry, a place of primary stone reduction and working, where flint and glass artefacts were made, but were not necessarily used here. Following manufacture, the flint artefacts were taken by local Aboriginal people and moved via traditional networks across the wider contact period cultural landscape. This is likely to have occurred between 1788 and 1830, prior to formalisation of use of the Randwick area as part of an early racecourse.

What's more, this recent discovery is not the only example of the worked non-local flint material within Sydney's archaeological record. The flint appears to have been moved by Aboriginal people through the new colony, appearing as a kind of 'marker' of their presence within some early historical archaeological contexts.

For instance, during historical archaeological excavations in the 1980s–1990s on the site of the first Government House—the location of the present-day Museum of Sydney—26 Aboriginal artefacts were among the 130,000 or so objects recovered. These included traditional stone tools, modified glass items and, importantly, tools made from the imported (non-local) flint.

### Why Are These Artefacts Significant?

This combined suite of evidence makes for a compelling story that adds to the narrative of Sydney's Aboriginal past and present, bringing to light the previously unseen social and economic activities of Aboriginal people in early Sydney.

The recorded eighteenth-century history of ship outfitting in the River Thames, the movement of ballast around the globe to Sydney, the absence of this flint material within Sydney's local geology, and the presence of the flint within very specific archaeological contexts—all provide a context for interpretation.

This new evidence for direct interaction between the original inhabitants of Sydney and the new colonists demonstrates continued Aboriginal presence in Sydney after the colony was founded. It raises interesting questions for further investigation about the complex cross-cultural relations of the early colony.

## 4.0 Interpretive Themes and Stories

### Introduction

Themes are a simple and effective organisational tool for planning interpretation. They provide a structure for ordering and connecting a place's natural and cultural values and significance to key stories and visitor experiences.

Essentially a theme is an overarching topic. Themes need to be flexible and capable of accommodating a diverse range of stories, including those that have not previously been the subject of interpretation. If new stories and interpretive experiences are planned, they should be checked to ensure that they connect to and can be accommodated within the overarching thematic structure.

A thematic structure is important as it ensures that interpretation is coherent, memorable and accessible to visitors. From an audience perspective, themes provide a mechanism that helps them remember, learn and enjoy. Generally, any more than four–five themes can make connecting and comprehending a place more challenging for visitors. Unstructured by themes, interpretation and visitor experiences can become overwhelming, with too many topics or ideas to absorb.

The themes that have been developed for Doncaster Avenue are based upon the Aboriginal history and heritage values of the place and broader area. The themes enable the unique history and heritage of the site to be presented in a way that 'doesn't feel like history or heritage' but which has meaning and relevance to today's diverse communities.

### Themes

Listed below are key themes for the 4–18 Doncaster Avenue experience:

- Theme 1: The stones that sailed the globe.
- Theme 2: Enterprising lives.
- Theme 3: A secret garden.

Each of these key themes embodies the historical themes and different aspects of the significance of the site. Combined, they will enable important heritage values to be communicated to visitors and residents via interpretation.



## Theme 1— The Stones that Sailed the Globe

*Though ships transported the flint to Sydney and convicts may have laboured to unload it, they weren't the only ones to work it ... The flint appears to have been moved by Aboriginal people through the new colony, appearing as a kind of 'marker' of their presence. –GML Heritage*

### Summary

Part of the extraordinary story of the RSY1 material is the sheer distance it travelled and its different uses across cultures at either end of the world. Flint is commonly found as ships ballast. In this case it was probably loaded into British ships at Deptford, London, prior to sailing over 24,000 kilometres around the globe to Sydney.

Once the ballast was offloaded in Sydney, Aboriginal people found the flint and, probably curious, moved it a safe distance beyond the reaches of the young British colony at Sydney Cove to the sand dunes at Randwick.

The material has also been found across other sites in Sydney, extending the journey and significance of this material. For instance, during historical archaeological excavations in the 1980s–1990s on the site of the first Government House—the location of the present-day Museum of Sydney—26 Aboriginal artefacts were among the 130,000 or so objects recovered. These included traditional stone tools, modified glass items and, importantly, tools made from the imported (non-local) flint.

The shared use of this stone for different purposes, across different continents and periods of time, is a rich story for interpretation. It is also important evidence for direct interaction between the original inhabitants of Sydney and the new colonists, raising interesting questions about the complex cross-cultural relations of the early colony.

### Stories

- From Deptford, UK, to Doncaster Avenue: A story set in stone.
- Contact and shared cultural materials.



Map of the journey from England to Australia c1780s. (Source: Pinterest)



Flint material from RSY1. (Source: GML Heritage)



A map of the world according to the latest discoveries, c1772 and 1775. (Source: State Library of NSW)



Detail of the chart of Port Jackson, from Bradley's journal, 1802. (Source: State Library of NSW)





Bennelong Point from Dawes Point, c1804. (Source: State Library of NSW)



Aboriginal glass artefact from First Government House. (Source: Penny Crook)



Deptford, Thames by William Bernard Cooke, 1810. (Source: Australian National Maritime Museum)



Sample of flints obtained from the River Thames, London. (Source GML Heritage)



Tidal banks of the River Thames, London. (Source: GML Heritage)



## Theme 2—Enterprising Lives

### Summary

*We were resilient and adaptive to new technology that came with the colonisers. It wasn't just stone materials. It was metal and a lot of our Aboriginal families in coastal Sydney that engaged in the economy between 1790 all the way up to the late 1800s [with] European boats to run fishing enterprises.* Chris Ingre, La Perouse Local Aboriginal Land Council.<sup>5</sup>

