

METRON

METRON

Heritage Interpretation Plan for Barangaroo Station

**Stage 3 Detail Design
Underground Stations Design & Technical Services**

Barangaroo Station

For

SYDNEY METRO



Foster + Partners



architectus™

METRON is a joint venture of Arcadis and Mott MacDonald, with principal sub-consultants Robert Bird Group, Foster + Partners, Architectus, WT Partnership and McKenzie Group

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1.0 Introduction

1.1 Background

Sydney Metro is a new standalone rail network providing 66 kilometres of metro rail line and 31 metro railway stations. A key aspect of Sydney's Rail Future (Transport for NSW, 2012a), Sydney Metro will transform and modernise Sydney's rail network in order to grow with the city's population and meet the needs of rail customers into the future.

Barangaroo Station is part of the Sydney Metro City & Southwest extension project, delivering about 30 kilometres of additional metro rail, a new crossing beneath Sydney Harbour, and new and upgraded railway stations between Chatswood and Bankstown. Barangaroo Station will facilitate access to the developing residential, commercial and retail precinct as well as providing improved pedestrian access to the Walsh Bay Arts and Culture precinct, Barangaroo Reserve, the Rocks and Sydney CBD.

The Sydney Metro City & Southwest project was approved (CSSI#15-7400) as a Critical State Significant Infrastructure (CSSI) project in 2015 under the *Environmental Planning and Assessment Act 1979*. A Heritage Interpretation Plan (HIP) for each station is required in accordance with Conditions of Approval E21 and E101(a) iii (see section 1.2).

A draft Heritage Interpretation Strategy (HIS) for Barangaroo Station Stage 1 Design was prepared by Cosmos Archaeology for Metron, the joint venture providing design and technical services for Barangaroo Station, in 2017. The HIS then informed a draft HIP for Barangaroo Station Stage 2 also prepared by Cosmos Archaeology in 2019. A further draft Addendum to the Stage 2 HIP was prepared by Yerrabingin for Metron in 2019.

Artefact Heritage (Artefact) has been engaged by Metron to prepare an updated HIP based on and informed by the above documents and recent archaeological finds. This updated HIP is being prepared for consideration as part of Stage 3 Detail Design of the Barangaroo Station project. Once approved, detailed final content and design of the interpretive elements will be prepared for implementation and integrated within the Station Design and Precinct Plan.

1.2 Conditions of Approval

The Sydney Metro City & Southwest project was approved (CSSI#15-7400) as a Critical State Significant Infrastructure (CSSI) project in 2015 under the *Environmental Planning and Assessment*

Act 1979. In accordance with the Sydney Metro City & Southwest Chatswood to Sydenham Conditions of Approval. Condition of Approval E21 states¹:

The Proponent must prepare a Heritage Interpretation Plan which identifies and interprets the key Aboriginal and Non-Aboriginal heritage values and stories of heritage items and heritage conservation areas impacts in the CSSI. The Heritage Interpretation Plan must inform the Station Design and Precinct Plan referred to in Condition E101. The Heritage Interpretation Plan must be prepared in accordance with the NSW Heritage Manual, the NSW Heritage Office's Interpreting Heritage Places and Items: Guidelines (August 2005), and the NSW Heritage Council's Heritage Interpretation Policy and include, but not be limited to:

(a) a discussion of key interpretive themes, stories and messages proposed to interpret the history and significance of the affected heritage items and sections of heritage conservation areas including, but not limited to the Central Station and Martin Place Station Precincts;

(b) identification and confirmation of interpretive initiatives implemented to mitigate impacts to archaeological Relics, heritage items and conservation areas affected by the CSSI including;

- i. use of interpretive hoardings during construction*
- ii. community open days*
- iii. community updates*
- iv. station and precinct design; and*

(c) Aboriginal cultural and heritage values of the project area including the results of any archaeological investigations undertaken. The Heritage Interpretation Plan must be prepared in consultation with the Heritage Council of NSW (or its delegate), Relevant Councils and Registered Aboriginal Parties, and must be submitted to the Secretary before commencement of construction.

The preparation of a HIP for Barangaroo Station is also required to support a component of Condition of Approval E101 (E101(a) iii) which states²:

Before commencement of permanent built surface works and/or landscaping, the Proponent must prepare Station Design and Precinct Plans (SDPP) for each station.

¹ NSW Government Department of Planning and Environment. Conditions of Approval for CSSI. Sydney Metro City & Southwest Chatswood to Sydenham. 2017.

² NSW Government Department of Planning and Environment. Conditions of Approval for CSSI. Sydney Metro City & Southwest Chatswood to Sydenham. 2017.

The SDPP must be prepared by a suitably qualified and experienced person(s), in collaboration and consultation with relevant stakeholders including but not limited to relevant council(s), UrbanGrowth NSW, the Department, Chambers of Commerce and the local community. The SDPP(s) must present an integrated urban and place making outcome for each station or end state element. The SDPP(s) must be approved by the Secretary following review by the DRP and before commencement of permanent aboveground work.

Each SDPP must include, but not be limited to:

(a) identification of specific design objectives, principles and standards based on –

i. the project design objectives as refined by the DRP;

ii. maximising the amenity of public spaces and permeability around entrances to stations;

iii. local environmental, heritage and place making values;

iv. urban design context;

v. sustainable design and maintenance;

vi. community safety, amenity and privacy, including ‘safer by design’ principles where relevant;

vii. relevant urban design and infrastructure standards and guidelines (including relevant council standards, policies and guidelines);

viii. minimising the footprint of the project (including at operational facilities);

1.3 Site location

Barangaroo Station is located in the suburb of Barangaroo, in the City of Sydney Local Government Area. The station will be positioned at the northern end of Hickson Road in Millers Point, south of Munn Street (Figure 2). Barangaroo Station will be located 25 metres below ground with an entry point at Nawi Cove. The station area will include a new concourse, a paved area, a planted area to be called Nawi Parkland, bus stops, kiss and ride and taxi facilities (Figure 1).

Barangaroo Station is the planned access point for the wider Barangaroo district. It is located at the threshold between two precincts - the Barangaroo Headland Park (completed in 2017) and Barangaroo Central a planned retail and commercial area, both of which are located north of

Barangaroo South, an area currently undergoing development. The Barangaroo Station site is unique in this context, as Nawi Cove forms the transition between the urban and park edge within the total Barangaroo precinct. The station site is part of a much broader urban setting, which holds great historical significance for both indigenous and non-indigenous culture. The City of Sydney Council and iNSW (formally BDA) have interpretation plans and programs in place for the immediate area around the station and surrounding precincts, such as the City of Sydney Harbour Walk (see section 4.1.5) and BDA's Arts and Culture Plan³.

Barangaroo Station and Precinct Design is being developed with a collective design process through an Interface Agreement with iNSW/BDA⁴. Metron has been engaged to produce Stage 2 and Stage 3 designs, including the HIP, in line with the Interface Agreement. This complex planning environment requires open communication and an iterative process between the key stakeholders in developing cohesive interpretive strategies for the whole Barangaroo precinct.

Figure 1. Artist's impressions of completed Barangaroo Station. Source: Metron 2020

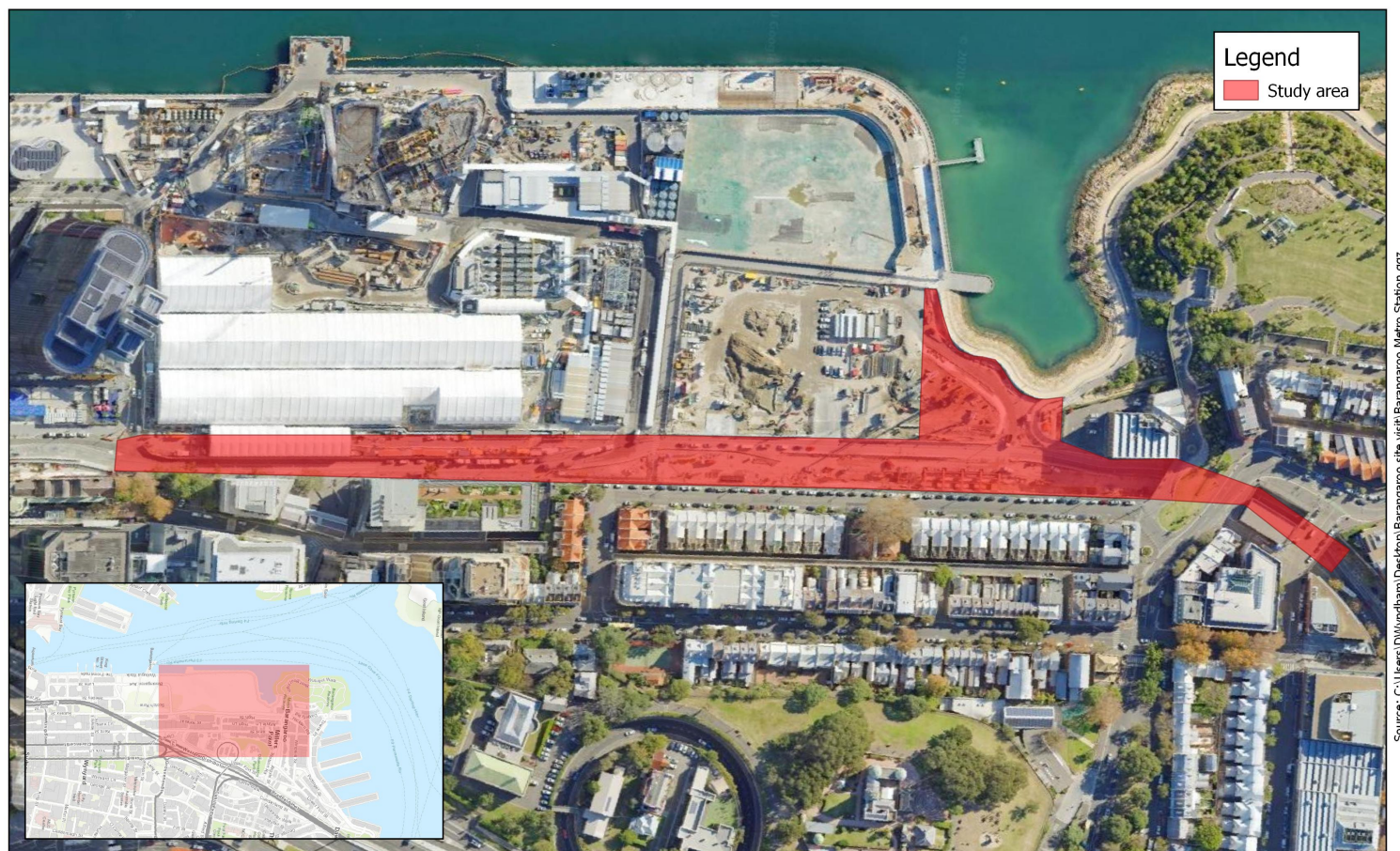


³ Barangaroo Delivery Authority, 2015. Barangaroo Public Art and Cultural Plan

⁴ Barangaroo Station and Precinct Design, Reference Masterplan, Document Number: "013487_DR_190906_Revised Masterplan 'SMCSWSBR-BDA-SBR-DI-DWG-000053.-.RVW.-.01

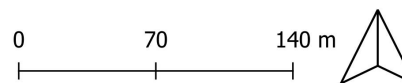


Figure 2: Map of the study area



Study area
2008 Barangaroo Metro Station
LGA: Sydney

Scale: 1:3200
Size: A4
Date: 30-01-2020



1.4 Scope of the Heritage Interpretation Plan

A HIP is a tool that provides a framework for ways of communicating the significance of a site to users and other audiences through interpretation. The HIP is intended to guide the detailed preparation of heritage interpretation elements throughout the planning process. By identifying relevant historical themes, outlining suitable approaches for interpretive elements and recommending strategies for their implementation, the HIP acts as a key element in the successful design and application of engaging heritage interpretation at a significant site.

This Stage 3 HIP is informed by the previous draft Stage 2 HIP prepared by Cosmos Archaeology on behalf of Metron and the additional draft Addendum to the Stage 2 HIP focusing on Aboriginal heritage prepared by Yerrabingin on behalf of Metron. This HIP however addresses the Aboriginal and non-Aboriginal (historic) heritage of Barangaroo as one cohesive document. This report does not include detailed historical research over and above that included in the previous reports.

The HIP does not include detailed content or design for interpretive elements; that information will be prepared after approval of the Stage 3 HIP. A key component of the production of any final content will be additional consultation with major stakeholders identified by Metron and Sydney Metro.

1.5 Methodology and terminology

This HIP has been prepared in accordance with the NSW Heritage Office's *Interpreting Heritage Places and Items: Guidelines* (2005) and *Heritage Interpretation Policy* (as endorsed by the Heritage Council in 2005). The *Heritage Interpretation Policy* states that:

The interpretation of New South Wales' heritage connects the communities of New South Wales with their heritage and is a means of protecting and sustaining heritage values. Heritage interpretation is an integral part of the conservation and management of heritage items, and is relevant to other aspects of environmental and cultural management and policy. Heritage interpretation incorporates and provides broad access to historical research and analysis. Heritage interpretation provides opportunities to stimulate ideas and debate about Australian life and values, and the meaning of our history, culture and the environment.

The NSW Heritage Office's *Interpreting Heritage Places and Items: Guidelines* provides 'The Ingredients for Best Practice' is shown in Table 1.

Table 1: Best practice principles

Ingredient	Outline
1: Interpretation, people and culture	Respect for the special connections between people and items.
2: Heritage significance and site analysis	Understand the item and convey its significance.
3: Records and research	Use existing records of the item, research additional information, and make these publicly available (subject to security and cultural protocols).
4: Audiences	Explore, respect and respond to the identified audience.
5: Themes	Make reasoned choices about themes, stories and strategies.
6: Engaging the audience	Stimulate thought and dialogue, provoke response and enhance understanding.
7: Context	Research the physical, historical, spiritual and contemporary context of the item, including related items, and respect local amenity and culture.
8: Authenticity, ambience and sustainability	Develop interpretation methods and media which sustain the significance of the items, its character and authenticity.
9: Conservation planning and works	Integrate interpretation in conservation planning, and in all stages of a conservation project.
10: Maintenance, evaluation and review	Include interpretation in the ongoing management of an item; provide for regular maintenance, evaluation and review.
11: Skills and knowledge	Involve people with relevant skills, knowledge and experience.
12: Collaboration	Collaborate with organisations and the local community.

This document has also been informed by the Australia International Council on Monuments and Sites (ICOMOS) *Burra Charter*, 2013. The *Burra Charter* defines interpretation as ‘all the ways of

presenting the cultural significance of a place', which may be achieved through a combination of the treatment of heritage fabric, the use of the place, or activities undertaken at the place, and the introduction of material explaining this history (Article 1.17). Interpretation should provide and enhance understanding of the history, significance and meaning, as well as respect and be appropriate to the cultural significance of a place (Article 25).

The *Interpretation Practice Note* of the *Australia ICOMOS*, 2013, has also informed this document. It provides seven key principles to guide approaches to the interpretation of places, closely linked with those of the *Ename Charter*:

- facilitate understanding and appreciation
- communicate
- safeguard the tangible and intangible values
- respect authenticity
- contribute to sustainable conservation
- encourage inclusiveness
- develop technical and professional guidelines.

The ICOMOS *Ename Charter* 2008 for interpretation of cultural heritage sites has also informed this document. In recognising that interpretation and presentation are part of the overall process of cultural heritage conservation, this Charter has established seven cardinal principles upon which interpretation should be based:

- Principle 1: Access and understanding
- Principle 2: Information sources
- Principle 3: Attention to setting and context
- Principle 4: Preservation of authenticity
- Principle 5: Planning for suitability
- Principle 6: Concern for inclusiveness
- Principle 7: Importance of research, training and evaluation.

The following definitions used within the HIP are aligned with those in the NSW Heritage Office's *Interpreting Heritage Places and Items Guidelines*:

- **Aboriginal people(s) with cultural association** - Aboriginal people(s) with a cultural or historical association with an area not necessarily deriving from descent from original inhabitants. Consideration must also be given to Aboriginal people who reside in an area

where there are no identified traditional owners or Aboriginal people who have traditional association to that country.

- **Aboriginal Culture** - the culture of a group of people or groups of peoples comprising the total ways of living built up and passed on from one generation to the next, and evolving over time.
- **Aboriginal Heritage** – the heritage of a group of people or groups of peoples is represented in all that comes or belongs to them by reason of birth and includes their spirituality, language and relationship to land. Associations mean the special connections that exist between people and an item.
- **Associations** - the special connections that exist between people and an item.
- **Environmental heritage** - those places, buildings, works, relics, infrastructure, movable objects, landscapes and precincts, of State or local heritage significance.
- **Fabric** - the physical material of the item including components, features, objects and spaces.
- **Heritage significance** – refers to meanings and values in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic importance of the item. Heritage significance is reflected in the fabric of the item, its setting, use, associations, meanings, records, related places and related objects. Items may have a range of values and meanings for different individuals or groups, over time.
- **Interpretation** – means all the ways of presenting the significance of an item. Interpretation may be a combination of the treatment and fabric of the item; the use of the item; the use of interpretive media, such as events, activities, signs and publications, or activities, but is not limited to these.
- **Interpretation plan** – a document that provides the policies, strategies and detailed advice for interpreting a heritage item. It is based on research and analysis and plans to communicate the significance of the item, both during a conservation project and in the ongoing life of the item. The plan identifies key themes, storylines and audiences and provides recommendations about interpretation media. It includes practical and specific advice about how to implement the plan.
- **Interpretation policy** - consists of clauses and guidelines that provide an intellectual and conceptual framework for communicating the significance of an item. Policies may deal with fabric, setting, history, archaeology audiences and other people, contents, related places and objects, disturbance of fabric, research, records.
- **Meanings** – denote what an item signifies, indicates, evokes or expresses.
- **Media** – means the tools, techniques and technologies used to convey the interpretation. These can include signs, orientation, notices, guided and self-guided walks, audio guides, installations, displays, models, dioramas, exhibitions, lighting, street naming, holograms, films, video, soundscapes, oral history, maps, brochures, books and catalogues, public art, writers and artists in residence programs, events, activities, role play, demonstrations, educational programs, websites, CD ROM programs, reconstructions, sets, and replicas and other means of communication.