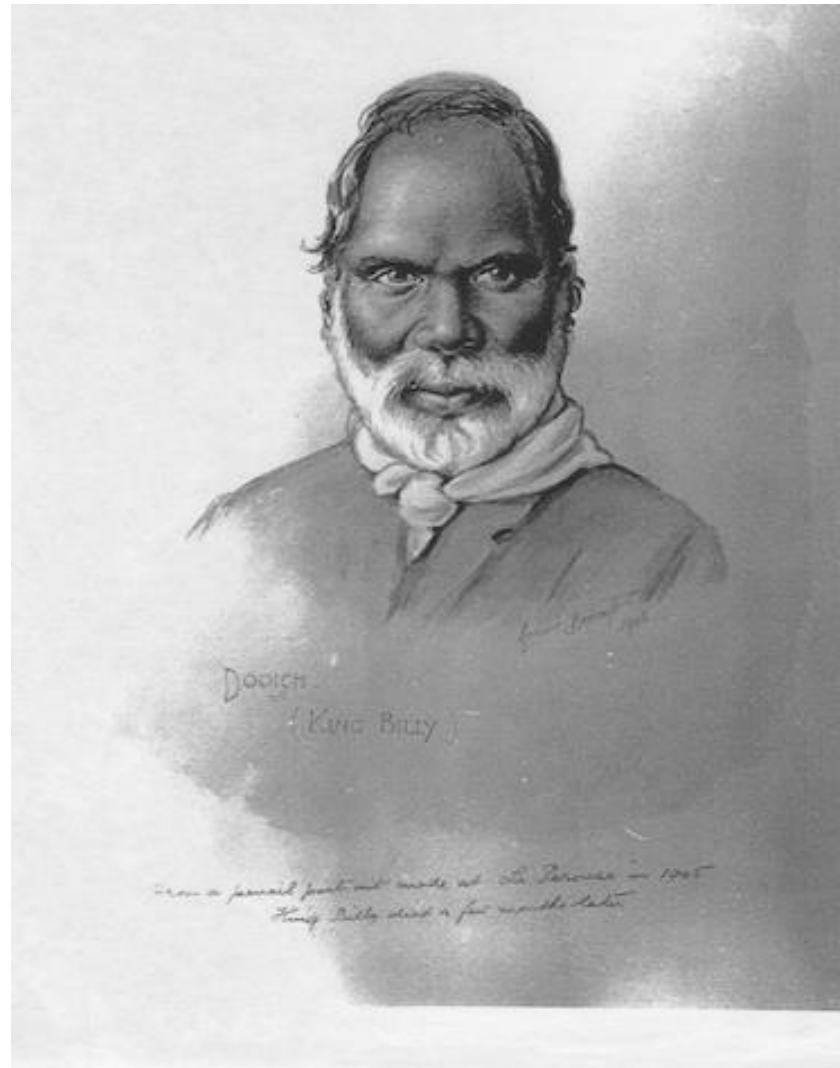
The stone and glass materials present at Doncaster Avenue are part of the bigger story of Aboriginal cultural resilience. Aboriginal people had to negotiate the impact of European colonisation through resistance but also adaptation to new roles in Sydney's economic and social sphere. Stranded in a new continent, Europeans also depended on the knowledge of Aboriginal people for their skills in endeavours such as fishing, treating snake bites and navigating Sydney's waterways. By the 1840s, Aboriginal people had formed connections with European landowners from the harbour to the east of the city.

Some of the individual working lives of this time have been traced by historian Paul Irish, Keith Vincent Smith and the La Perouse Local Aboriginal Land Council. People like King Billy Timbery aka Wentworth, reportedly the first Aboriginal man employed in the area, who lived at La Perouse and operated the Randwick toll gate in the 1860s;<sup>6</sup> Mahroot, who worked as a sealer, whaler and boatman; Biddy Giles, who led hunting and fishing tours with her husband Billy; and Johnny Malone, who worked out of Botany on fishing and hunting tours of Kurnell.

Well into the twentieth century, Sydney has remained a hub for Aboriginal and Torres Strait Islander people seeking work opportunities, shelter and connections with community and family. Many worked in private industry in Sydney's southern suburbs such as Francis Chocolates on Stirling Street in Redfern, and the Australian Glass Manufacturers on South Dowling Street at Waterloo.<sup>7</sup> It is not known whether the Randwick Racecourse also employed Aboriginal people but this may also have been a source of employment.

### Stories

- Working lives—individual Aboriginal lives of coastal Sydney.



Dooich (King Billy), 1908, by Herbert Beecroft from a portrait made at La Perouse in 1905. (Source: Alexander Turnbull Library, Wellington, New Zealand)

*Both Biddy Giles and Johnny Malone were motivated and active people, they were familiar with colonial society, had their own boats and ran their own businesses.* Paul Irish.<sup>8</sup>

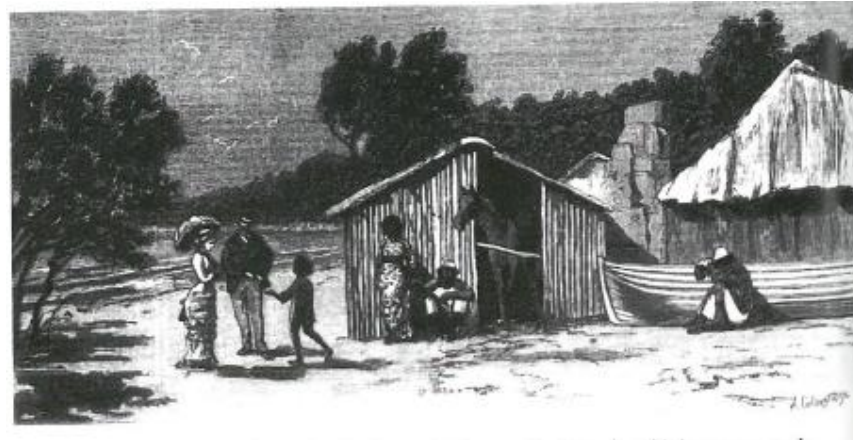


Aboriginal camp, Endeavour Street, Sans Souci. Jim Brown, Joe Brown, Joey, Biddy Giles and Jimmy Lowndes, c1880. (Source: State Library of NSW [a1528347 / SPF/2703])



Left: Johnny Malone. (Source: NSW National Parks and Wildlife); Right: Mahroot, c1790s–1850. (Source: State Russian Museum, St Petersburg)





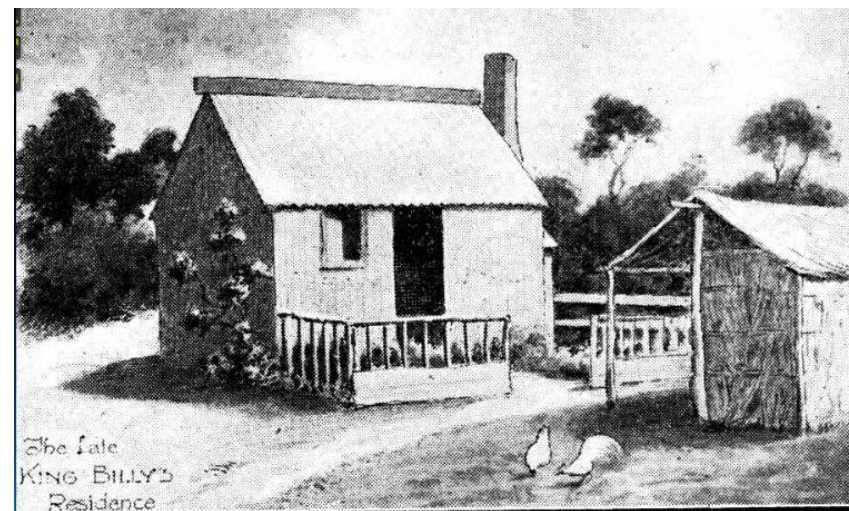
Iron sheet hut at La Perouse with fishing boat in foreground, 1883. (Source: State Library of NSW)



Group of Aboriginal people seated with fishing spears at Mud Bank Botany Bay—mouth of Cooks River, 1830. (State Library of New South Wales)



Aboriginal people with Mrs Long and Mrs Cook at La Perouse, Christmas 1903. (Source: State Library of NSW, PXA 773/Box 6)



The late King Billy's Residence at La Perouse by Herbert Beecroft. (Source: *The Globe*, Sydney, 4 July 1914 <<https://www.eorapeople.com.au/tag/king-billy/>>)



Nlle. Holland Port Jackson: Sauvages des environs de Sydney: Nani, Taran, Abinghou, Broten, Timbere, 1825. (Source: National Portrait Gallery)



## Theme 3—A Secret Garden

*Crowded with such exquisite flowers that to me it appeared one continued garden...* —Louisa Meredith in 1839 on her impressions of the Eastern Banksia Scrub.<sup>9</sup>

### Summary

Long before Europeans coerced the landscape into cadastral grids and boundaries, the area around Doncaster Avenue was made up of sand hills, scrub land and low-lying swamps characterised by Eastern Suburbs Banksia Scrub. Several streams ran into and out of the swamp area, heading south towards Botany Bay. At least one of these skirted the western boundary of the future site of the racecourse. As part of the archaeological excavation of RYS1 pollen and spores were analysed from core samples taken of hidden and deep ancient wetland mud. The analysis revealed a rich botanical landscape.

Plant species likely to have been present in the vicinity that would have been used by local Aboriginal people include *Melaleuca spp.*, *Banksia spp.* and *Xanthorrhoea spp.* (particularly *Xanthorrhoea resinifera*). Other local food plants included the lilly pillly (*Acmena smithii*), various roots and tubers (such as *Blechnum cartilagineum*, *B. indicum*, *Eleocharis sphacelata*, *Phragmites australis*, *Triglochin microtuberosum*, *T. rheophilum*, and *Typha orientalis*), native cherry (*Exocarpos cupressiformis*) and the native currant (*Leptomeria acida*).<sup>10</sup>

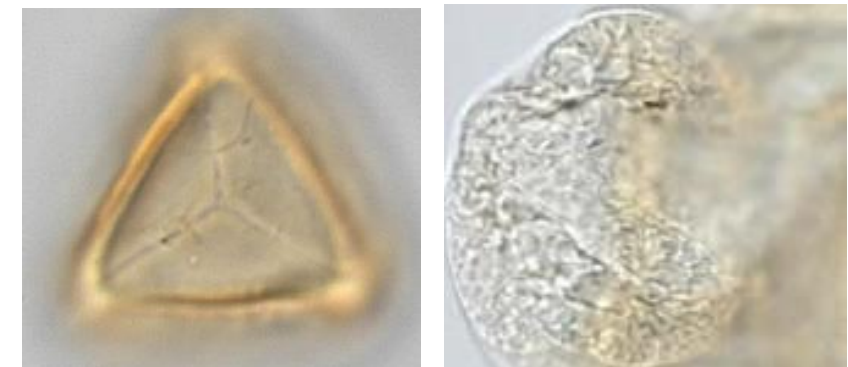
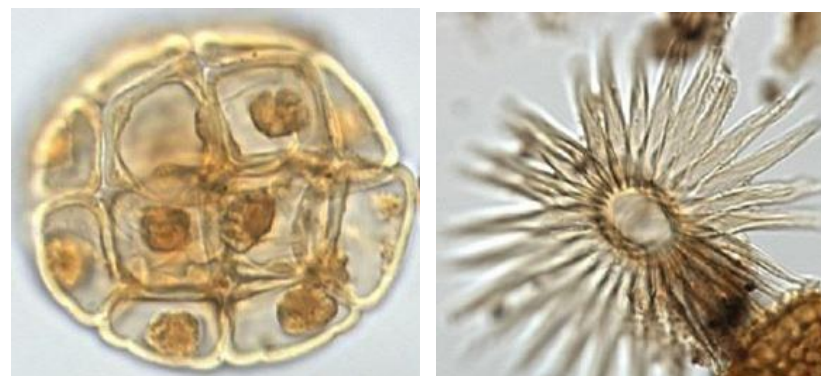
This theme explores the endangered ecological community of Eastern Suburbs Banksia Scrub and its cultural significance to Aboriginal people.