- **Traditional owner** – an Aboriginal person directly descendant from the original inhabitants of an area who has cultural association with the area deriving from traditions, observances, customs, beliefs or history of the original Aboriginal inhabitants of the area. Authorisation to obtain or document information about Aboriginal heritage may be obtained from an Aboriginal person or people who have traditional association to country; these may include traditional owners.

1.6 Limitations

This HIP has been prepared, as requested, using material sourced from the Stage 2 draft HIP prepared by Cosmos Archaeology on behalf of Metron,⁵ the Addendum to the Stage 2 HIP prepared by Yerrabingin on behalf of Metron,⁶ and archaeology reports produced by Casey and Lowe.^{7 8} The preceding Barangaroo Station HIS, a high-level strategy document prepared for Stage 1 by Cosmos Archaeology on behalf of Metron⁹, is also referenced. The research and previous strategies proposed in those reports have informed this Stage 3 HIP, and a cohesive report that addresses both Aboriginal and non-Aboriginal heritage interpretation has been produced. Further historical research by Artefact to support the HIP was outside the scope of this task, so historical background information from the reports and others previously produced for the project have been reproduced within this HIP.

1.7 Authorship

This HIP was prepared by Darrienne Wyndham (Heritage Consultant, Artefact) and Carolyn MacLulich (Principal, Artefact), and reviewed by Sandra Wallace (Director, Artefact). Thanks to Clarence Slookee and Christian Hampton (Yerrabingin), Ivan Ip, (Architectus) and Chris Tidswell (Arcadis) for their input and advice.

The HIP has used information contained in and been informed by the Stage 2 draft HIP prepared by Cosmos Archaeology for Metron, an additional draft Addendum to the Stage 2 HIP prepared by Yerrabingin for Metron, and archaeological reports prepared by Casey and Lowe.¹⁰

⁵ Cosmos 2019, draft Stage 2 Heritage Interpretation Plan. Report prepared for Metron

⁶ Yerrabingin, 2019 draft Addendum to Stage 2 draft Heritage Interpretation Plan. Report prepared for Metron.

⁷ Casey and Lowe, Feb 2019. Sydney Metro City and Southwest TSE Works: Barangaroo Station. Report prepared for John Holland CPB Ghella JV

⁸ Casey and Lowe, Nov 2018 Archaeological Relics Management Plan. Report prepared for John Holland CPB Ghella JV

⁹ Cosmos, 2017. Barangaroo Metro, Stage 1, Heritage Interpretation Strategy. Report prepared for Metron.

¹⁰ Casey and Lowe, Nov 2018 and Feb 2019

2.0 Site Context

The following sections provide a brief outline of the history of the site. Information has been adapted from the draft Stage 2 HIP, draft Addendum to the Stage 2 HIP, the Barangaroo Heritage Interpretation Strategy (2007),¹¹ and the Casey and Lowe archeological reports.¹² The information presented here is not intended to be used as text for any interpretive elements, but rather to give some contextual historical background to the study area.

2.1 Aboriginal histories

Aboriginal people have occupied Australia for tens of thousands of years, through numerous climatic changes. These changes included the rise and fall of sea levels - areas once occupied by Aboriginal people near ancient shorelines of the Sydney area may now be inundated and form sea bed.¹³ The oldest available indicative dating for Aboriginal occupation in the coastal regions of Sydney is 30,735 years ago at Parramatta.¹⁴ The archaeological material record provides evidence of this long occupation, but also provides evidence of a dynamic culture that has changed through time.

Aboriginal people in the Sydney area at the time of colonisation were seen to traditionally live in small family or clan groups that were associated with particular territories or places¹⁵. The Barangaroo site is within the traditional lands of the Gadigal people, and is located within the coastal Darug language group area.¹⁶ The country of the Darug spans broadly from the Parramatta area to the Blue Mountains, including the area between Port Jackson and Botany Bay in the east, the Georges River to the south and south-west, the Hawkesbury River in the north-west.

The Barangaroo site was a place for fishing, hunting and gathering of shellfish in the deep waters off the point and the mudflats of the western shore. The area would have supported a diverse range of mammals, reptiles, insects and birdlife, which would have been utilised by Aboriginal people. Plants were also an important resource, being used for food or as sources of raw material for manufacture. Fishing was seen as a particularly important part of the cultural and economic life of Aboriginal communities around shorelines. Around Sydney Harbour women were the main fisher-people, fishing from canoes using hooks fashioned from shells and lines made from bark twine. Men fished using spears made from wood with three-to-four prongs tipped with bone, stingray spines, shell, fish teeth or hardwood. Canoes and paddles were made of bark and were

¹¹ City Plan Heritage, 2007 Barangaroo Heritage Interpretation Strategy.

¹² Casey and Lowe, 2017, 2018 and 2019

¹³ Attenbrow, V. 2010 Sydney's Aboriginal Past: Investigating the Archaeological and Historical Records. Sydney: UNSW Press

¹⁴ ibid p18

¹⁵ Irish, P 2017, Hidden in plain view: The Aboriginal people of coastal Sydney

¹⁶ Attenbrow 2010, p 34

used for travelling around Sydney Harbour and its tributaries as well as out beyond the harbour heads.

*'While fishing, the women generally sing; and I have often seen them in their canoes chewing muscles or cockles, or boiled fish, which they spit into the water as a bait.'*¹⁷

*'Their dexterous management of them [canoes], added to the swiftness with which they paddle and the boldness that leads them several miles in the open sea, are, nevertheless, highly deserving of admiration. A canoe is seldom seen without a fire in it, to dress the fish by as soon as caught.'*¹⁸

With the establishment of European settlement at Sydney Cove, Aboriginal people rapidly became alienated from their land and resources. A major epidemic of introduced disease, probably smallpox, which broke out in 1789 had a devastating effect on the Aboriginal population. Historical records indicate that in just over one year the Aboriginal population of Sydney had decreased by more than a half.¹⁹ The activities of European colonists, including violent attacks on Aboriginal people, compounded the dislocation and destruction of the traditional life ways of Aboriginal people throughout the 1800s.

During the 1800s and 1900s, Aboriginal people stayed around the Darling Harbour and Millers Point area and worked on the wharves and in shipping, fishing and whaling. There was sometimes conflict as Aboriginal workers struggled to receive equal rights and pay while the unions were concerned about the threat of job loss for white workers. In the mid twentieth century Labour Unions, such as the Waterside Workers Federation of Australia, became supporters of the Aboriginal rights movement.

Despite the substantial changes, the foreshore area continues to have great cultural significance for Aboriginal people. This is encapsulated by the statement Mr. Philip Khan, about the wider foreshore area:

This whole area is highly significant to the Aboriginal People of the past and present, it has been lived on for over Thousands and Thousands of years by the First People, Aboriginal People and the Spirituality of the land is so overpowering it gives me Goosebumps just thinking about what those old people think of how we disrespect

¹⁷ Collins, 1798 [1975:461]

¹⁸ Captain Watkin Tench, 1788.

¹⁹ Attenbrow 2010, p. 22.

*their ways of life and Spirituality given to them by the Great Creator, we have let them down.*²⁰

The site now known as Barangaroo has a continuous Aboriginal cultural connection as a meeting place through time, with links to food, trade, industry and maritime heritage. It is a landscape that today enables Aboriginal community custodianship and provides a platform to share land management approaches and principles. It is seen by many Aboriginal communities an important place for cultural renewal and sharing the stories and knowledge contained in the landscape with future generations.²¹

2.1.1 Barangaroo

Barangaroo, after whom the Barangaroo Reserve is named, was an Aboriginal woman who played an important part in early encounters with European settlers. A Cammeragal woman from the Mosman and North Sydney area, Barangaroo lost her first husband and children to smallpox and remarried Bennelong, a younger man who had been captured and held by Governor Arthur Phillip. Barangaroo did not approve of her husband's association with the colonists and actively resisted adopting their customs and language. She would not dress in European clothing, preferring to wear a slender bone through her nose.

A skilled fisherwoman of high status and deep cultural knowledge, Barangaroo was one of the main food providers for her people alongside other women. Expert swimmers and divers, the women rowed bark canoes called nawi out to sea, often with small children or babies on board (Figure 3 and 5). A historical account records Barangaroo's furious reaction to the colonists hauling four thousand fish from Sydney Cove in 1790²². Barangaroo railed against the wastefulness of the settlers, and at Bennelong for accepting a gift of forty fish.

Aboriginal fisherwomen fished in the harbour using line made from cabbage trees, Kurrajong or flax plants, and carved hooks (barra or burra) from turban shell. This fishing gear was of great significance and carried associations of power and identity. Upon her death, Barangaroo's ashes were buried alongside her fishing gear in the garden of Government House.

In 2007, the docklands area south of Millers Point was renamed Barangaroo in honour of the courageous fisherwoman and leader.

²⁰ Artefact Heritage. 2019. Blackwattle Bay Precinct Heritage Interpretation Plan. (Mr Khan was a Registered Aboriginal Party for the project.)

²¹ Yerrabingin, 2019.

²² Karskens, Grace. 'Barangaroo, a woman worth remembering'. The Sydney Morning Herald, 2010. Accessible at: <https://www.smh.com.au/politics/federal/barangaroo-a-woman-worth-remembering-20100305-pot6.html> (January 2020)

Figure 3. Aboriginal woman in a canoe fishing with a line, c1805. Artist unknown. Source: Mitchell Library, State Library of New South Wales

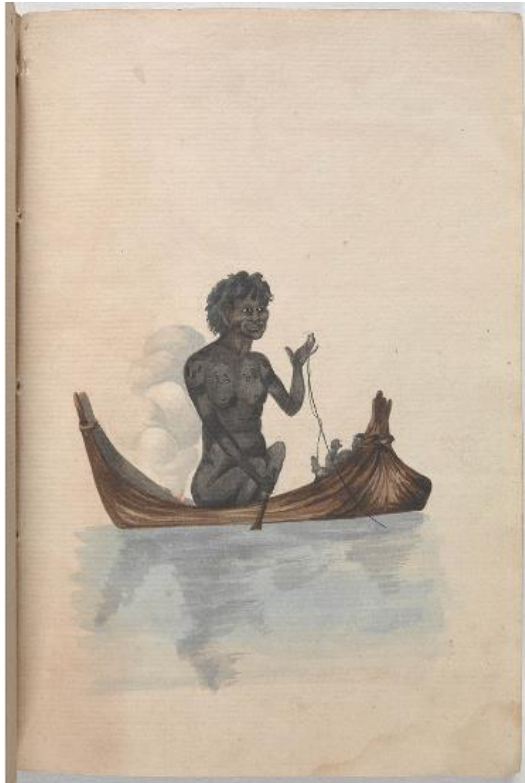


Figure 4. A watercolour illustration of Aboriginal people fishing. c1790s. Source: State Library of NSW



Figure 5. Fishhooks (barra). Source: Australian Museum



Figure 6. North and South Heads in Port Jackson, New South Wales, c1818 by Joseph Lycett. Source: State Library of NSW



Figure 7. Fish of New South Wales, Album of original drawings by Captain James Wallis and Joseph Lycett. c1817-1818. Source: State Library of NSW



2.2 European history

The following history of the area is adapted from the history of the Millers Point area provided in the draft Stage 2 HIP, the Barangaroo Heritage Interpretation Strategy (2007), the State Heritage Register (SHR) listing for 'Millers Point and Dawes Point Village Precinct'²³ and the archaeological reports prepared by Casey and Lowe.²⁴

The area now known as Barangaroo was historically part of the Millers Point and the Rocks area. Industries such as quarrying and lime production were in place in the area by the 1820s, with colonists utilising the natural resources including sandstone and lime located around Millers

²³ State Heritage Register, 'Millers Point and Dawes Point Village Precinct' listing, accessible at <https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5054725> (January 2020)

²⁴ Casey and Lowe, Feb 2019. Sydney Metro City and Southwest TSW Works: Barangaroo Station. Report prepared for John Holland CPB Ghella JV, p.5.

Point²⁵. Lime was acquired from shells in Aboriginal middens, which were collected and burned at Millers Point to fuel the growing building industry.²⁶

In 1823, land plans show grants had been made in the area to a Mr. Hughes, Alexander Spark and James Munn but no buildings were yet present.²⁷ The location of Millers Point at the waterfront meant that private jetties, wharves and storage were quickly erected by the harbour, with merchants establishing the village of Millers Point by the 1830s. Access to Millers Point at the time was gained through a series of steps hewn from the western edge of the Rocks area²⁸. In 1832, Spark sold his land to Frederick Wright Unwin, who in turn sold the allotment to William Langford in 1833. Langford joined the village in 1834, with a small house appearing on the City of Sydney Survey plan that year.²⁹

Figure 8: Map of area, 1802. Extract of Lesueur's Plan de la ville de Sydney. Source; State Library of NSW. The study area is circled in red.

²⁵ State Heritage Register, 'Millers Point and Dawes Point Village Precinct' listing, accessible at <https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5054725> (January 2020)

²⁶ *ibid*

²⁷ Casey and Lowe, Feb 2019. Sydney Metro City and Southwest TSW Works: Barangaroo Station. Report prepared for John Holland CPB Ghella JV, p.5.

²⁸ State Heritage Register, 'Millers Point and Dawes Point Village Precinct' listing, accessible at <https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5054725> (January 2020)

²⁹ *ibid*



Millers Point became a centre of coastal and international trade and shipping in the early 19th century through its extensive small-scale ship building industry. Maritime trade at this time was export- oriented focusing on timber and wood, whaling and sealing, with sailors, labourers, merchants and craftsmen working tirelessly to support the maritime industries that boomed throughout the mid-19th century. As well as the growing shipping industry in the area, the Australian Gas Light Company was established south of the site in 1843, with works and buildings quarried from the sandstone cliffs. The Gasworks were expanded in the 1870-1880s and were closed in 1922.

The Millers Point area remained isolated from the rest of Sydney until the Argyle Cut project helped open the steps area in 1845.³⁰ During this time, properties were constantly changing hands with the ebbs and flows of the maritime industry. A boatshed was built to the south of Langford's

³⁰ State Heritage Register, 'Millers Point and Dawes Point Village Precinct' listing, accessible at <https://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5054725> (January 2020)

house by 1855, a reflection of the dominance of the maritime industry in the area.³¹ Munn's land was auctioned following his death in 1858, with shipbuilder John Cuthbert purchasing the allotment. Reclamations of the harbour were also being made during this time, with Henry Osbourne applying to reclaim land and building a seawall in 1858.³² During the 1860s, Cuthbert did the same, constructing a slipway, wharfage and dock after reclaiming more land from Darling Harbour.³³ By 1865 Cuthbert had extended his shipping yard to the north and south, and by 1860 it was one of the most extensive in the colony employing up to 250 men.³⁴ Upon his death in 1874, Cuthbert's large portion of land and accompanying cottages, sawmill, workshops, stores and sail lofts was purchased by George Dibbs and transferred to Thomas Allright Dibbs in 1876.³⁵ Over the next decade, Dibbs worked to extend his holdings by extending jetties into the harbour and purchasing neighbouring land grants, including Langford's land in 1881. A new certificate of title declared Dibbs the owner of the original land grants of Cuthbert, Martin and Munn in Millers Point in 1884.³⁶

Driven by the uncertain lifestyle of sailors and merchants, Millers Point became an itinerant location, with low-end accommodation and boarding houses dominating the area. In the late 19th century, a decline in international trade and consequential slumps in industry gave the Millers Point location a reputation for being unstable and rough. Further resumption plans meant that Millers Point was constantly changing. By 1900, Thomas Allwright Dibbs owned land stretching from the north to the south of Clyde Street, extending right into the waters of Darling Harbour. By this time, Langford's house and boatshed were demolished.³⁷

Figure 9. Shipping Horses for the Government of India at Millers Point Wharf - Darling Harbour N.S. Wales, c1847 by Frederick Garling. Source: State Library of NSW

³¹ Casey and Lowe, Feb 2019. Sydney Metro City and Southwest TSW Works: Barangaroo Station. Report prepared for John Holland CPB Ghella JV, p.5.

³² *ibid*

³³ *ibid*

³⁴ Higginbotham 1991 p37.

³⁵ *ibid*

³⁶ *ibid*

³⁷ Casey and Lowe, Feb 2019. Sydney Metro City and Southwest TSW Works: Barangaroo Station. Report prepared for John Holland CPB Ghella JV, p.5.



Figure 10. Views of Sydney, 1862-1873, by Samuel Elyard. Source: State Library of NSW



An outbreak of the bubonic plague caused the government to seize control of the area in 1900. During this time large-scale demolition and reconstruction changed the face of Millers Point, with large wharves and some worker housing built in the area. Robert Hickson, the president of the Sydney Harbour Trust, created a comprehensive program to modernize the Sydney's waterfront with new rat-proof wharves, sewer diversions and a new road linking the various maritime

areas.³⁸ Hickson Road was designed to form a solid connection between the government-owned area, Walsh Bay and Circular Quay, commencing construction in 1909.³⁹

Following the large-scale resumption, the workers of Millers Point experienced a tumultuous period that culminated in the Great Depression. The Waterside Workers Federation, a union of dockside workers, was formed in 1902.⁴⁰ The collapse of the wheat industry and the Great Depression had a devastating effect on the wharf workers at Millers Point, with scarce employment and constant redundancies in the 1930s. Unemployed workers would line up along Hickson Road, hoping to be chosen by a foreman for a day's work and wages, which resulted in the strip of Hickson Road being called 'The Hungry Mile'. The phenomenon of 'The Hungry Mile' and the growing awareness of workers' rights led to the modernization of the Waterside Workers Foundation in 1937.⁴¹

Redevelopments occurred in Millers Point throughout the 1960s, 1970s and 1980s, with the Department of Housing repurposing much of the area as public housing. In 1988 the NSW Heritage Council acknowledged the Millers Point Conservation Area as a space of state and national significance.