### Stories

- Deep time landscapes.
- The Aboriginal harvest and cultural use of endemic plant species.



Australian grass trees, Kerry and Co, Sydney, Australia, c1884–1917. (Source: Museum of Applied Arts and Sciences)



Photomicrographs of selected pollen microfossils. (Source: GML Heritage)

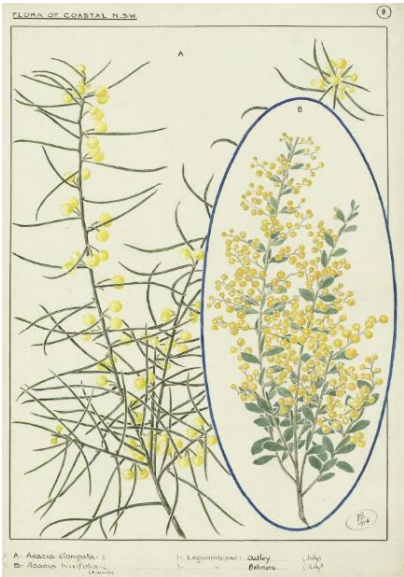


Banksia. (Source: State Library of NSW)



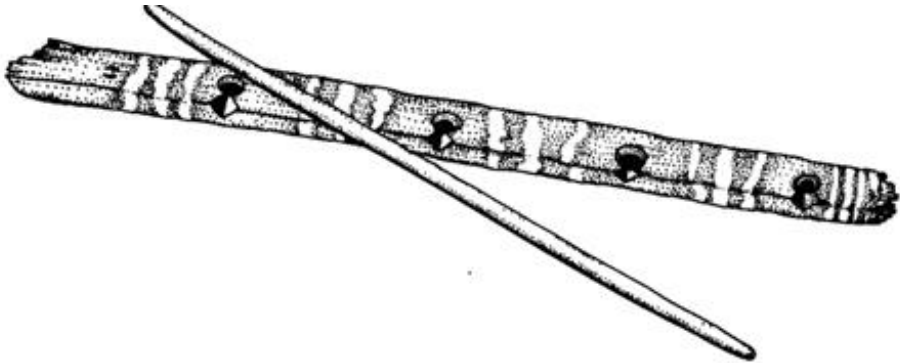


*Isopogon anemonifolius*, New South Wales, October 1916, by Adam Forster. (Source: National Library of Australia)



*Grevillea acanthifolia* A.Cunn. and *Hakea dactyloides* (Gaertn.) Cav., family Proteaceae, New South Wales, 1886 Ellis Rowan (Source: National Library of Australia)

Left: *Acacia elongata* (swamp wattle), *Acacia buxifolia* (box-leaved wattle), Sydney Region, 1925. (Source: National Library of Australia); Right: *Exocarpos cupressiformis* (native cherry) by Marianne Collinson Campbell. (Source: National Library of Australia)



The base of this fire drill is made from the soft wood of the Grass Tree flower stalk



Barbed hunting spear with base made from Grass Tree flower stalk.

Aboriginal plant use in southeastern Australia. (Source: Australian National Botanic Gardens)

# 5.0 Audiences

## Site Location and Access

The 4–18 Doncaster Avenue, Kensington, site will be a private space. Access will be via the existing heritage building with a carpark located adjacent to pedestrian access.

At the rear of the three-storey development the AHIP No Harm Zone will be developed as a conservation cell with landscaping as part of the garden at the rear of the Communal Courtyard.

## Audiences

The key audience of interpretation on site at the student housing development will be:

- onsite—local student residents and their visitors;
- online—special interest groups (heritage specialists, art enthusiasts) and a wider audience online for content published on the website.



# 6.0 Devices

It is important that the stories of the place are integrated into the development. The context of the site as accommodation provides opportunities for reflective spaces that contemplate the stories connected to Aboriginal heritage and history.

We recommend interpretive solutions that would encourage audiences to engage with the history of the site in a more immersive way. Devices that are subtly integrated into the landscape would be an appropriate way to tell the interpretive stories.

We suggest the following interpretive devices:

- acknowledgement of Country (inlay, signage or artwork);
- ground inlays;
- interpretive planting; and
- web page and brochure.



Device 1—Acknowledgement of Country

An acknowledgement of Country respectfully acknowledges that the new development has been built on Aboriginal Country. It builds awareness of the significance of Aboriginal history and heritage for the new residents and their visitors.

The Acknowledgement should be placed in a prominent public location such as the ground floor building or at the entrance to the Administrative Block.

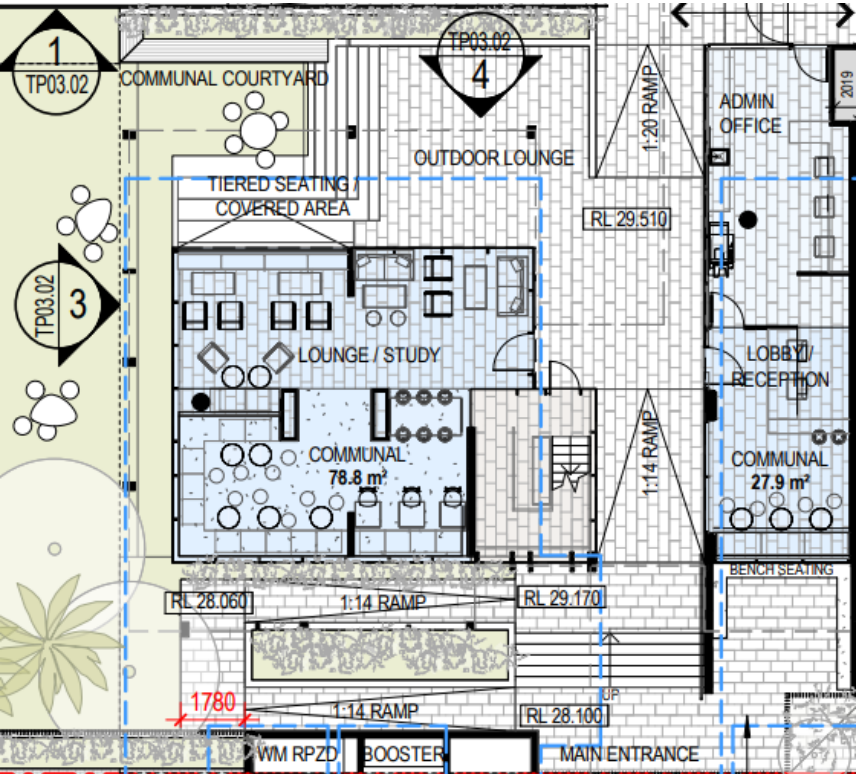
Materials

The acknowledgement could take the form of:

- an inlay into the entrance or floor;
- an artwork; or
- signage.

Locations

Entrance to administrative block or foyer of building.



Example of concrete inlay of text at entrance to building/foyer. (Source: Pinterest)



Port Botany vitreous enamel signs (Source: Central Signs); Cairns Foreshore Redevelopment (Source: Pinterest); Metallic inlay into floor surface. (Source: Pinterest)



## Device 2—Ground Inlays

The conservation area—a concrete retainment cell—will be constructed over the RSY1 site. This element has the potential for surface design, for eg artwork in the concrete, or built elements which create a ‘space’, linking it to the Secret Garden. Content could be words/images, with both the typographic design and the words evoking the interpretive story. An Aboriginal artist could design an artwork that responds to the stories of the place.

### Materials

Depending on the construction methods, inlays could be:

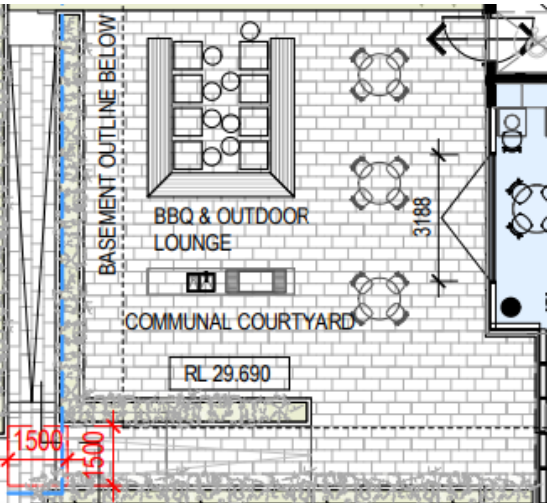
- integrated as relief or metallic inlay into the formwork, surface artwork and cast into the concrete;
- sand-blasted into the concrete after it has been cured; or
- a combination of the above techniques.

### Themes

- Theme 1: The stones that sailed the globe.
- Theme 2: Enterprising lives.
- Theme 3: Secret garden.

### Locations

Communal courtyard, entrance to administrative block and rear of building.



Granite sidewalk, NoHo. (Source: Pinterest)



Painted and pokerwork boomerang featuring scallop border and man standing with shield and spear in centre, La Perouse, made by Joe Timbery, 1934. (Source: Museum of Applied Arts and Sciences)



Decorated boomerang attributed to La Perouse, Sydney. (Source: National Museum of Australia)



Mapping with surface designs. (Source: Landzine)



Device 2—Ground Inlays



Duke of York Square, London. (Source: Elizabeth Banks and architects Paul Davis and Partners)



Walkway of room and board store, San Francisco. (Source: Pinterest)



Example of metallic inlay into granite pavers. (Source: Pinterest)



Give Peace a Chance monument, Montreal. (Source: Pinterest)



## Device 3—Interpretive Plantings

Working with the landscape architect, thematic plantings in the Secret Garden area could reference the outcomes of the palynology (pollen analysis).

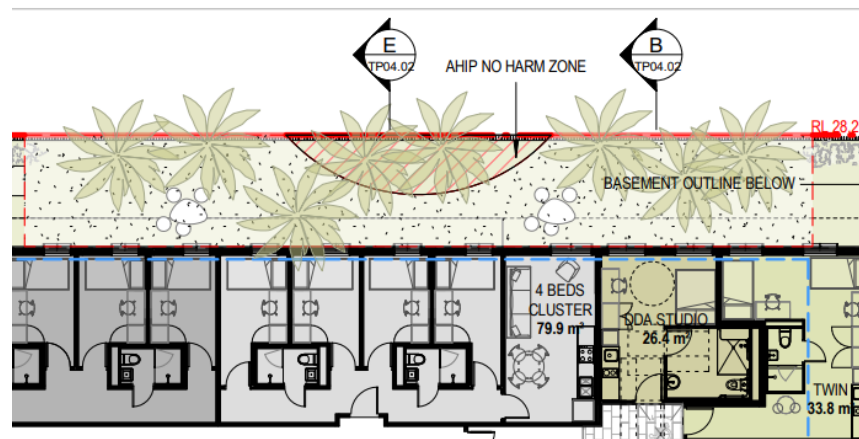
The plants could also be used to highlight Aboriginal cultural use and site history, centred around the AHIP no harm zone. The La Perouse Aboriginal Land Council could advise the selection of species selection and provide details on the plants—how they were used for cultural and material purposes.