Figure 11: Map of City and Darling Harbour, 1887. Source: Sands Directory/ Metron draft Stage 2 HIP

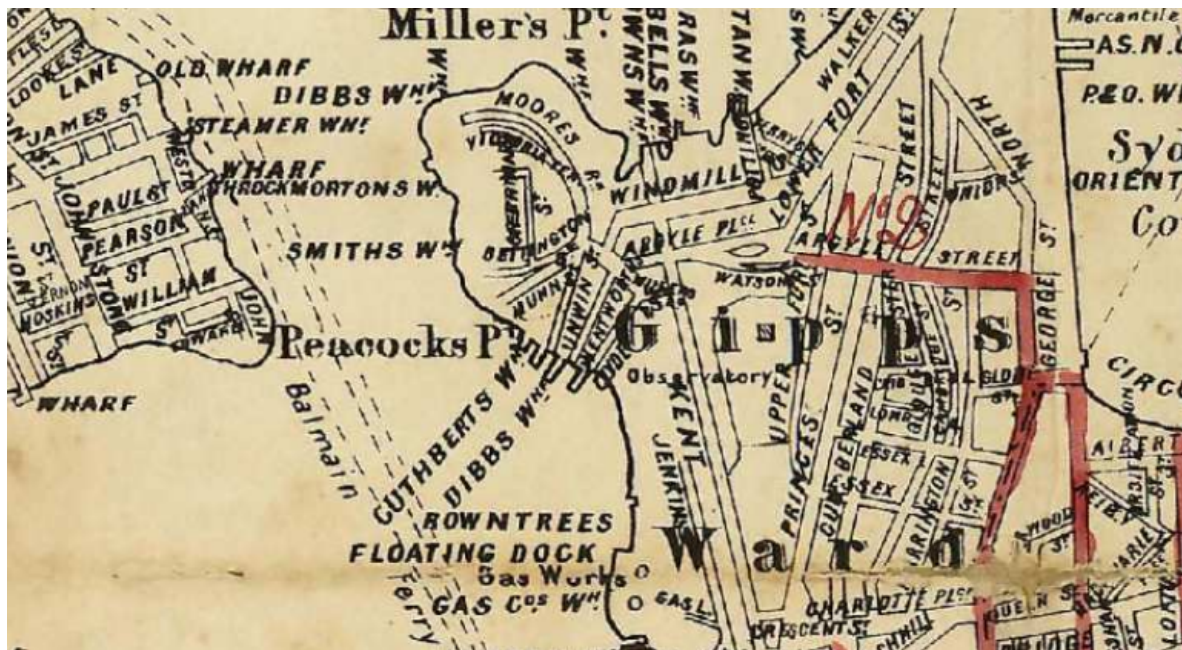


Figure 12: Cuthbert's shipyard, 1871. Source: Mitchell Library

³⁸ J.M. Antill, 'Robert Rowan Purdon Hickson'. Australian Dictionary of Biography.

³⁹ Casey and Lowe, Feb 2019. Sydney Metro City and Southwest TSW Works: Barangaroo Station. Report prepared for John Holland CPB Ghella JV, p.5.

⁴⁰ Maritime Union of Australia, History Timeline, accessible at <https://www.mua.org.au/history>

⁴¹ ibid



Figure 13: Map of area, 1911. Source: Metron draft Stage 2 HIP

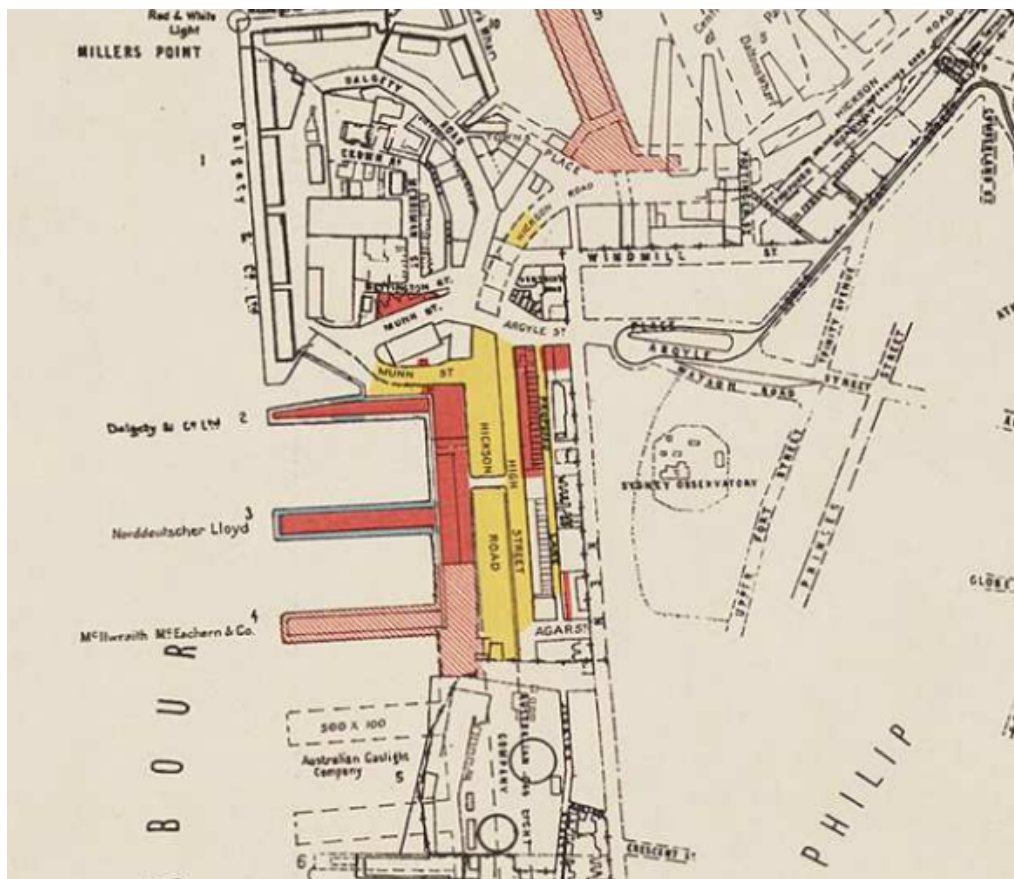


Figure 14. Hickson Road, Millers Point. 1933. Source: City of Sydney Archives



Figure 15. Gasworks at the end of Hickson Road, Millers Point. 1919. Source: State Library of NSW



Figure 16. Wharf workers on the Hungry Mile, Hickson Road. c1930s. Source: The Hungry Mile, Bytes



Figure 17. Unions muster along the Hungry Mile. c1930s-1940s. Source: Union Songs



Figure 18. Cover of The Hungry Mile booklet, 1957. Source: Waterside Workers Federation of Australia

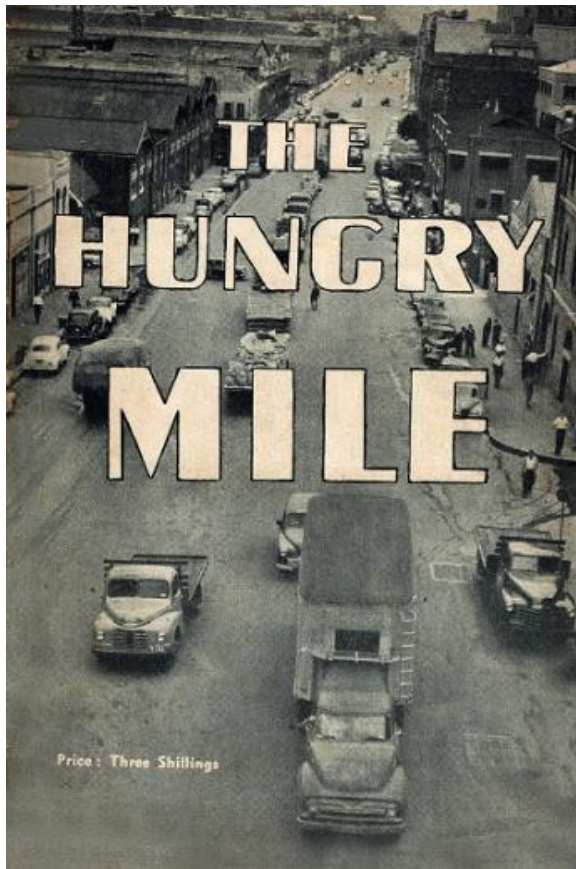


Figure 19: Sydney Wharfies demonstrate in support of Aboriginal rights, 1960s. Source: Noel Butlin Archives Centre, Waterside Workers Federation.

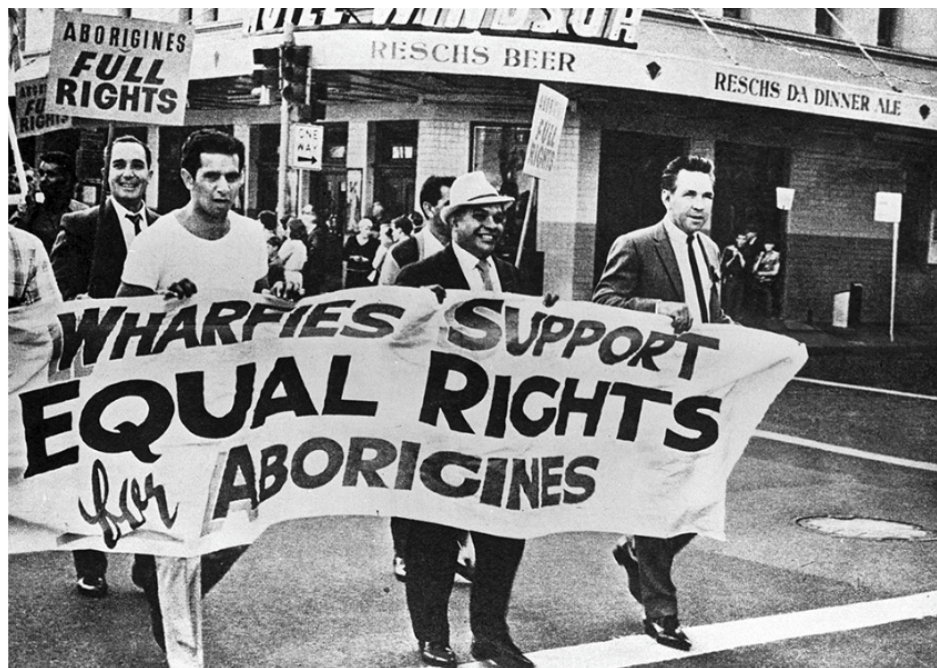


Figure 20. 1950s photographs of Sydney Waterside Workers (Leichhardt Library collection). Source: Metron draft Stage 2 HIP



2.2.1 Heritage Significance

2.2.1.1 Aboriginal heritage significance

The Barangaroo area within Sydney Harbour holds significant intangible heritage values for Aboriginal people. The traditional custodians, the Gadigal, used the land for hunting, the harbour for fishing and the foreshore as a place of congregation. The site has a very strong association with Barangaroo, who was a key figure in local Aboriginal culture and remains so today (see section 2.1).

Sydney Harbour and its islands are a rich cultural landscape that supported a complex cultural and social environment. Several of the harbour islands including Me-mel (Goat Island) were used as ceremonial sites and were a rich and diverse source of resources for gatherings. Me-mel is strongly connected to Barangaroo and Bennelong, as they were often seen on the Island and Bennelong had custodial connection to Me-mel through kinship⁴².

The Aboriginal heritage archaeology assessment for the Barangaroo site reported that there are no recorded Aboriginal sites within the study area.⁴³ Two sites were previously recorded within

⁴² Attenbrow V. 2010. p.28

⁴³ Artefact. 2016. Sydney Metro Chatswood to Sydenham: Aboriginal Heritage Archaeological Assessment. p.69

the vicinity – an open camp approximately 300 metres to the north (AHIMS 45-6-0519), and a rock engraving, approximately 180 metres to the north (AHIMS 45-6-1939)⁴⁴ – as well as sites on Me-mel (AHIMS 45-6-0811 and AHIMS 45-6-1957).⁴⁵

2.2.1.2 European heritage significance

Although the region of Barangaroo is generally reclaimed land, there are numerous State and Local listed heritage items, and two heritage precincts within Millers Point, immediately adjacent to Barangaroo Reserve. There are no listed heritage items within the Barangaroo Station site itself, however a portion to the east along Hickson Road falls within the Millers Point Conservation Area (SHR 00884), and the high sandstone retaining wall located in between High Street and Hickson Road forming a boundary for Hickson Road is included in the SHR register for Millers Point and Dawes Point Village Precinct (SHR 01682).

The Statement of Significance from the SHR for Millers Point and Dawes Point Village Precinct notes that its extant physical form demonstrates historical layering of importance for Sydney and New South Wales. It also notes that the natural rocky terrain, despite much alteration, remains the dominant physical element in this significant urban cultural landscape; *'in which land and water, nature and culture are intimately connected historically, socially, visually and functionally'*.⁴⁶

Figure 21 shows the location of listed heritage items and areas in the vicinity of the Barangaroo Station site. The location of the Barangaroo Boat, a 19th century shipwreck exposed during excavations in the study area, is also marked (see section 2.3.1). The significance level of the Barangaroo Boat is undergoing ongoing assessment and it has not yet been listed, with current assessment placing it at State level.⁴⁷

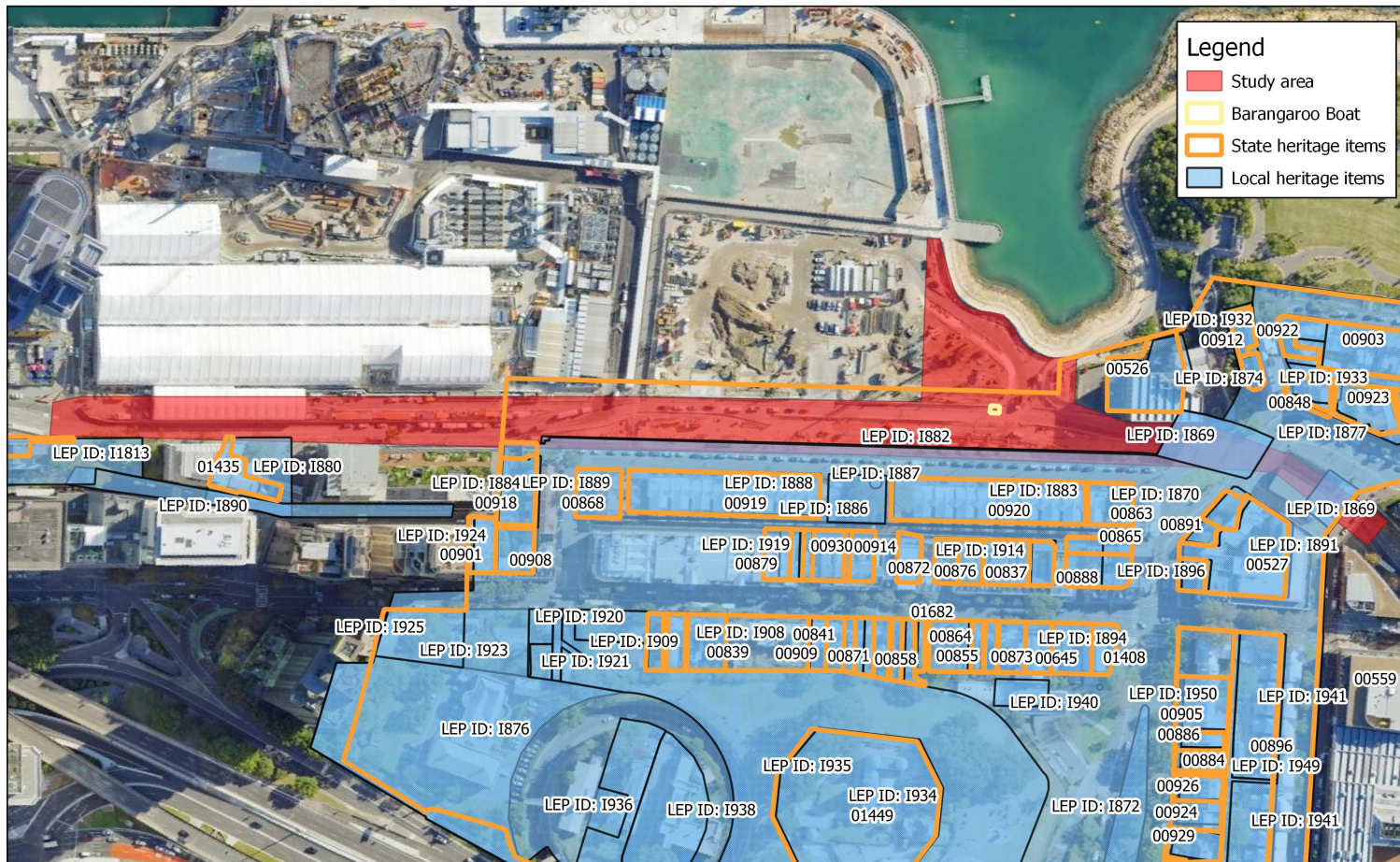
⁴⁴ Artefact. 2016. Sydney Metro Chatswood to Sydenham: Aboriginal Heritage Archaeological Assessment. p.69

⁴⁵ Barani, City of Sydney. Aboriginal site on Goat Island. Reporting on B Rich, 1985. Goat Island Archaeological Survey and Assessment of Aboriginal Sites. Report to Maritime Services Board of NSW.

⁴⁶ NSW Heritage Division of the Office of Environment Heritage, State Heritage Register, Millers Point and Dawes Point Village Precinct' listing. Accessible at: <http://www.environment.nsw.gov.au/heritageapp/ViewHeritageItemDetails.aspx?ID=5054725>

⁴⁷ Sydney Metro, Australian National Maritime Museum and Silentworld Foundation. 2019. Draft Barangaroo Shipwreck Conservation Project Design. p.9

Figure 21. Location of heritage listed items and areas in and adjacent to the study area. The Barangaroo Boat find, as yet unlisted, is marked in yellow.



Source: C:\Users\DWyndham\Desktop\Barangaroo site visit\Barangaroo Metro Station.aggz



Heritage items

20008 Barangaroo Metro Station

LGA: Sydney

Scale: 1:3000
Size: A4
Date: 30-01-2020

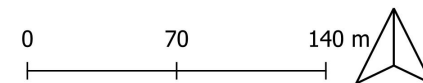


Table 2: Heritage Items in areas in and adjacent to the study area

Item	Address	Significance	Listing
Millers Point Conservation Area	Millers Point, NSW 2000	State	SHR Item No. 00884 Sydney LEP 2012 C35
Millers Point and Dawes Point Village Precinct	Upper Fort Street, Millers Point, NSW 2000	State	SHR Item No. 01682
Warehouses (Munn Street Bond Stores)	6-20 Munn Street, Millers Point, NSW 2000	State	SHR Item No. 00526
Shops	1-7 Argyle Place, Millers Point, NSW 2000	State	SHR Item No. 00863 Sydney LEP 2012 I870
Oswald Bond Store	1-17 Kent Street, Millers Point, NSW 2000	State	SHR Item No. 00527 Sydney LEP 2012 I891
Terrace Duplexes	115-121 Kent Street, Millers Point, NSW 2000	State	SHR Item No. 00908 Sydney LEP 2012 I883
Terrace Duplexes	3-9 High Street, Millers Point, NSW 2000	State	SHR Item No. 00918 Sydney LEP 2012 I884
Terrace Duplexes	2-36 High Street, Millers Point, NSW 2000	State	SHR Item No. 00920 Sydney LEP 2012 I883
Terrace Duplexes	38-72 High Street, Millers Point, NSW 2000	State	SHR Item No. 00919 Sydney LEP 2012 I888
Terrace Duplexes	74-80 High Street, Millers Point, NSW 2000	State	SHR Item No. 00868 Sydney LEP 2012 I889

Item	Address	Significance	Listing
Bridges Over Hickson Road	Argyle Place (and Munn and Windmill Streets), Millers Point, NSW 2000	Local	Sydney LEP 2012 I869
Retaining Wall, Palisade Fence and High Steps	High Lane and High Street, Millers Point, NSW 2000	Local	Sydney LEP 2012 I881 and I882
Lance Kindergarten including buildings and their interiors, early remnant fencing and grounds	37 High Street, Millers Point, NSW 2000	Local	Sydney LEP 2012 I886
Lance Kindergarten (Trees)	37 High Street, Millers Point, NSW 2000	Local	Sydney LEP 2012 I887

2.3 Archaeological Excavations at Barangaroo Station site

During 2018 archaeological investigations for the Barangaroo Station site were undertaken and a preliminary report produced.⁴⁸ Finds included the remains of a timber boat (aka Barangaroo Boat), components of a seawall, and foundations of number of buildings including Langford and Cuthbert's boatyards. Artefacts found included ceramics, glass, wood, leather, metal and bricks. The majority of the structures found were recorded and reburied, with photogrammetry and 3D imagery recorded and available for interpretation purposes.⁴⁹

⁴⁸ Casey and Lowe, 2019 Sydney Metro City and Southwest TSE Works: Barangaroo Station. Report prepared for John Holland CPB Ghella JV

⁴⁹ ibid

2.3.1 Barangaroo Boat

The Barangaroo Boat was a major find of the archaeological investigations. The following background about the Barangaroo Boat has been summarized from the draft Barangaroo Shipwreck Conservation Project Design (2019).⁵⁰

During excavations at Barangaroo, archaeological remains of the former Langford's and Cuthbert's boatyards at the eastern edge of Darling Harbour were encountered. Investigations of the immediate surrounding area revealed some preserved timber; deeper excavation revealed a clinker-built (hull construction comprising overlapping planking and frames added secondarily for reinforcement) timber vessel. The vessel's centreline structure was almost completely intact and articulated from bow to stern. A large portion of the starboard side was preserved, while only some of the port side remained intact. A specialist commercial maritime archaeology company was subsequently subcontracted to advise and manage the site during in situ recording, excavation and removal.

Stratigraphically, the shipwreck was located beneath a stone wall constructed in the 1850s, which suggests the wreck is of much older vintage, perhaps as early as the 1820s or 1830s. If the vessel's temporal association is confirmed to be from this period, it would hold the distinction as the oldest known colonial-built vessel found and excavated in Australia.

The boat was assessed as being at least of State significance.⁵¹ It is currently undergoing conservation by a team from Sydney Metro, the Silentworld Foundation and the Australian National Maritime Museum with the professional input of consultant conservation and reconstruction experts.⁵² Analysis, testing and experimentation on the Barangaroo Boat will be ongoing. The current plan for the Barangaroo Boat proposes that interpretation and display of the Barangaroo Boat would eventually take place at the Australian National Maritime Museum.⁵³ However, interpretation of the discovery process at the find site itself is also considered appropriate, and should be a key feature of the interpretive elements at Barangaroo Station.

⁵¹ Sydney Metro, Australian National Maritime Museum and Silentworld Foundation. 2019. Draft Barangaroo Shipwreck Conservation Project Design. p.9

⁵² *ibid.* p.32

⁵³ *ibid.* p.33

Figure 22. Boat Shed, Darling Harbour in Views of Sydney, 1862-1873 by Samuel Elyard. Source: State Library of NSW



Figure 23. Barangaroo Boat with ceiling planks removed to expose frames. Source: Irini Malliaros/Silentworld Foundation



Figure 24. Photogrammetry of the Barangaroo Boat. Source: Metron



2.4 Existing interpretive media in the Barangaroo area

At present, there are numerous examples of interpretive material present in the area surrounding Barangaroo Station, including Barangaroo Reserve and Millers Point. In addition, an updated Heritage Interpretation Plan is being prepared for the Barangaroo area by BDA/iNSW for future implementation. It is important therefore that on-site interpretive media at Barangaroo Station connect with existing and planned heritage interpretation and provide cohesive messages about the heritage significance of this site. This may mean that some elements, such as the Hungry Mile (see Section 4.3.4), may be delivered by or in conjunction with other agencies.

An assessment of the existing interpretation in the Barangaroo Reserve identified a wide range of carefully crafted interpretive elements exploring themes of Aboriginal values, Aboriginal fishing technologies and early industrial and maritime associations with the site. As a vibrant cultural

precinct, Barangaroo Development Authority commissions public art and hosts art installations as part of events such as the Sydney Festival.⁵⁴ Installations of interpretive media at the Cutaway entrance such as ‘Wellama’ by Alison Page and Nik Lachajczak⁵⁵ and the Ngangamay program⁵⁶ establish the heritage identity of the Barangaroo precinct at one of its main entry points.

As well as ensuring that there is consistency and cohesion in content and in design between the interpretive elements already in existence around the site, the Barangaroo Station provides a particular opportunity to explore some new key messages about the Aboriginal heritage values of the site and about Barangaroo the woman, as well as emphasising the specific on-site historical features of the Barangaroo Boat discovery and the Hungry Mile in Hickson Road. Barangaroo Station will be particularly important as the entrance point into the Barangaroo area for the majority of visitors who travel by public transport to the site.

Figure 25: Examples of existing interpretation in the Barangaroo Reserve area



Interpretive panel accompanying the Wellama Welcome to Country installation at Cutaway.



Wellama installation, an audio-visual artwork by Alison Page and Nik Lachajczak at Cutaway.



Examples of native plantings and sandstone re-use at Nawi Cove.



Examples of sandstone re-use at Barangaroo Reserve.

⁵⁴ NSW Government, Barangaroo Delivery Authority. Barangaroo Public Art and Cultural Plan. 2015.

⁵⁵ Barangaroo Delivery Authority, Wellama, 2020. Accessible at <https://www.barangaroo.com/see-and-do/whats-on/wellama/>

⁵⁶ Barangaroo Delivery Authority, Barangaroo Nganamay, 2020. Accessible at <https://www.barangaroo.com/the-project/arts-and-public-program/artistic-associates/barangaroo-nganamay/>



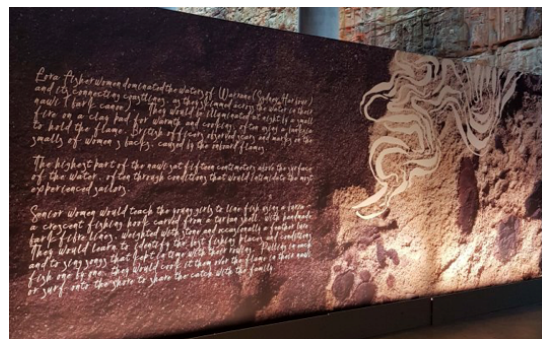
Example of sandstone etching at Nawi Cove.



Example of heritage re-use of maritime objects at Nawi Cove.



Four thousand fish – ice fish and canoe installation honouring fisherwomen and Barangaroo by Emily McDaniel, Festival of Sydney event, Barangaroo Reserve.



Four thousand fish – interpretive panel honouring fisherwomen and Barangaroo by Emily McDaniel, Festival of Sydney event, Barangaroo Reserve.



Example of interpretive panel at Barangaroo Reserve



Example of interpretive panel at former dockyards.

3.0 Interpretive Approach

3.1 Interpretive principles

The key interpretative principles for developing heritage interpretation elements at the Barangaroo Station site are as follows:

- collaborate with Traditional Owners/relevant Aboriginal groups to ensure interpretation strategies adhere to the cultural heritage significance of the area
- ensure that on-site interpretive media are developed in a way that complements the facility/landscape design of the site and the historical characteristics of the area and surrounding landscape, and are consistent with the style of and approach to interpretation in the wider precinct, building on, not repeating, interpretive content already available.
- present the area as a distinct cultural landscape, the product of numerous phases of land use, with tangible and intangible heritage values
- incorporate documentary research and graphic material to illustrate and express the historic significance of the site in a clear and engaging manner
- identify methods of integrating information on archaeological finds from the site
- ensure that interpretive media are physically and conceptually accessible and designed to engage and stimulate interest

3.2 Audience identification

Heritage interpretation is most effective when potential audiences are identified and specifically targeted. It is important to define audience categories to ensure that the location, content and design of interpretive media are designed to provide engaging and informative experiences relevant to those audiences.

Potential audiences are defined as:

- Metro customers, including workers and shoppers
- Domestic and international tourists
- Workers and local residents in Millers Point, Walsh Bay and Barangaroo

Metro commuters: Sydney Metro has a target ultimate capacity of approximately 40 000 customers per hour, and the capacity to provide a metro train every two minutes in each direction upon completion.⁵⁷ This group would be comprised largely of:

- workers in the Barangaroo and city area
- shoppers attracted to the retail and dining hub
- visitors to the Walsh Bay Arts and Culture precinct

Domestic and international tourists: In 2018/2019, Sydney received 94% of international visitors, 32% of domestic overnight visitors and 36% of domestic day trip visitors to NSW.⁵⁸ Overall, 4.1 million international visitors, 12 million domestic overnight visitors and 25.3 million domestic day trip visitors travelled to Sydney. The Central Barangaroo site will be a hub for domestic and international tourists featuring unique architectural design for recreational, retail and commercial activity. Barangaroo Station will be a key entry point for visitors to the Barangaroo precinct.

Local residents: Local residents are a relatively steady audience base. Some of these have a high level of interest in local history due to residing in the historic centre of Sydney, however others may be indifferent due to the amount of change they have been experiencing in the city environment.

Each of these audience groups will respond to interpretation in various ways. One of the issues in planning interpretation for the Barangaroo Station audiences is the high variability in the frequency of use between daily commuters and one-time users. Any interpretive media needs to be visually engaging, interesting and informative so that it appeals to people on a daily basis as well as to one-off visitors. A range of interpretive media would cater for this broad range of audiences, from families to individuals, with different levels of familiarity with the area.

3.3 Consultation

A key component in developing a heritage interpretation plan is appropriate and effective stakeholder consultation. For the Barangaroo Station project, consultation to inform the development of the interpretive plan is an iterative process with Aboriginal stakeholders, iNSW (formerly BDA) City of Sydney Council and other key stakeholders to ensure consistency of approach and avoid duplication. A consultation log is provided in Appendix A.

⁵⁷ Sydney Metro. About Sydney Metro. Accessible at <https://www.sydneymetro.info/about> (January 2020)

⁵⁸ <https://www.destinationnsw.com.au/wp-content/uploads/2019/10/travel-to-sydney-snapshot-jun-2019.pdf>

3.3.1 Aboriginal stakeholders

A series of consultations with Aboriginal stakeholders were undertaken between August 2019 and March 2020.

Design Jam:

A Design Jam for the Barangaroo Station project was conducted by Yerrabingin on 9 August 2019, with Aboriginal Community representatives including Cultural Tourism Officers, Horticulturist, Government Cultural Heritage officers and tertiary researchers who were invited to meet with Metron, Sydney Metro and Barangaroo Delivery Authority. Key ideas and possible interpretive approaches discussed at the Design Jam are summarized by Yerrabingin as:

1. Barangaroo/Bennelong
2. Welcome orientation space (use of symbology)
3. Rising through the station – geological strata, historical eras
4. Fishing – maritime technology, both Aboriginal and European
5. Story book of time
6. Rainbow serpent journey
7. Gathering of clans
8. Barangaroo the woman

These initial concepts were further discussed, refined and aligned with the with the key stories to be explored at Barangaroo Station site (see Section 3.3 below), particularly points 1,2,4,7, and 8 above. Due to practical considerations, the concepts relating to point 3, 5 and 6 were not further developed.

A follow up session with Design Jam participants to refine the stories and discuss the draft HIP was planned, and a small group were engaged as a feedback group on Friday 20 March 2020 (remotely, due to the corona virus restrictions). The group supported the key stories and strategies for presenting Aboriginal cultural heritage provided in the draft HIP, and no modifications to the HIP were requested. Key feedback from this group is provided below:

- all detailed content for interpretation should be created and endorsed with the local Aboriginal community.
- the opportunity to use the landscape to provide cultural education and share Aboriginal narratives was endorsed as a key approach in the HIP.
- support for highlighting the stories of Barangaroo the woman, and fishing practices within the landscape as well as cultural resource use of the coastal landscape.

- support for the landscape design and linking it to the broader cultural education programs currently run within the Barangaroo precinct.

Consultation with Registered Aboriginal Parties

The Registered Aboriginal Parties for the project (listed below) were contacted by Yerrabingin via email and phone on 6 March 2020, provided with the draft HIP and feedback was requested by 20 March 2020.

Registered Aboriginal Parties:

- Darug Land Observations PTY LTD (DLO) – Gordon Workman
- Darug Land Observations PTY LTD (DLO) – Jamie Workman
- Murri Bidgee Mullangari Aboriginal Corporation (MBMAC)
- Tocomwall
- Darug Aboriginal Cultural Heritage Assessments (DACHA)
- Kamilaroi-Yankuntjatjara Working Group (KYWG)
- Woronora Plateau Gundangarra Elders Council
- Aboriginal Archaeology Service INC (AAS)
- Gandangara Local Aboriginal Land Council
- Metropolitan Local Aboriginal Land Council
- Gundungurra Tribal Technical Services (GTTS) – Peter Foster
- Gundungurra Tribal Technical Services (GTTS) – David Bell
- Gundungurra Tribal Technical Services (GTTS) – Chris Payne
- Aboriginal Heritage Office (North Sydney Council)
- Tony Williams
- Bilinga Cultural Heritage Technical Services
- Gunyuu Cultural Heritage Technical Services
- Munyunga Cultural Heritage Technical Services
- Murrumbul Cultural Heritage Technical Services
- Wingikara Cultural Heritage Technical Services

As at 27 March 2020 no responses had been received. It is noted that one of the RAPs was the Metropolitan Local Aboriginal Land Council, and specific consultation occurred with that organisation (see below).

Metropolitan Local Aboriginal Land Council (Metro LALC)

Yerrabingin met with the Cultural Heritage team of Metro LALC to present the draft HIP and discuss the key strategies contained within the plan on 2 March 2020. During discussions with Selina Smith, Metro LALC Cultural Heritage, the following comments were made:

- Overall support expressed for the key stories and strategies outlined in the draft HIP
- Metro LALC requested that it be consulted on the specific content to be developed for the proposed heritage interpretation media
- The inclusion of species endemic to the site that are examples of cultural resource use be included in the landscape plan

NB: these are initial comments and the Cultural Heritage Officer is seeking executive endorsement by Metro LALC which was not received at the time of publishing of the draft. The final comments will be integrated into the HIP once received.

3.3.2 Stakeholder consultations

iNSW (formerly Barangaroo Delivery Authority/BDA)

A meeting was held with Sydney Metro and BDA/iNSW on 18 February 2020 to discuss the approach to interpretation across the precinct and present initial plans for interpretation at Barangaroo Station. BDA noted that the Interpretive plan for the Barangaroo precinct, of which a draft was produced in 2007, is soon to be updated. While no decisions were made at this meeting, it was agreed that consultation with iNSW/BDA would be ongoing, in order to align the interpretive elements already in place in Barangaroo Headland Reserve and Barangaroo Central, the interpretive plan being developed for Barangaroo precinct, and the HIP for Barangaroo Station so a cohesive and complementary experience for precinct users is created. The interpretation of the Hungry Mile in particular (see Section 4.3.4) will require ongoing consultation.

City of Sydney Council (CoS)

Sydney Metro will be undertaking further consultation with City of Sydney Council in order to develop a cohesive approach to heritage interpretation in the area.

Additional consultations

Consultation with the Australian National Maritime Museum, where the Barangaroo Boat will eventually be displayed, over the details of interpretive material about the Barangaroo Boat will be required to ensure consistency at the detailed content development stage.

3.4 Historical themes

To interpret a site successfully, the context should be presented in a clear, concise, informative and easily accessible manner. Successful interpretation is best achieved by structuring the interpretive approach around key themes directly associated with the site in order to provide a clear context for audiences to understand the heritage values of the site.