### Themes

- Theme 3: Secret Garden.

### Locations

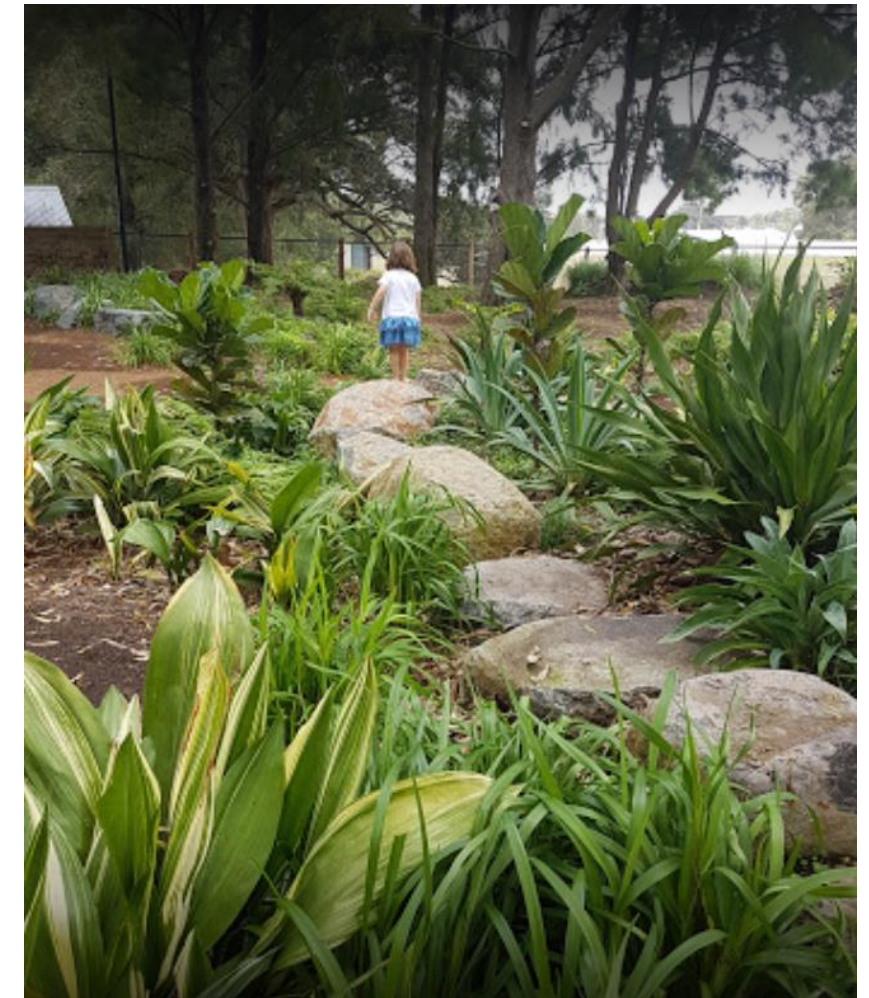
Communal Courtyard and rear 'Secret Garden.'



Indigenous planting is layered and massed in the public open space areas at Melbourne's new residential suburb Saltwater Coast. (Source: Tract Consultants)



Ngarara Place at RMIT City Campus by Greenaway Architects. (Source: Jefa Greenaway)



Ian Potter Wild Play Garden. (Source: Centennial Parklands)



Barangaroo Reserve references the pre-1788 foreshore and vegetation in its design and planting scheme. (Source: PWP, Architecture AU)



Device 3—Interpretive Plantings



Interpretive text sand-blasted into off-form concrete steps/seats at Sub Base Platypus, Kirribilli. (Source: Urban&Public)



Ngarara Place at RMIT City Campus by Greenaway Architects. Endemic plants are used at Ngarara Place to communicate the importance of landscape in sustaining life and cultural practices for Aboriginal people, including those that are traditionally used for edible, medicinal and practical purposes. (Source: Jefa Greenaway)



Deakin University Waurn Ponds Central Campus, Geelong. (Source: Six Degrees Architects)



Ian Potter Wild Play Garden. (Source: Centennial Parklands)



Woody native species and flowering plants at Sydney Park. (Source: The Aspiring Digital Nomad)



Chippendale Green. (Source: Turf Design)