The Heritage Council of NSW (2001) has established thirty-two NSW Historical Themes to connect local issues with the broader history of NSW and the nation. Historical themes provide a context within which the heritage significance of an item or site can be understood, assessed and compared. Themes help to explain why an item exists, how it was changed and how it relates to other items linked to the theme. Below is a list of relevant historic themes relating to the Barangaroo area and the site that the Barangaroo Station will occupy.

Table 3: List of historical themes

Australian Historic Theme	NSW Theme	Local Context
Peopling Australia	Aboriginal cultures and interactions with other cultures	Aboriginal occupation in area, Barangaroo and Bennelong, local interactions
Developing local, regional and national economies	Commerce	Establishment of dockyards and shipping industry, the Hungry Mile
Developing local, regional and national economies	Environment – cultural landscape	The ongoing transformation of Barangaroo Reserve
Developing local, regional and national economies	Fishing	Aboriginal maritime history, Barangaroo Boat and fishing industry/dockyards
Developing local, regional and national economies	Industry	Development of wharves and dockyards, shipping industry

Australian Historic Theme	NSW Theme	Local Context
Working	Labour	The Hungry Mile and dockyard workers during the Great Depression

3.5 Key themes for interpretation

The historical themes identified above link to the heritage places and values at Barangaroo and Barangaroo Station, an area with diverse Aboriginal and European histories. Due to the richness and multivocality of Barangaroo's cultural landscape, it is helpful to identify a concise suite of key themes that will be expressed through interpretive media in the area. Key themes are a way to structure information, providing anchor-points that convey the layered history of a site and its cultural landscape.

The Stage 1 HIS identified two themes from the Sydney Metro 'station-wide' approach:⁵⁹

- Transport and Infrastructure – which links the new transport system to the historical transport of the area; and
- Local Stories – which provides opportunities to commemorate local history and the buildings and developments of the area.

Also of relevance are the four key themes identified for the Barangaroo Precinct as a whole in the Barangaroo Heritage Interpretation Strategy (2007):⁶⁰

- Aboriginal history and culture
- The landscape
- Maritime industry, trade and commerce
- Labour, workers and social movements

From these general themes a set of key themes have been identified. These themes have also been informed by the results of the first consultation session conducted by Yerrabingin in August 2019 (see Section 3.3)

Key themes for interpretation at Barangaroo Station site are listed below, together with local stories related to the specific themes:

⁵⁹ Cosmos, 2017. Barangaroo Metro, Stage 1, Heritage Interpretation Strategy. Report prepared for Metron. p.11.

⁶⁰ City Plan Heritage, 2007 Barangaroo Heritage Interpretation Strategy

- Aboriginal Histories: with key stories of Barangaroo the woman, Aboriginal fisherwomen, fishing practices and technologies
- The changing landscape: with key stories of the natural environment before invasion and Aboriginal relationships with the landscape/connection to Country
- Maritime heritage: with key stories of the Barangaroo Boat discovery, boat construction and the development of the maritime industry at the site, and the Hungry Mile

While all separate, these themes and specific local stories within them are linked by place and by creative endeavours dating from tens of thousands of years ago and into the twenty-first century. They provide three interpretive anchor-points which form the basis for developing the structure and content of interpretive elements, and assist in arranging interpretive media in appropriate locations.

4.0 Potential Interpretive Media

The Barangaroo Station site provides a unique opportunity to interpret the Aboriginal and European heritage values of a key area within Sydney's heritage landscape. An interpretive approach was outlined in the Stage 1 draft HIS which suggested broad possible options for interpretation onsite, including 'interpretive signage within station concourses, large scale historical graphics, integration of interpretive material with station signage, interpretative design elements within interface areas, and possible development of an online exhibition or digital application'⁶¹

These options were assessed and refined in the draft Stage 2 HIP. A number of options were not considered to be practical for further development as they affected entrance/egress areas, station and wayfaring design, or required ongoing curation/maintenance.

In addition, archaeological remains including the Barangaroo Boat, sandstone retaining wall and steps were discovered (see Section 2.3) and following confirmation with Sydney Metro, these heritage features were incorporated into the draft Stage 2 HIP.

Taking account of this previous work, and following discussions with the architects and landscape designers in January 2020, the following interpretive elements are recommended to carry components of the three key interpretive themes and associated local stories for the Barangaroo Station site:

Aboriginal histories:

- Landscaping and native species choices in Nawi Parkland
- In ground elements/paving inlays - plaza area showcasing Aboriginal language elements
- Interpretive panels – Aboriginal stories in Nawi Parkland
- Acknowledgement of Country on station concourse (a Metro-wide initiative)
- Welcome to Country feature – soundscape near entrance to Nawi Parkland
- Inclusion of Nawi Parklands in City of Sydney Harbour Walk Trail

The changing landscape:

- Landscaping and native species choices in Nawi Parkland
- Installations - Canopy of Trees, part of the Sydney Metro Public Art program, on underground concourse

⁶¹ Metron, 2017. Heritage Strategy for Barangaroo Station: Final Sydney Metro Underground Stations Design and Technical Services. p.11

- In ground elements/paving inlays – 1865 shoreline traced through plaza and parkland

Maritime heritage:

- In ground elements – Barangaroo boat outline/low installation, 1865 shoreline and Cuthbert's 1860s seawall
- Interpretive elements (panels, digital access) – contextualising information on Barangaroo boat
- Installations – Hungry Mile in Hickson Road (including reference to Aboriginal maritime workers)
- Hoardings – historic images of the wharves and boat building activities, contemporary images of the archaeological discovery of Barangaroo boat
- Re-use of heritage elements – salvaged sandstone from seawall for interpretive supports and Cuthbert's seawall outline
- Inclusion of Barangaroo Boat in City of Sydney Harbour Walk Trail

The options for interpretive media at Barangaroo Station are grouped under the main themes and are detailed below. A description, key stories and possible locations are included for each interpretive option, as well as visuals of some existing relevant examples. A plan indicating locations is included as Figure 50.

4.1 Aboriginal histories

The following interpretive media will explore the Aboriginal histories of the site and its intangible cultural heritage significance, as well as making connections between the past and the present, the people and the land.

4.1.1 Landscaping and plantings

The settlers' journals show Australia was a far more fertile land when they first landed than it is today and the vast area of the country we now consider an inhospitable desert was, in fact, meticulously and successfully managed by Aboriginal societies for thousands of years. ⁶²

Accessible green spaces that allow engagement with the natural environment, access to native species and educational outcomes can be achieved through an interpretive landscape design. Creating such a landscape within Nawi Parklands would not only capture the diversity of Indigenous culture and knowledge, but the identity of the space itself, by connecting to the

⁶² Pascoe B, Dark Emu

Indigenous narrative already present within the space, by sharing Indigenous land management practices and principles of 'Caring for Country'. The garden, planted with species that were in the area prior to European arrival, will deliver an amazing explorable environment of colour and smell, teeming with diversity and opportunities to learn and share.⁶³

The layout of the landscaped area would consist of organic curves and forms that echo the curved hook shape of the *barra* (fishhook carved from turban shell) used by fisherwomen in this area (see Figure 26).

The landscape design will create opportunities for ongoing custodial presence within the space, to contribute to the broader mosaic of experiences and the identity of the precinct.

The landscape design supports and links to the broader cultural education programs currently run within the Barangaroo precinct with a focus of plants as cultural resources. The planting strategy looks to have tree and understorey plantings that interpret cultural practices, such as fishing, canoe making, hunting and food collecting. A sample is included below, while a plant list provided by Yerrabingin is included in Appendix B.

- *Cabbage Tree Palm – Livistonia Australis (daranggara)*

The Cabbage Tree Palm was used to make fishing line and the plant hearts were a food source which were also utilised by the early settlers. As a result, this has become an impacted species and an important local species both culturally and for biodiversity.

- *Xanthorrhoea media (gulgadya)*

The long stems were used as spear shafts often hafted to hardwood sections, with barbs of stone, hardwood or stingray prongs attached by resin. The resin from the base of the leaves was heated until malleable and used as a glue which, when cool, hardens similar to fibreglass. The flower spikes have a sweet nectar high in glucose. The soft bases of the leaves were eaten as a snack, and tough leaves could be used as knives. The roots were also consumed raw and cooked in coals. The soft wood of the shaft also provided a base for a fire-drill in making fire.

- *Kurrajong - Brachychiton populneus*

Fibres from Kurrajong were also used in fishing line, string and net production. The bark is strong and fibrous, and was soaked in water so the fibres could be separated to be woven into string. The seeds were roasted, as were the roots.

⁶³ Yerrabingin, 2019 draft Addendum to Stage 2 draft Heritage Interpretation Plan. Report prepared for Metron.

In addition, the planting strategy will also re-introduce understorey plant species from the Eastern Suburbs Banksia Scrub threatened ecological community, strengthening the overall narrative of cultural heritage interpretation.

Figure 26: Fishhooks (barra). Source: Australian Museum



Figure 27: Existing plantings at Barangaroo Reserve and Nawi Cove



4.1.2 In-ground elements/paving inlays: Aboriginal connection to the landscape/use of language

The names given to places and objects convey their significance through a sense of history, identity and connection between people and place. For Aboriginal people, connection with Country is intrinsically connected to identity through language, cultural practices and the long-held relationship between people, the land and the fauna and flora. Throughout the Barangaroo Reserve area, Darug language has been used to name key features such as: **Girra** Steps (seagulls/fishing gulls), **Burrawang** Steps (burrawang cycad plant, an important source of food for the Gadigal and early settlers), **Wulugul** Walk (kingfish), **Waranara** Terrace (to seek), **Boot Boot** Path (heartbeat) and **Walumil** Lawn (Port Jackson shark).

To continue this Acknowledgement of Country, Darug language words relevant to the site providing information 'bites' about the natural environment is recommended in the paving of the station entrance/plaza and within the landscaping elements in Nawi Parkland giving both a welcoming and informative orientation to the area.

Darug words for marine creatures of the area that are published in Troy's The Sydney Language⁶⁴, many of which have been identified in the archaeological finds around Sydney Harbour as described by Attenbrow, could be used.⁶⁵ Examples include:

Gadyan (Sydney cockle)	Wulumay (Snapper)
Badangi (Sydney rock oyster)	Badiwa (Flathead)
Dalgal (Mussel)	Magura/Maugro (Fish)
Yarramarra (Bream)	Wulugul (Kingfish)
Burra (Eel)	Dawura (Whale)
Baludarri (Leather jacket)	Gudugulung (Turtle)
Yara (Crab)	Walumil (Port Jackson shark)

Alternatively, words that relate to fauna in the area could be used, accompanied by animal footprint symbols. Examples include:

Barrigin (Echidna)	Garranga bumarri (Pelican)
Burumin (Possum)	Wularu (Wallaroo)
Dawaran (Seal)	Wugan (Australian raven)
Wirriga (Goanna)	Djirrabidi (Red-bellied black snake)

A further option which could be considered for placement within Nawi Parkland is to include words for human sounds and activities that would have been heard around Nawi Cove. Examples include

Bilya (laugh)	Baraya or Yaban (sing)
Ngara (listen, hear, think)	Baya (speak)
Waranara (seek)	Darrat (spear)
Guwing Bayabuba (sun rise)	Guwing Burragula (sun set)
Yagu (today)	Barrabugu/Barin (tomorrow)

Locations:

⁶⁴ Troy, 1993

⁶⁵ Attenbrow, 2010

10-15 pavers situated within the plaza outside the station entrance and in the landscaping of Nawi Parkland (see Figure 50).

Sydney language words for human sounds and activities e.g. 'sing', 'speak' could also be included in seating or landscaping in Nawi Parkland.

Additional considerations:

Any wording used is to be agreed with Aboriginal stakeholders/Metro LALC at detailed design stage.

Figure 28: Examples of use of Aboriginal language in interpretation



4.1.3 Interpretive elements: Aboriginal stories

Within the Nawi Parkland landscaping, key Aboriginal stories will be explored, including Barangaroo the woman, and fishing practices and technologies. This could be achieved either through interpretive panels, which can effectively convey key messages if well designed and strategically located, or through soundscapes integrated into the landscaping. Information contained in these interpretive elements should primarily provide contextualising information, through key images and explanatory text (either read or heard) supported by the surrounding landscape and plantings. Salvaged sandstone blocks could be used as panel supports, however this needs to be consistent with precinct wide design and use of materials.

Key stories:

Barangaroo the woman

Information on Barangaroo could include (content to be finalised at the detailed content development stage through further Aboriginal stakeholder input):

- Barangaroo was a woman of high status and deep cultural knowledge, who played an important part in early encounters with European settlers. A Cammeragal woman from the North Sydney area, Barangaroo lost her first husband and children to smallpox and remarried Bennelong, a younger man who had been captured and held by Governor Arthur Phillip.
- A skilled fisherwoman, Barangaroo was a provider for her people alongside the other expert fisherwomen who lived in this area and fished the harbour.
- Barangaroo did not approve of her husband's association with the colonists and actively resisted adopting their customs and language. She would not dress in European clothing, preferring to wear a slender bone through her nose. A historical account records Barangaroo's furious reaction to the colonists hauling four thousand fish from Sydney Cove in 1790, where she railed against the wastefulness of the settlers, and at Bennelong for accepting a gift of forty fish.
- Barangaroo died in childbirth in 1791 at the government hospital, a place she had greatly feared but was forced to go to. Her ashes and her fishing gear, which was of great significance, were buried in the garden of Government House.

Fishing practices and technologies

Information on fishing practices and technologies could include (content to be finalised at the detailed content development stage through further Aboriginal stakeholder input):

- Aboriginal fishing practices were both effective and efficient, with women having the primary role.
- Aboriginal women fished in the harbour using lines made from cabbage trees, Kurrajong or flax plants, and barra (hooks) carved from turban shell. This fishing gear was of great significance and carried associations of power and identity.
- Expert swimmers and divers, Aboriginal women rowed nawi (bark canoes), often with small children or babies on board, taking only what was needed for food for the group from the

marine resources available. The women sang together as they fished and kept time with their paddles as they rowed. They were seen fishing all day and in all weathers. Women dominated the waters of the harbour, the coves and bays, and the coastlines in between.

- Men usually fished from the shore using spears made from wood with three-to-four prongs tipped with bone, stingray spines, shell, fish teeth or hardwood. Men mostly only used nawi when travelling from one cove to another.
- Aboriginal women continued fishing the waters of Sydney Harbour at least until the late 1820s, when the impact of European colonisation forced many groups away from the shoreline to the outskirts of Sydney town.

Locations:

Integrated within the landscape gardens of Nawi Parkland (see Figure 50).

Additional considerations:

The style of any interpretive panels should be sympathetic to existing interpretive media and existing landscaping throughout the Barangaroo Reserve. The content included should build on and not repeat content already in existence in the precinct., though it should be noted that a survey of surrounding existing interpretation element did not reveal any specific information Barangaroo the woman already in place.

4.1.4 Acknowledgement of Country and/or Welcome to Country

An 'Acknowledgement of Country' is provided by the agency or landholder to recognize and pay respect to the traditional custodians of the land. A 'Welcome to Country' is provided by the Aboriginal elders or knowledge holders, welcoming others to their traditional lands. At the Barangaroo Metro site, it is recommended that both forms of acknowledgement be included due to the significance of the area.

4.1.4.1 Acknowledgement of Country:

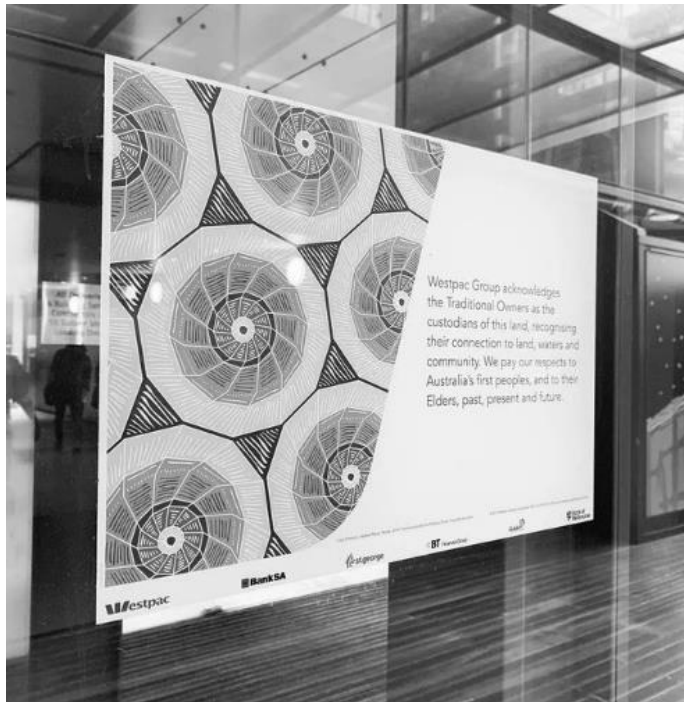
As the main public transport point of access to the Barangaroo Reserve area, the Barangaroo Station location provides a unique opportunity for Sydney Metro to display an Acknowledgement of Country, supported graphic or artwork produced by a local Aboriginal artist to orient the audience to the Aboriginal connection to the land. Wording would be supplied by Sydney Metro and be checked with Metropolitan Local Aboriginal Land Council, for example:

Sydney Metro acknowledges the Gadigal people, the traditional custodians of this land, and pays respects to Elders past, present and emerging. (tbc)

Location:

An Acknowledgement to Country feature is being considered by Sydney Metro as a consistent element on all new stations, tailored to the specific clans/groups of the area and supported by a graphic element produced by local Aboriginal artists. The location of the feature consistently across stations is still to be confirmed by Sydney Metro.

Figure 29: Example of Acknowledge to Country panel



4.1.4.2 Welcome to Country

For a Welcome to Country feature, the wording and method of delivery should be defined by the appropriate Aboriginal stakeholders. An interactive option for this feature is a touch activated soundscape, possibly integrated into a sandstone element, narrated by a nominated traditional owner within the landscape of Nawi Parkland. The Welcome to Country should be consistent with the Wellema: Welcome to Country video installations located in the Cutaway in Barangaroo Reserve.

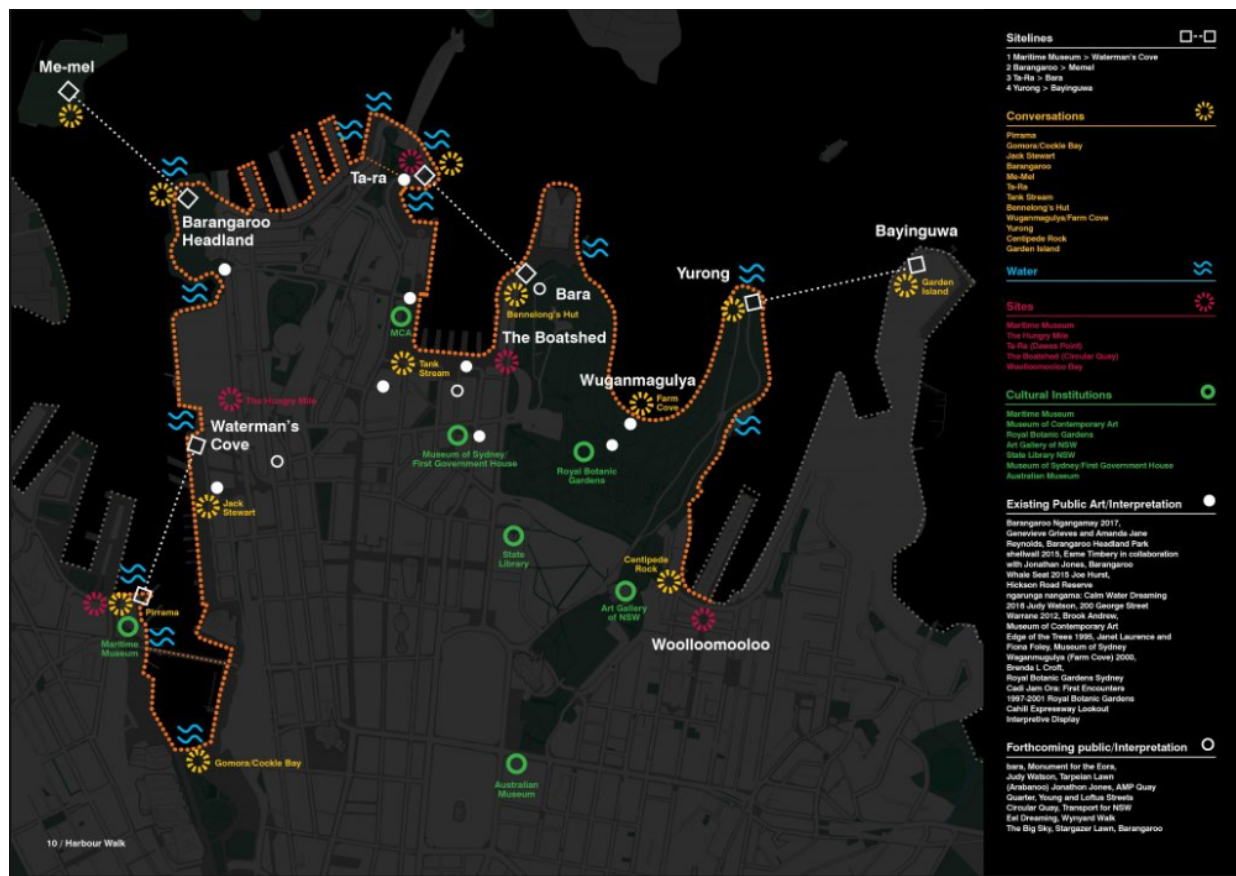
Figure 30: Examples of tactile/soundscape installations



4.1.5 Harbour Walk trail

The City of Sydney has commissioned a curated Harbour Walk, a storytelling experience which links major Aboriginal sites, artworks, installations and organisations around the harbour. It is envisaged that components of the Barangaroo Metro site, specifically the Nawi Parklands, the Barangaroo Boat site and the Hungry Mile installation, could be incorporated within the planned Harbour Walk. It is noted that a Hungry Mile installation is already foreshadowed as part of the Harbour Walk, as a public art project recognising Aboriginal people in Sydney's maritime history. Collaboration between City of Sydney, iNSW and Sydney Metro would be required to ensure that the Hungry Mile story (Section 4.4.4) is represented in a cohesive and coordinated manner.

Figure 31: City of Sydney Harbour Walk plan, 2019. Source: City of Sydney⁶⁶



⁶⁶ https://www.cityofsydney.nsw.gov.au/data/assets/pdf_file/0003/318405/Harbour-Walk-Storytelling-Report-November-2019.pdf

4.2 The changing landscape

4.2.1 Landscaping and plantings

As outlined in section 4.1.1, landscaping and plant species choices will be a key feature of the Nawi Parklands. Creating an accessible green space planted with species that were in the area prior to European occupation will allow exploration of Indigenous land management practices and provide a living connection to the Indigenous narrative within the space. Using the geometry of the barra hook shape for landscaping lines provides a strong connection to traditional fishing practices from the area.

Aboriginal landscape awareness is rightly seen as drenched in religious sensibility, but equally the Dreaming is saturated with environmental consciousness'⁶⁷

Figure 32: Existing plantings at Barangaroo Reserve



4.2.2 Installation - Canopy of Trees

Sydney Metro has appointed an artist to produce a public art installation for the interior of the station concourse. The artwork will consist of brass images of the crowns of native trees that might have existed in the vicinity of the station prior to European arrival.

While part of Metro's Public Art program, this installation has been included in the interpretive suite as it provides an impressionistic representation of the changing natural landscape. In

⁶⁷ Gammage B 2001, p133

addition, the draft Stage 1 HIS noted that *'heritage interpretation is proposed firstly as an intrinsic part of the design for the new stations and also as a contribution to the public art programme.'*⁶⁸

Location:

The station concourse, underground.

Figure 33: Draft of design of public art installation Canopy of Trees. Source: Architectus



4.2.1 Inground elements/paving inlays: 1865 shoreline and Cuthbert's seawall (1860s)

The landscape of the Barangaroo area has been altered dramatically through its maritime use, with mid 1800s land reclamations and an increase in maritime activities resulting in multiple human-altered shorelines present onsite. Archaeological remains of many shorelines, including sea walls, timbers and finger wharves, were discovered during the historical archaeological investigations at Barangaroo. Marking earlier shorelines illustrates how the landscape has changed over time. At this site in particular, the shoreline was dramatically altered from its

⁶⁸ Metron, 2017. Heritage Strategy for Barangaroo Station: Final Sydney Metro Underground Stations Design and Technical Services. p.11.

natural location in the 1860s, when reclamation of land and construction of wharves, seawalls and docks were built in the 1860s onwards.

The 1865 shoreline has been identified as an appropriate shoreline to reproduce in the ground plane, as it links directly with the discovered remains of Cuthbert's seawall from the 1860s (see Section 4.4.2), an archaeological discovery which will be partially re-instated as an interpretive element.

Materials used for the shoreline inlay could consist of further sandstone elements salvaged from the archaeological investigations, concrete, brass or stainless steel. Reinstatement of a small section of Cuthbert's Wharf seawall would consist of sandstone blocks positioned in the ground plane; this technique is used to the north in the Headland Walk for displaying another found seawall. (see Figure 37). The shoreline inlay would be supported with a simple text: '1865 shoreline' with a small label positioned on the seawall to provide more context plus the 1865 map. Typography and colours used should complement the landscape design and the historical characteristics of the area and surrounding landscape. Where possible, the 1865 shoreline interpretation could link with the existing 1836 shoreline interpretation in the northern part of Barangaroo Reserve⁶⁹.

Location:

The 1865 shoreline paving inlay would extend across the plaza and landscaping area and join with the reinstated remains of the 1860s Cuthbert's seawall (see Figure 50).

Figure 34: 1865 City of Sydney Detail Plan: Sheet 2, showing 1865 shoreline marked in blue, and study area marked in red. Source: City of Sydney Archives, with Artefact overlay

⁶⁹ An 1836 shoreline has been used as a tracer for the pathway around Barangaroo Headland Reserve to the north, but that shoreline deviates from the Reserve pathway at Nawi Cove and continues along the more modern shoreline of reclaimed land to the south, ie. it does not pass through Nawi Cove. An 1865 shoreline was therefore appropriate for Nawi Cove as it relates to the other archaeological finds in that area from the 1860s.

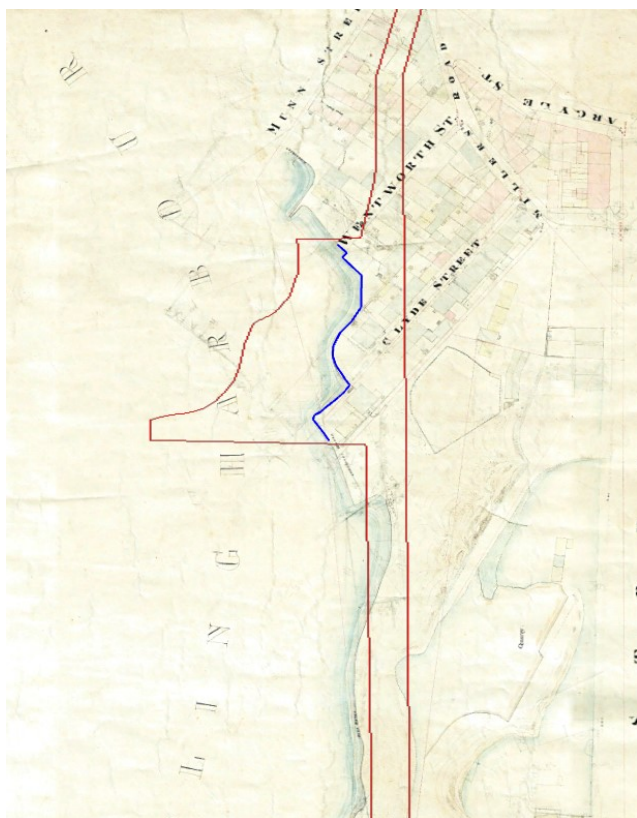


Figure 35: Remains of Cuthbert's Wharf sea wall. Source: Casey and Lowe 2019



Figure 36: Map of City and Darling Harbour, 1887. Source: Sands Directory/ Metron draft Stage 2 HIP.
Note Cuthbert's Wharf.

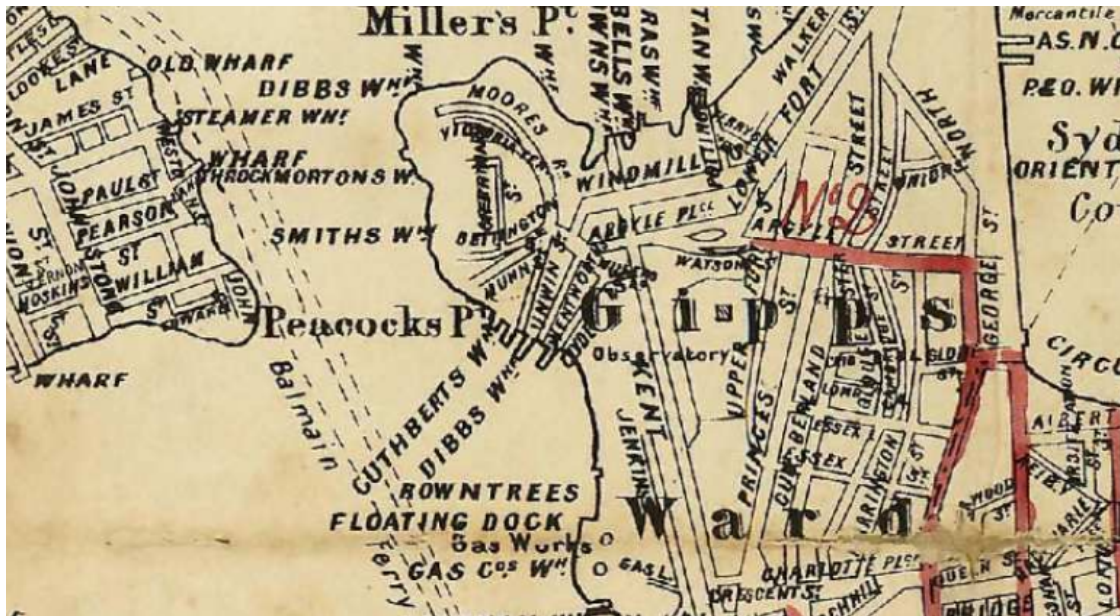
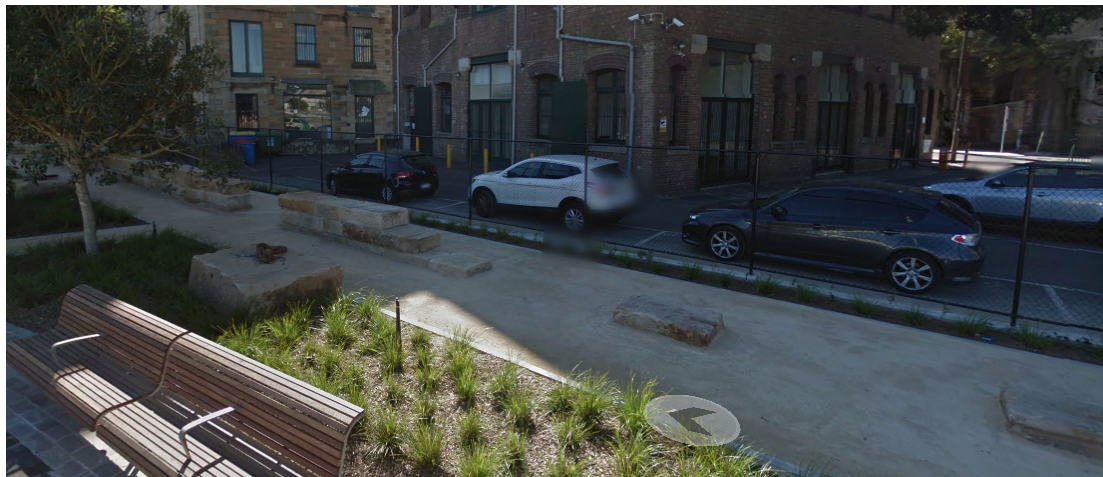


Figure 37: Sandstone blocks mark an existing seawall in Barangaroo Reserve. No interpretive information was visible



4.3 Maritime heritage

The whole area of Barangaroo carries many histories and stories of the development of the maritime Industry in Sydney, many of which are explored throughout the wider precinct. The specific stories which relate to the area of the Barangaroo Station site focus on the archaeological discoveries specific to the site – the Barangaroo Boat, and the seawall and wharf remains, and the Hungry Mile on Hickson Road.

4.3.1 Inground paving element plus panel/digital element: The Barangaroo Boat

The story of the discovery of the Barangaroo Boat and its relationship with the maritime heritage of the Barangaroo wharf area is a key story for interpretation at this site. The location of the find site, located on reclaimed land east of Hickson Road, would be marked with a paving inlay or low-level installation indicating the approximate shape and size of the boat. This would be supported by an interpretive panel or digital facility on the discovery and significance of the Barangaroo Boat and boat building/maritime developments in the area (see section 2.3.1).

While no coordinates for the boat discovery were available at the time of writing, extrapolation of the boat's location from preliminary archaeological reports, historical maps and current day street plans have provided a location as shown on Figure 50. A large paving inlay or a low level installation which marks the full location (an oval shape 8.6m x 3m in size) etched with the markings evident in the 3D photogrammetry image of the boat could be installed (as per Figure 38). The materials could be brass or stainless steel, with typography and colours complementing the landscape design and the historical characteristics of the area and surrounding landscape. The paving inlay would be supported by either a physical interpretive panel placed within the ground plane or on salvaged sandstone blocks, or a digital component with contextual information regarding the discovery of the boat, and the development of maritime activities in the area. A digital component could involve users scanning a marker in the landscape using mobile phones, using connectivity systems available throughout the precinct, to download an app or access a website which could show the 3D photogrammetry models providing 3D visions of the boat in-situ, supported by contextualizing text (written or oral), historical images and an artist's impression the boat.⁷⁰

Figure 38: 3D photogrammetry image of the boat find which could be etched into a large oval paving inlay .
Source: Casey & Lowe

⁷⁰ Consideration was given to marking the location with a low level installation representing portions of the boat shape protruding from the ground plane to allow for an interactive experience, such as being able to 'sit' within the boat, or a hybrid installation of both the boat and a nawi to show differing boat typologies, however issues such as height and placement restrictions based on security and precinct consistency issues precluded this option.



Key stories:

The Barangaroo Boat (content to be finalised at the detailed content development stage):

- In 2018 the remains of a large wooden boat were found at this site during archaeological investigations for the construction of the Barangaroo Station
- This is the earliest boat to be discovered in NSW, made of Sydney Blue Gum. It has been classified as of State significance as it is the only discovery of its kind in Australia.
- The boat was found on what would have been the only piece of public beach left in the area by the 1850s, at the bottom of Clyde Street. It is likely that it was dumped there as it was damaged with parts missing. It is 8.6m long and 3m wide. Timber, rope and leather objects were also discovered in the hull of the boat.
- The boat is a clinker-built vessel, commonly used for transporting goods between the city and smaller settlements up the main rivers. Clinker built vessels were built shell first with the frames added to strengthen the structure. It could have carried up to 12 tons. Semicircular holes found in the deck plus decayed fibres suggest that the boat would have had a single mast with sails.
- It is thought that the boat was locally built, but it seems less likely to have been built in a shipyard on account of the lack of finish of the frames with the dearth of quality fastening. Perhaps it was built by a settler on his waterfront property and abandoned when it became too damaged to use?
- The boat is currently being preserved and will be displayed at the Australian Maritime Museum

Maritime heritage (content to be finalised at the detailed content development stage):

- the new colony of NSW required boats to connect the small settlements along the Parramatta and Hawkesbury Rivers, and by 1800 there were about a dozen ship builders around the Sydney area.
- Water transport was critical at this time before the establishment of road networks, as goods could be moved by water in greater loads, at lower cost and less time than by bullock teams on roads.
- In the first half of the 19th century boat building increased as Australia's economy grew, and trade expanded. Maritime trade at this time was export- oriented focusing on timber and wood, whaling and sealing.
- The Barangaroo shoreline changed dramatically between 1840s (when the boat was discarded) and the 1860s when wharves, warehouse and boat building business were developed along this shore.
- The Gold Rush in Australia in the 1850s saw change to the boat building industry in NSW, with an increase in cheaper imported boats, as local labour costs soared, and the development of rail and road transport across NSW.