Device 4—Website and Brochure

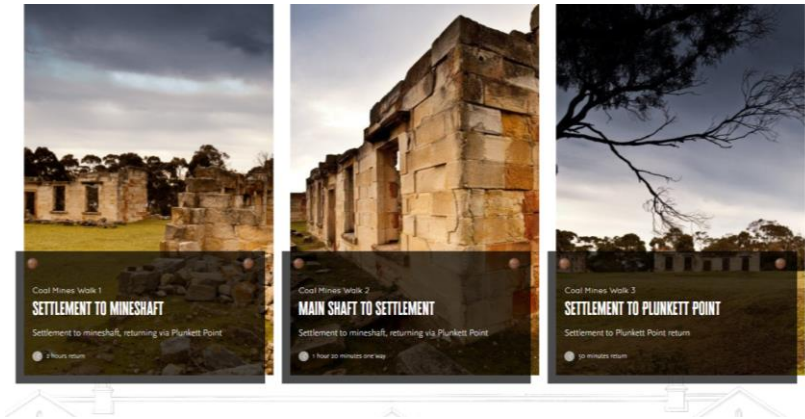
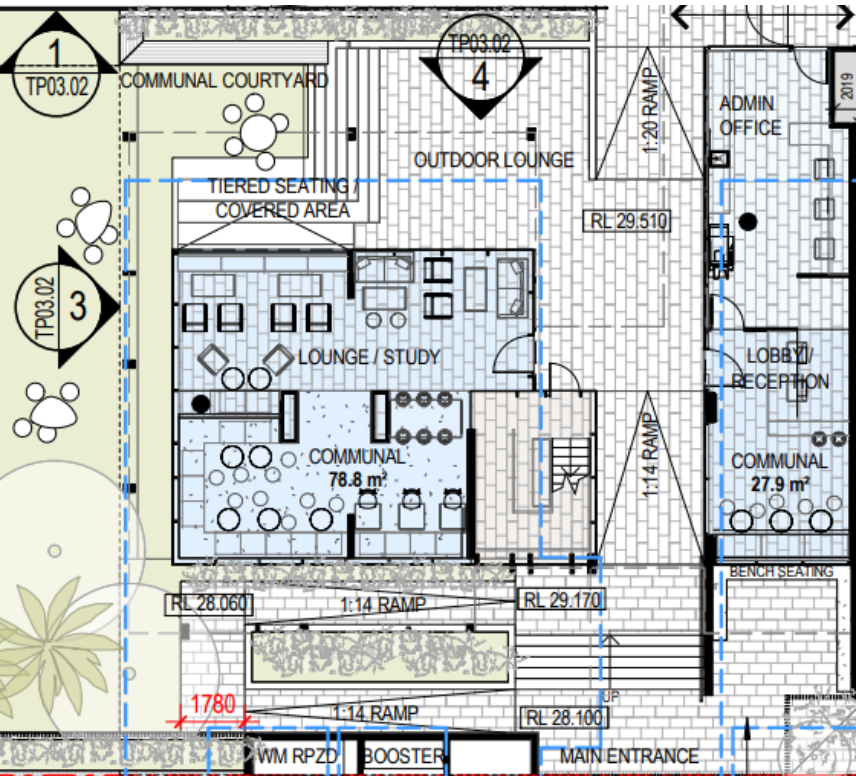
Website content and brochures are an effective way of bringing historic stories of a place to residents, bringing authenticity and promoting enquiry online. The significance of the archaeology of cross-cultural relations between Aboriginal people and Europeans will prompt curiosity and broaden discussions of history within not only the local area but Sydney at large. The digital platform also provides the opportunity to focus on individual stories of Aboriginal people in the area.

Themes

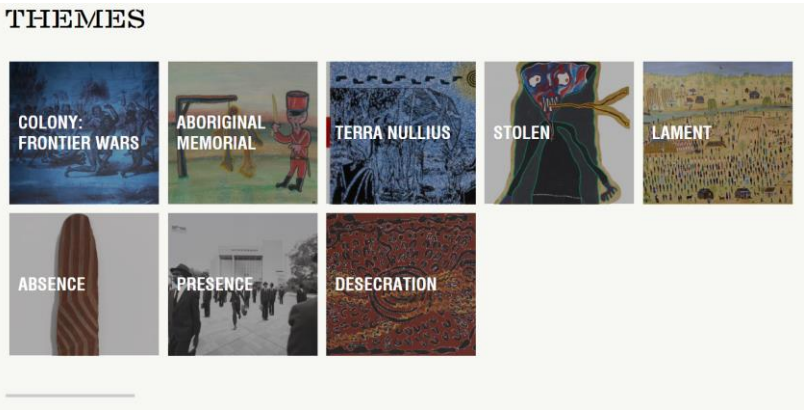
- Theme 1: Stones that sailed the earth.
- Theme 2: Enterprising lives.

Locations

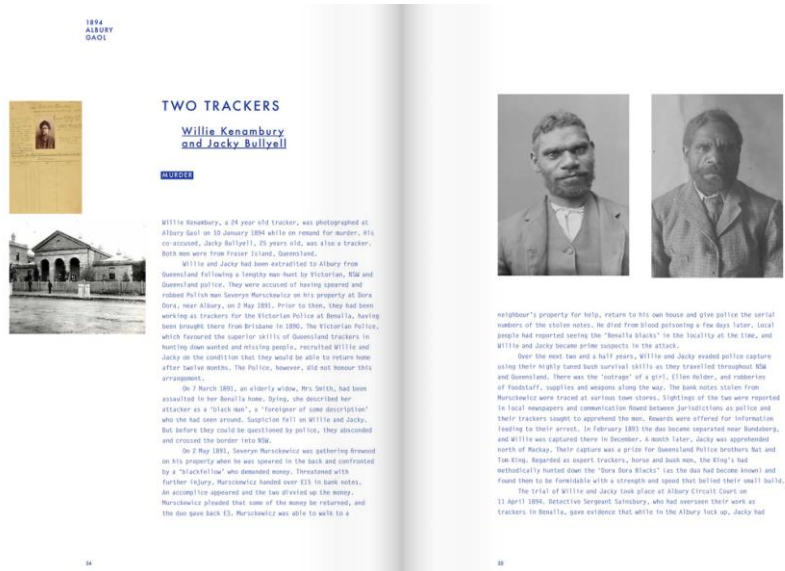
Online with hardcopy brochures available on site at reception.