Location:

The boat shape insert would be installed in the paving of the public domain or as a low level installation at the location of its discovery (see Figure 50).

Additional considerations:

The style of any interpretive panels should be sympathetic to existing interpretive media and existing landscaping throughout the Barangaroo Reserve. The panel would benefit from the inclusion of the 3D photogrammetry and artist' impression.

Consultation over the details of interpretive material about the Barangaroo Boat find may be required with the Australian National Maritime Museum.

Figure 39: Examples of paving inlays marking a location/find:



Figure 40: Examples of QR code markers and digital elements showing heritage areas/objects in-situ



Figure 41: Examples of external interpretive panels:



4.3.2 Inground elements/paving inlays: 1865 shoreline

Archaeological remains of shorelines, including sea walls, timbers and finger wharves, were discovered during the historical archaeological investigations at Barangaroo. Marking shorelines with paving inlays are a subtle method of conveying historical and contextual information without distracting viewers from the surrounding landscape and structures, and has the ability to create a narrative as paths are traversed. This interpretive media has been further outlined in Section 4.3.1 as it also relates to the changing landscape.

As stated in Section 4.3.1 it is recommended that the 1865 shoreline be marked with a paving inlay stating '1865 shoreline' and linked to reinstatement of sections of Cuthbert's seawall from the 1860s (see Section 4.4.3).

4.3.3 Re-use of heritage elements

Architectural elements from previous on-site structures can be included for adaptive re-use to support interpretation of heritage sites. Salvaged sandstone blocks from a number of seawalls were uncovered during the archaeological investigations. Locations and dates for the majority of

the architectural finds were not available at time of writing, however remnants of Cuthbert's seawall which was built in the 1860s during the time of expansion of maritime activities at the site, was uncovered and this find could be partially reinstated in-situ. A cohesive link can be made between the 1865 shoreline and the 1860s seawall, both of which are results of the growing maritime activities at the site. An example of a partial reconstruction of an excavated seawall already exists in Barangaroo Reserve to the north of the site.⁷¹.

Key story:

Cuthbert's seawall (content to be finalised at the detailed content development stage)

- In the early 19th century this area was an important centre for small-scale ship building, with numerous wharfs, docks and slipways, to support the colonies growing maritime activities and trade
- The earliest shipbuilding yards in the area were established by James Munn in 1825. His wharves were bought by John Cuthbert in 1865, who already owned waterfront land to the south of these wharves. Cuthbert expanded the shipyard, building a slipway, wharf and docks, as well as supporting seawalls. Cuthbert's shipyards built a variety of boats for local firms and the government and became one of the most extensive in NSW employing up to 250 men.
- In the 1870s the older wharves in this area were demolished in order to construct more modern facilities to manage the increase in trade and ship building technology. Cuthbert's shipyard was the first large land parcel to be redeveloped here, when it was bought by Thomas Dibbs in the 1870s for large scale wharfage and good storage.
- By the 1880s most of the small boat builders had left the area as demand for wharfage grew.
- During the 2018 archaeological excavations in this area for the construction of the Sydney Metro Station in area, sections of Cuthbert's seawall were unearthed, together with later seawalls, house footings and timber wharf structures.

Location:

Sandstone blocks from the seawall could be positioned at ground level at their original location. They could also be used as supports for interpretive panels, either in their original location or repositioned within Nawi Parklands for this purpose (see Figure 50).

⁷¹ An 1836 shoreline has been used as a tracer for the pathway around Barangaroo Headland Reserve to the north, but that shoreline deviates from the Reserve pathway at Nawi Cove and continues along the more modern shoreline of reclaimed land to the south.

Figure 42: Examples of using salvaged materials to support interpretation



Figure 43: Sea wall unearthed during excavations. Source: Casey and Lowe 2019



4.3.4 Installation - The Hungry Mile

An installation featuring a series of life size 2D human figures lined along the Hungry Mile, on Hickson Road adjacent to Barangaroo Station, will provide an evocative impression of the hardship experienced by the waterside workers during the depression. Body shapes can be taken from historical images, and the installation supported with brief contextual information such as quotes from Ernest Antony's well known 1930 poem 'The Hungry Mile'. This installation would

give audiences an effective visual representation of an important episode in the area's maritime history.

Key story:

The Hungry Mile (content to be finalised at the detailed content development stage, and in conjunction with iNSW and City of Sydney Council)

- In the early 1900s the Millers Point area was a bustling centre of maritime trade, with wharves and docks busy with workers, but the collapse of the wheat industry and the Great Depression had a devastating effect on the wharf workers at the Millers Point area, with scarce employment and constant redundancies in the 1930s.
- Unemployed workers would line up along Hickson Road, hoping to be chosen by a foreman for a day's work and wages, which resulted in the strip of Hickson Road being called 'The Hungry Mile'.
- The phenomenon of 'The Hungry Mile' and the growing awareness of workers' rights led to the modernization of the Waterside Workers Foundation in 1937.
- Ernst Anthony's famous poem of 1930, 'The Hungry Mile' encapsulates the desperate feeling of the time:

*They tramp there in their legions on the mornings dark and cold
To beg the right to slave for bread from Sydney's lords of gold;
They toil and sweat in slavery, 'twould make the devil smile,
To see the Sydney wharfies tramping down the hungry mile.*

Location:

Representation of the Hungry Mile installation would occur within the urban design elements along Hickson Road, such as on the service pods on the sandstone wall side of Hickson Road (Figure 46), or a part of the security screen/bollards on the station side of Hickson Road. Discussion of the heritage impact of the service pods on the sandstone retaining wall formed part of the Heritage Strategy for Barangaroo Station and it was concluded that, for the retaining wall, *'If...the pods can be well designed so that they are low-key yet sculptural items, this should also reinforce their supplementary status and would be supported from a heritage viewpoint.'*⁷²

Additional considerations:

⁷² Metron, 2017. Heritage Strategy for Barangaroo Station: Final Sydney Metro Underground Stations Design and Technical Services. p. 9.

As this initiative is a stakeholder interface issue, coordination with iNSW (former BDA) and City of Sydney is required to ensure a consistent and cohesive message about the Hungry Mile that is not duplicated or discordant.

The Hungry Mile installation along Hickson Road must not impact the existing heritage retaining wall, nor increase any visual or indirect impacts on the retaining wall. As this installation is within the SHR curtilage consultation with the Heritage Council will be required. Detailed interpretive content should be developed in consultation with the Maritime Union of Australia.⁷³

Figure 44: Examples of 2D and 3D figures as interpretive features



Figure 45: Wharf workers on the Hungry Mile, Hickson Road. c1930s. Source: The Hungry Mile, Bytes

⁷³ As recommended in Barangaroo Delivery Authority, 2015. Barangaroo Public Art and Cultural Plan, p. 68.



The Hungry Mile

*They tramp there in their legions on the mornings dark and cold
To beg the right to slave for bread from Sydney's lords of gold;
They toil and sweat in slavery, 'would make the devil smile,
To see the Sydney wharfies tramping down the hungry mile....*

(Ernest Antony, The Hungry Mile and other poems, 1930)

Figure 46: Suggested location of Hungry Mile installation along service pods. Source: Metron 2020



4.3.5 Hoardings

Temporary hoarding provides an opportunity to present large-scale heritage interpretation when construction work is being undertaken, mitigating any visual impacts to the site and providing a valuable canvas for heritage interpretation. Hoarding is visible to a wide range of audiences and can incorporate historic photographs, plans, timelines, comics, public art, accompanied by minimal text or links to digital media.

At Barangaroo Station two sets of hoardings have been identified, one below and one above ground.

Options for content:

Above ground hoarding: A series of historical images of the maritime activities from the site.

Below ground hoarding: A series of images depicting the discovery of the Barangaroo Boat.

Potential images for the hoarding are shown in Figures 9-19, plus additional images are shown below.

Locations:

Two hoarding areas have been identified by Metron. One temporary hoarding will be located in the concourse of Barangaroo Station, the sole access point for the station, and all Metro customers will pass through this area, making the hoarding a valuable piece of interpretive media.

A second temporary hoarding will be located above ground at the south edge of Nawi Parkland and along Hickson Road. Both hoardings be in place for approximately three years.

Additional considerations:

As hoarding locations are often key advertising opportunities, the final decision on the use of these two hoardings locations for interpretation purposes will be made by Sydney Metro.

Figure 47: Examples of heritage hoardings



Figure 48: Examples of above ground hoarding images (plus Figures 9-19):



Cockle Bay, by James Taylor, c1818/20. Source: State Library of NSW [A westerly view of Sydney from Fort Phillip, a location just to the south of the present-day Observatory]



Parbury Wharf, Millers Point, 1885-1895. Source: State Library of NSW



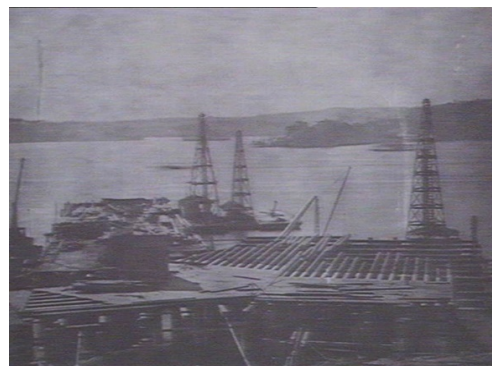
Ships moored along Dawes Point, with Dibbs Wharf and Langfords boat builder, c1879. Source: City of Sydney Archives



Looking west from Sydney Observatory, 1905-1910. Source: State Library of NSW



Cuthbert's Wharf, Darling Harbour. 1871. Source: State Library of NSW



Nos. 2 and 3 Berths, Dawes to Millers Point and Old Parburys Wharf. Source: State Library of NSW



Dalgety's New Bond and Free Store, Miler Point, 1910.
Source: State Library of NSW.



View across Darling Harbour, 1882. Source:
City of Sydney Archives



Hickson Road, 1925/26. Source: City of Sydney
Archives



Hickson Rd, Munns St bridge, 1930s.
Source: City of Sydney Archives



**c1920s image of Hickson Rd wall and 72 houses
for waterside workers on High St.** Source: Metron
draft Stage 2 HIP



Dockside, nd. Source: Yerrabingin



SS Medic leaving Dalgetty's Wharf at Millers Point. Source: State Archives



Millers Point, 1980s. Source: City of Sydney Archives

Figure 49: Examples of below ground hoarding images: (plus Figures 23-24) Additional images to be provided by Metron



Barangaroo Boat with ceiling planks removed to expose frames. Source: Irini Malliaros/Silentworld Foundation



Maritime archaeologist undertaking detailed recording of individual timbers. Source: Irini Malliaros/Silentworld Foundation



Timber being wrapped with capillary matting soaked in water followed by black plastic sheeting. Source: Irini Malliaros/Silentworld Foundation



Timbers being fastened to board with brackets shaped individually to help preserve the curve of each timber. Source: Irini Malliaros/Silentworld Foundation

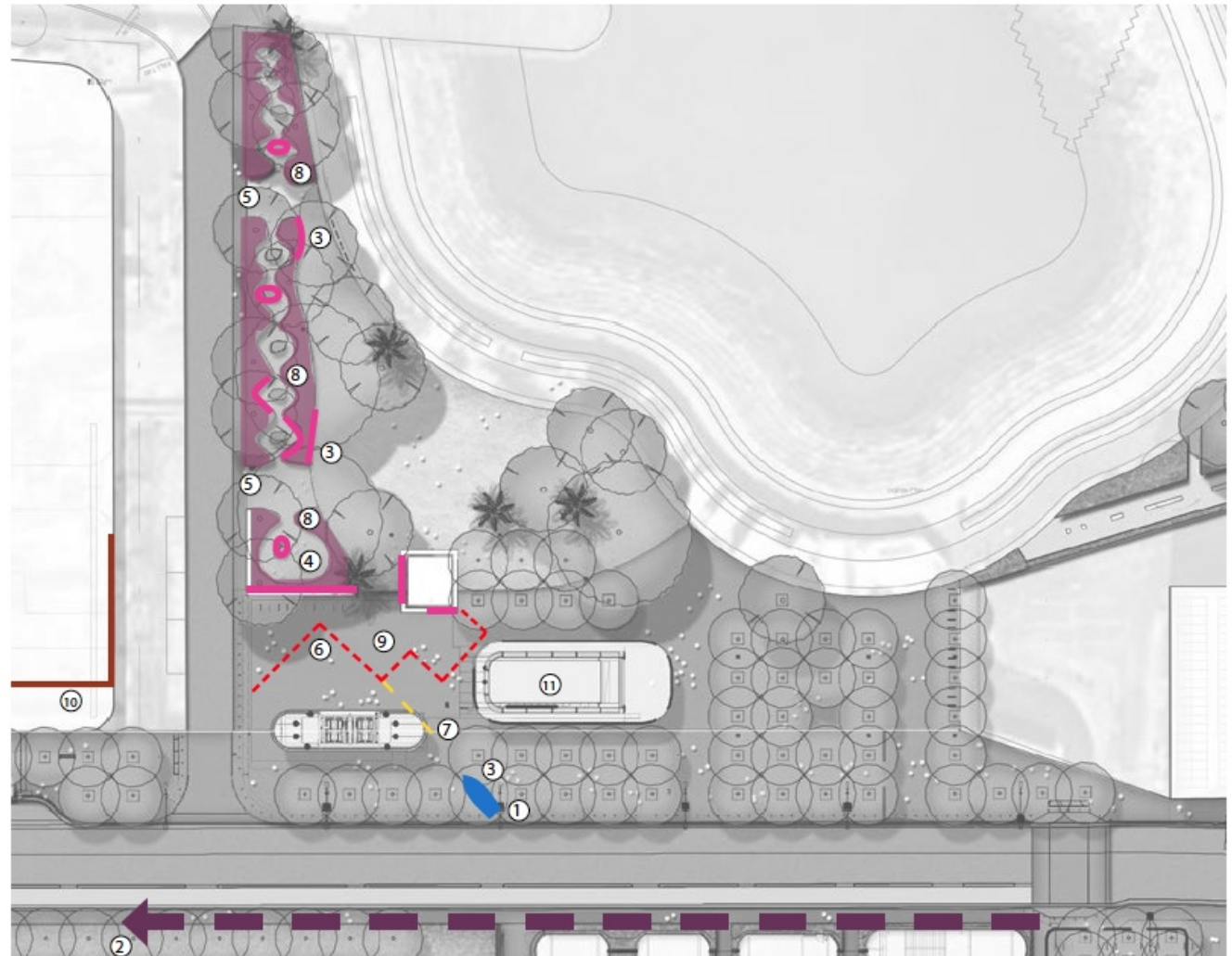
Figure 50. Plan of locations of interpretive elements. Source: Metron 2020

5.1.6 Heritage Design Response

LEGEND

- ① Historic Boat Interpretation
-Paving of outline plus either signage in paving or digital element with 3D images.
- ② Interpretation of Hungry Mile to be coordinated with wider Barangaroo precinct heritage interpretation plan
- ③ Interpretive panels
- ④ Sinuous Design of the landscape based on Barra Hook geometry
- ⑤ Welcome to Country Soundscape
- ⑥ 1885 Shoreline laid flush and interpreted in the paving
- ⑦ Outhbert sea wall laid flush and interpreted in the paving
- ⑧ Interpretive Tree and Plant Species
- ⑨ Aboriginal languages in pavers
- ⑩ Temporary Hoardings
- Underground:
⑪ Canopy of Trees Installation plus temporary hoarding

Location of 1 and 7 to be confirmed following archaeological survey



4.4 Reproducing images

All images (photographs, maps, etc.) in this report are of a low resolution. When detailed content for interpretive media is developed and final images have been chosen following discussion with the design team and feedback from stakeholder consultation, high quality images will be sourced.

Copyright clearance and/or permission to publish will need to be gained from the image/copyright holders for use of all images. While copyright laws are complex, generally copyright is in place up until 70 years from the end of the year in which the creator of an image died or 70 years from the end of the year in which the image was first published. Images that are within copyright will require permission to reproduce from the copyright holder and may incur a copyright fee and sourcing fee, and a copyright acknowledgement as specified by the image holder will need to be included in all reproductions. All images more than 70 years old will require permission to reproduce from the image holder and an acknowledgment as specified by the image holder. In addition, any images of deceased Aboriginal people should not be shown without permission from known relatives or from Registered Aboriginal Parties, and should be displayed with a statement *Aboriginal and Torres Strait Islander people are advised that this [panel/video/display] contains images of Aboriginal people who are deceased.*

5.0 Conclusions

This HIP has provided the approach, themes and suggested content for heritage interpretation elements at Barangaroo Station, and has been prepared to comply with Conditions E21 and E101(a) iii, and in accordance with the NSW Heritage Office's *Interpreting Heritage Places and Items: Guidelines*, and the NSW Heritage Council's *Heritage Interpretation Policy*.

The following interpretive elements have been provided in this HIP based on the three key interpretive themes and associated local stories to interpret the Aboriginal and European heritage significance of the Barangaroo Station site:

Aboriginal histories:

- Landscaping and native species choices in Nawi Parkland
- In ground elements/paving inlays - plaza area showcasing Aboriginal language elements
- Interpretive panels – Aboriginal stories in Nawi Parkland
- Acknowledgement of Country on station concourse (a Metro-wide initiative)
- Welcome to Country feature – soundscape near entrance to Nawi Parkland
- Inclusion of Nawi Parklands in City of Sydney Harbour Walk Trail

The changing landscape:

- Landscaping and native species choices in Nawi Parkland
- Installations - Canopy of Trees, Public Art program on underground concourse
- In ground elements/paving inlays – 1865 shoreline traced through plaza and parkland

Maritime heritage:

- In ground elements – Barangaroo boat outline/low installation, 1865 shoreline and Cuthbert's 1860s seawall
- Interpretive elements (panels, digital access) – contextualising information on Barangaroo boat
- Installations – Hungry Mile in Hickson Road
- Hoardings – historic images of the wharves and boat building activities, contemporary images of the archaeological discovery of Barangaroo boat
- Re-use of heritage elements – salvaged sandstone from seawall for interpretive supports and Cuthbert's seawall outline
- Inclusion of Barangaroo Boat in City of Sydney Harbour Walk Trail

Table 4 summarises the next steps in the HIP development process. Following final approval and lodgement of the HIP, the next stage in the heritage interpretation process is the development of detailed content, and ongoing consultation with Aboriginal stakeholders, City of Sydney and iNSW.

Table 4: Next steps

Step	Responsibility	Timing	Status
Development of draft 1 HIP (PO5) for Sydney Metro Authority (SMA) review	Artefact (Metron)	30 January 2020	Draft 1 submitted: 30 January 2020. Comments received from Sydney Metro: 16 March 2020
Consultation with Aboriginal stakeholders	Yerrabingin (Metron)	August 2019- March 2020	Aboriginal stakeholder consultation completed March 2022 and included in draft 2 HIP
Completion of draft 2 HIP (PO6) for SMA, confirming approach, content, and integration with Station Design and Precinct Plan	Artefact/ Yerrabingin (Metron)	2 April 2020	Draft 2 completed 31 March 2020
Consultation with Local and State Government Authorities: Heritage NSW/HWG, iNSW, City of Sydney Council	SMA*		tba
Production of final HIP, integrating into Station Design and Precinct Plan	Artefact (Metron)		Final HIP completed 17 July 2020
Finalisation and lodgement of Station Design and Precinct Plan with supporting documentation to DPIE for approval	SMA		tba
*Consultations organised by SMA and undertaken in conjunction with Artefact/Yerrabingin (Metron)			
Detailed content development stage			
Development of detailed content for interpretive elements	tba		
Ongoing consultation with iNSW, City of Sydney Council and Aboriginal stakeholders	tba		

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7.0 Appendix A

Consultation Log

Agency	Agency Contact	Contacted by	Action Date	Method	Comments/Feedback from Agency	Response
Metropolitan Local Aboriginal Land Council	Selina Smith	Christian Hampson Yerrabingin	2 March 2020	Face to face meeting and presentation	-Overall support expressed for the key stories and strategies outlined in the draft HIP -Metro LALC requested that it be consulted on the specific content to be developed for the proposed heritage interpretation media -The inclusion of species endemic to the site that are examples of cultural resource use be included in the landscape plan	Feedback incorporated into the report. Consultation to be ongoing at next stage of detailed content development
Aboriginal Archaeological Services	Tony Williams	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Aboriginal Heritage Office, North Sydney Council	David Watts	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Bilinga Cultural Heritage Technical Services	Simalene Carriage	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Darug Aboriginal Cultural Heritage Assessments (DACHA)	Celestine Everingham	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Darug Land Observations	<u>Jamie Workman</u>	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Gandangarra Local Aboriginal land Council	Darren Duncan	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Gundungurra Tribal Technical Services	Chris Payne	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed

Agency	Agency Contact	Contacted by	Action Date	Method	Comments/Feedback from Agency	Response
Gunyu Heritage Technical Services	Darlene Hoskins McKenzie	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Kamilaroi-Yankiuntjatjar a Working Group Consultation closed	Philip Khan	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Munyinga Heritage Technical Services	Kaya Dawn Bell	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Murri Bidgee Mullangari Aboriginal Corporation	Ryan Johnson, Darleen Johnson	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Murrumbul Heritage Technical Services (MHG)	Suzanne McKenzie	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Tocomwall	Danny/Scott Franks	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Wingikara Heritage Technical Services	Wandi Kirkbright/ Robert Brown	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Woronora Plateau Elders Council	Kayla Williamson	Elyse Wilson Yerrabingin	6 March 2020	Email	No response	Consultation closed
Design Jam	Sharni Jones, Laura McBride and Val Attenbrow, Australian Museum; Emily McDaniel, MCA; Tammy Close and Peter White, Create NSW; Helen Anu, Australian Maritime Museum Jade Christian, Barangaroo Delivery Authority;	Christian Hampson/ Clarence Slooke, Yerrabingin	19 August 2019	Group meeting/workshop	Key points summarised by Yerrabingin: -social, environmental and cultural history of the site should be accessible and readable across the entire design, not compartmentalised, with the landscape design as the key interpretative platform in both form and experience - the opportunity for contemporary voices should exist in	Feedback used to form draft report. Follow up session held in March 2020.

Agency	Agency Contact	Contacted by	Action Date	Method	Comments/Feedback from Agency	Response
	Shane Phillips, Tribal Warrior Association; Aiesha Saunders, Sydney Living Museums; Norma Ingram, Wyanga; Margret Campbell, Dreamtime Southern X; Steve Meredith, Office of Environment and Heritage				community based content, such as soundscapes and components of cultural tourism delivery as part of the broader precinct interpretation strategies create a journey interwoven with Aboriginal social and cultural narratives, a holistic mosaic of stories, knowledge and experiences that can be explored and shared across the site -a brainstorm session produced a number of initial ideas outlined in Section 3.2.1	
Design Jam focus group	Steve Meredith DPC Heritage Henerietta Bird DPI Norma Ingram	Christian Hampson. Yerrabingin	20 March 2020	Online group consult ation	- a follow up session for the August 2019 Design Jam. - overall the group supported the key strategies to present Aboriginal culture and heritage within the HIP, and no modifications to the HIP were requested. -all detailed content for interpretation should be created and endorsed with the local Aboriginal community. -the opportunity to use the landscape to provide cultural education and share Aboriginal narratives was endorsed as a key approach in the HIP. -support for highlighting the stories of Barangaroo the woman and fishing practices within the landscape as well as cultural	Feedback incorporated into final report Consultation to be ongoing at next stage of detailed content development

Agency	Agency Contact	Contacted by	Action Date	Method	Comments/Feedback from Agency	Response
					resource use of the coastal landscape. - support for the landscape design and linking it to the broader cultural education programs currently run within the Barangaroo precinct.	
Heritage NSW	Cath Snelgrove		30 March 2021	Email	No Response	The Barangaroo HIP was issued to Heritage NSW by email for comment on 30 March 2021 by Cath Snelgrove, Sydney Metro Senior Advisor Heritage, and no comments were received
Sydney Metro Heritage Working Group	Cheryl Brown, Rebecca Eddington, Keith Ng and Alexander Scott	Carolyn MacLulich	21 April 2021	Presented		The HIP was presented to the Sydney Metro Heritage Working Group meeting on 21 April 2021 by Carolyn MacLulich from Artefact. In attendance were Cheryl Brown from Heritage NSW, and Rebecca Eddington, Keith Ng and Alexander Scott from DPIE. Please see minutes attached for details, in item #3

8.0 APPENDIX B

Plant species listing

Options for iconic plants species, with Aboriginal cultural information, provided by Yerrabingin are shown below. The final plant choice will be provided in the landscape plan.

Cabbage Tree Palm – Livistonia Australis (daranggara)

The Cabbage Tree Palm was used to make fishing line and the hearts were a food source which were also utilised by the early settlers. As a result, it has become an impacted species and an important local species both culturally and for biodiversity.

Xanthorrhoea media (gulgadya)

The long stems were used as a spear shaft often hafted to hardwood sections, with barbs of stone, hardwood or stingray prongs attached by resin. The resin from the base of the leaves was heated until malleable and used as a glue which when cool hardens similar to fibreglass. The flower spikes have a sweet nectar high in glucose. The soft bases of the leaves were eaten as a snack, and tough leaves could be used as knives. The roots were also consumed raw and cooked in coals. The soft wood of the shaft also provided a base for a fire-drill in making fire.

Kurrajong - Brachychiton populneus

Fibres from Kurrajong were also used in fishing line, string and net production. The bark is strong and fibrous and was soaked in water so the fibres could be separated to be woven into string. The seeds were roasted, as were the roots

Paperbark – Melaleuca armillaris, linariifolia (budjur)

Paperbark is useful as bedding because of its softness and water resistance. It can also be used to create a place of shelter, by placing sheets like tiles over strong sticks pushed into the ground or over a Gunyah frame of green branches. Women would wrap babies in soft paperbark sheets for warmth and comfort and place them in coolamons (carrying bowls). Softer pieces of paperbark were soaked in water and wrapped around food, such as fish, emu or kangaroo and placed on the fire to cook. Oil that is found in the leaves and can be used as an antiseptic. The bark can be used as a bandage and strappy leafed plants, such as Lomandra, can be used as a tie for the bandage.

Golden Wattle - Acaia longifolia (wadanguli)

Wattle seed has always been used to make damper, mixing the ground seeds with water and cooking over an open fire. Wattle is known as the soap plant: simply crush and rub some leaves together with a little water to create a cleansing lather. Another use for the leaves is to catch fish - leaves would be put into a rock pool at low tide and the chemicals in the leaves deoxygenate the water causing the fish to become lethargic and easier to catch. Wattle timber was used for making digging sticks, boondis (clubs) and clap sticks, and the natural elbows in branches were used for making returning boomerangs used for hunting birds.

Below are some species that are part of the Eastern Suburbs Banksia Scrub threatened ecological community, which could contribute to the overall narrative of the landscaping, plus some edging species.

<i>Acacia longifolia</i>	Sydney Golden Wattle	Shrub or tree up to 8m
<i>Actinotus helianthii</i>	Flannel Flower	0.5 – 1.5m
<i>Allocasuarina distyla</i>	Scrub She Oak	1 - 3m
<i>Astroloma pinifolium</i>	Pine Heath	50 -100cm
<i>Baeckaea imbricata</i>	Heath Myrtle	Up to 1m
<i>Banksia aemula</i>	Wallum Banksia	Shrub or tree up to 8m
<i>Banksia ericifolia</i>	Heath-leaved Banksia	Shrub or tree 4-7m
<i>Boronia parvifolia</i>	Swamp Baronia	Low shrub 0.1m. – 1m
<i>Bossiaea scolopendria</i>	Plank Plant	1.5m high
<i>Bauera rubioides</i>	Rose Heath	1m high 3m wide
<i>Billardiera scandens</i>	Apple Berry	1.5m high -3m wide
<i>Eriostemon australasius</i>	Pink Wax Flower	1-2m high
<i>Leptospermum trinerviu</i>	Paperbark Tea Tree	4m high 3m across
<i>Melaleuca nodosa</i>	Prickly leaved paperbark	1-4m high
<i>Persoonia lanceolata</i>	Lance-leaf geebung	3m high
<i>Dianella revoluta</i>	Blueberry Lily	1m high 1.5 diameter
<i>Philotheca salsolifolia</i>		0.5 – 2m high
<i>Woollsia pungens</i>	Snow heath	100cm – 200cm high
<i>Xanthorrhoea resinifera</i>	Grass Tree	2.5m high

Edge species

<i>Hibbertia scandens</i>	Snake Vine	.5 – 3m
<i>Cissus hypoglauca</i>	Water Vine	Varies, and cascades and climbs
<i>Pandorea pandorana</i>	Wonga Vine	2-20m
<i>Casuarina glauca</i> prostrate forms	Cousin It	.2 high 1.2m wide
<i>Carpobrotus</i>	Sea Fig	Prostrate

Sydney Metro Heritage Working Group



SAFETY & WELLBEING



COLLABORATION



INTEGRITY



INNOVATION



EXCELLENCE



ACHIEVEMENT

Actions summary

Agenda Item	Action	Action by	Status
1	Discussion at next HWG meeting for coordinated approach to heritage at Central Station and Parramatta. Sydney Metro to provide an update on our coordination with other agencies and across the different heritage values.	CS	Closed
2	Connect with Country presentation at next HWG.	CS	Closed
3	Central Station heritage interpretation plan to be presented to the HWG	CS	Open
4	CB to raise HNSW leading a post approval coordination piece.	CB	Open

Meeting minutes

Date/Time:	21 April 2021, 10am-12pm	
Location:	Teams Meeting	
Chair:	Cath Snelgrove	
Invitees:		
Lisa Mitchell	LS	Department of Planning, Industry and Environment
Matthew Todd-Jones	MTJ	Department of Planning, Industry and Environment
Rebecca Eddington	RE	Department of Planning, Industry and Environment
Alexander Scott	AS	Department of Planning, Industry and Environment
Keith Ng	KN	Department of Planning, Industry and Environment
Craig McPherson	CM	Sydney Trains
Tim Smith	TS	Heritage NSW
Siobhan Lavelle	SL	Heritage NSW
Cheryl Brown	CB	Heritage NSW
David Nix	DN	Heritage NSW
George Shearer	GS	Transport for NSW
Carolyn Riley	CR	Sydney Metro
Fil Cerone	PC	Sydney Metro
Georgia Wright	GW	Sydney Metro
Paul Ryan	PR	Sydney Metro
Apologies:		

Carolyn Riley	CR	Sydney Metro
Paul Ryan	PR	Sydney Metro
Tim Smith	TS	Heritage NSW
Siobhan Lavelle	SL	Heritage NSW
David Nix	DN	Heritage NSW
Juanita McCarthy	JMC	Heritage NSW
Craig McPherson	CM	Sydney Trains
Matthew Todd-Jones	MTJ	Department of Planning, Industry and Environment
Guests:		
Julia Hall	JH	Arcadis
Chris Tidswell	CT	Arcadia
Andrew Mason	AM	Arcadia
Ali Shad	AS	Sydney Metro
Jennifer Faddy	JF	INSW
Daniel Cope	DC	INSW
Carolyn MacLulich	CML	Artefact
Dr James Hunter	JH	ANMM
Kieran Hosty	KH	ANMM

Item		Action by	Due Date
1.	Welcome and Acknowledgement of Country	CS	
2.	Minutes of previous meeting Accepted	CS	
3.	<p>Heritage interpretation at Barangaroo - INSW, Artefact, Arcadis and Arcadia</p> <p>CML presented the heritage interpretation plan for Barangaroo. Consultation with the Aboriginal community is ongoing in relation to Aboriginal heritage elements. The key non-Aboriginal heritage elements include interpretation of the Barangaroo Boat, the Hungry Mile, the shoreline and Cuthbert's sea wall. INSW responsible for the broader precinct and an overarching heritage interpretation plan is being prepared.</p> <p>Q&A</p> <p>GS: Is there an Aboriginal stakeholder list and Aboriginal Engagement Plan available for review? How can consultation be consolidated and more considered?</p> <p>JF noted that two interpretation plans being developed at a different pace. JF to discuss Aboriginal community consultation directly with GS in relation to INSW interpretation.</p> <p>KH noted that are four proposals for the interpretation of the Barangaroo Boat. KH to continue to talk to CML as the plan is developed to ensure consistent language and messaging across the interpretation and ANMM exhibition.</p>	CML	

	<p>JH noted that he liked the interpretation of the Barangaroo Boat in its original context. Questioned if signage or other interpretation would be installed in association with that option?</p> <p>AM noted that INSW wanted to include a text component. Vertical signage not an option due to road user requirements but INSW is open to the idea of text inlays around the perimeter of the artwork such as the date and the final resting place.</p> <p>CB returned to the question around stakeholder engagement. Recommended that a broader group of people are consulted. CS recommended consultation sessions that address different projects; need to be aware of stakeholder fatigue and confusion.</p> <p>CB supported the interpretation options. Noted that the options recognise Country in a place that has value for different reasons; stories around Barangaroo and women should be explored.</p> <p>GS spoke about balancing the narrative. Recommended that Sydney Metro and INSW consider Tribal Warrior and recognise the Aboriginal maritime industry. CB noted that this is a living space and that there is a need to recognise shared stories.</p>		
4.	<p>Connecting with Country</p> <p>CS presented the Sydney Metro Connect with Country pilot. The aim of the pilot is to make the value of Aboriginal cultural heritage visible in design and planning of our built environment and to test the new directions in the Connecting with Country Draft Framework.</p> <p>Q&A</p> <p>AS commented that DPIE is developing a plan to implement Designing with Country. Noted that consultation with Sydney Metro may be useful as part of that process.</p> <p>GS commented that the Framework is positive. Noted that TfNSW is developing specific training modules for Aboriginal cultural and heritage for specific projects.</p> <p>CB noted that there are different levels of conversation. It is difficult to determine the overall impact and health of Country.</p> <p>CS agreed. Cumulative impact and immediate local impact need to be considered. Noted that the Government Architects Office are looking into measures for the health of Country.</p> <p>RE raised the question of how we can incentivise better outcomes that are linked to project deliverables. How do we ensure that the requirements for Connect with Country extend beyond the environmental team?</p> <p>CS noted that Sydney Metro include requirements around Connect with Country in our contracts. The requirements relate to all elements of the built environment where there are opportunities for cultural value and Aboriginal cultural heritage input.</p> <p>GS noted that we need to shift from engagement around scarred trees and artefacts to a broader approach to consultation. Noted a shift within TfNSW in their approach to Aboriginal land claims.</p>	CS	

	<p>GS also discussed a project where an Aboriginal artist worked with knowledge holders and Aboriginal historians to create an artwork of what culture looked like. It included Dreaming, resources, song etc. with an archaeological predictive model overlay.</p> <p>Discussion on what does sustainability mean to Aboriginal people. FC noted that it is a difficult concept or term to define.</p>		
5.	<p>Project update: Barangaroo Boat, Parramatta and The Bays ARD, Central Station Interpretation</p> <p>CS provided a project update for Central Station. We are working with TfNSW in relation to heritage interpretation at Central Station. We are looking to present the broader heritage interpretation plan to the HWG in June / July 2021.</p> <p>CS noted that a services brief for an archaeological research design for both Parramatta and The Bays is due to be released for open tender. Barangaroo Boat conservation work is ongoing.</p> <p>LM noted that there should be a post approvals coordination piece that HNSW should lead. CB to discuss with TS and report back to the HWG.</p>	CS	
6.	Meeting closed 11.30am	CS	