Website page, Tasmanian Coal Mine site. (Source: coalmines.org.au)



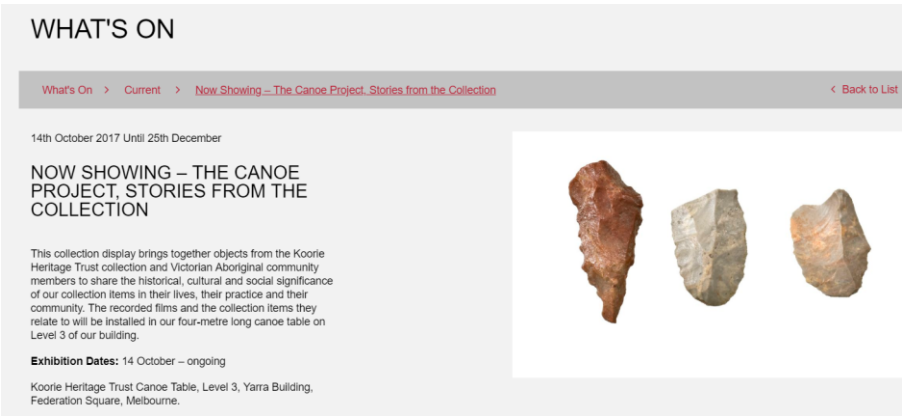
The Colony exhibition page. (Source: National Gallery of Victoria)



Online exhibition catalogue for 'Captured: Portraits of Crime, 1870–1930'. (Source: NSW State Archives)



Heritage site page, Flour Mill Summer Hill website. (Source: Summer Hill Flour Mill, Colliers International)



Koorie Heritage Centre, 'The Canoe Project' exhibition page. (Source: Koorie Heritage Centre, Federation Square)





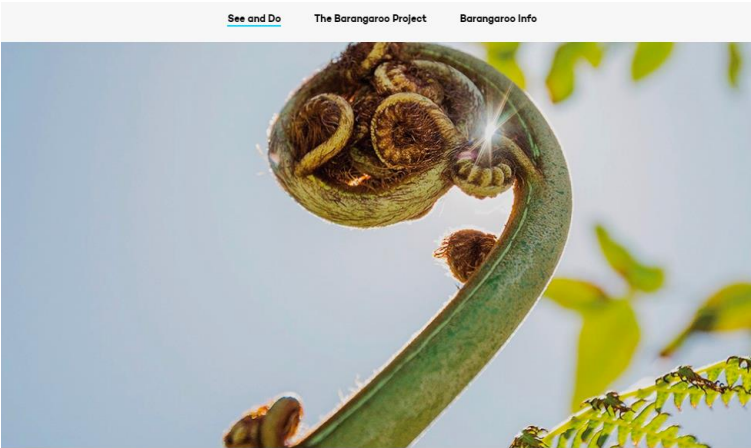
'Museum of Pacific Arts', Cockatoo Island. (Source: Kevin Tran)



Nick Cave, *HEAVY WEIGHT/ALTERSKINS* brochure design. (Source: Allison Wilton)



Maison Gerard brochure. (Source: Pinterest)



**PLANTS AT BARANGAROO RESERVE**

Explore Barangaroo Reserve, a unique native parkland in Sydney's CBD boasting more than 75,000 native trees and shrubs on a re-created harbour headland.

**B**arangaroo Reserve is a unique and inviting Sydney Harbour headland park – right on the edge of the central business district. The Reserve boasts more than 75,000 native trees and shrubs on an impressive, re-created headland. Beneath

Barangaroo Reserve site page on native plants. (Source: Barangaroo Delivery Authority)

## 7.0 Implementation

### Next Steps

The implementation of interpretation involves several separate but interrelated tasks. Whilst some of these will vary depending on the type of interpretive initiative, the main phases in the development of interpretation include:

- preparation of interpretive content (including text and selection of imagery);
- concept design;
- design development;
- acquisition of high-resolution images and copyright clearances for images and quoted text;
- design documentation (preparation of print-ready artwork, shop drawings etc)—signage, landscaping, playground equipment;
- engineering advice (as necessary); and
- supply, construction and installation of all interpretive and architectural elements.

Note that interpretation related to the Aboriginal stories of the place should involve further consultation with La Perouse Land Council.



8.0 Endnotes

<sup>1</sup> Conybeare Morrison & Partners 2003, Centennial Parklands Conservation Management Plan—Volume 1, prepared for Centennial Park and Moore Park Trust, pp 3–6.

<sup>2</sup> Karskens, G 2010, *The Colony*, Allen and Unwin, Sydney, p 5.

<sup>3</sup> Irish, P 2017, *Hidden in Plain View*, UNSW Press, Sydney, p 75.

<sup>4</sup> Conybeare Morrison & Partners 2003, Centennial Parklands Conservation Management Plan—Volume 1, prepared for Centennial Park and Moore Park Trust, pp 3–6.

<sup>5</sup> 'How Aboriginal Australians forged tools from early British ships', *BBC News*, 31 March 2018 <<https://www.bbc.com/news/world-australia-43551015>>.

<sup>6</sup> City Plan Heritage, Draft Conservation Management Plan: The Toll House, Moore Park, report prepared for the Centennial Park and More Park Trust, 2003.

<sup>7</sup> 'Barani: Sydney's Aboriginal History', viewed 30 November 2018 <<http://www.sydneybarani.com.au/maps/>>.

<sup>8</sup> Irish, P 2017, *Hidden in Plain View*, UNSW Press, Sydney, p 98.

<sup>9</sup> Benson, D and Howell, J 1990, *Taken for Granted: The Bushland of Sydney and its Suburbs*, Kangaroo Press in association with Royal Botanic Gardens, p 25.

<sup>8</sup> Australian Museum Business Services (AMBS), January 2002, Pre-colonial Aboriginal land and resource use in Centennial, Moore and Queens Parks—assessment of historical and archaeological evidence for Centennial Parklands Conservation Management Plan, pp 6–7.