

# 80-88 Regent Street, Redfern

## Heritage Interpretation Strategy

Report to Iglu Pty Limited

12 November 2019



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## 1.0 INTRODUCTION

### 1.1 Background

Iglu Pty Ltd (the proponent) are proposing to develop an accommodation facility within the 80-88 Regent Street, Redfern property.

Under Schedule 2 of the *State Environmental Planning Policy (State and Regional Development) 2011* (SRD SEPP), the proposal is classified as SSD and would be assessed under the *Environmental Planning and Assessment Act 1979* (EP&A Act). Approval from the Minister for Planning is required and will be based on the assessment of an Environment Impact Statement (EIS) for the proposal. As such the Director-General of the (NSW) Department of Planning and Environment (DP&E) has prepared a Secretary's Environmental Assessment Requirements (SEARs) which need to be addressed in the EIS. SEARs SSD 9275 was issued on 10 May 2018 and requirement 9 stipulated that an Aboriginal Cultural Heritage Assessment Report (ACHAR) should be completed for the proposal in accordance with the statutory regulations under the *National Parks and Wildlife Act 1974* (NPW Act).

Artefact Heritage Service Pty Ltd (Artefact Heritage) was engaged to complete the ACHAR. The ACHAR found that the study area was unlikely to contain Aboriginal objects, as defined by the NPW Act. However, it was found that the Redfern holds particular value related to histories of dispossession of land both during the use of the La Perouse mission and following the great depression in which a large population of Aboriginal people lived in the Redfern area, as well as pre-contact heritage significance. Therefore, it was recommended that a Heritage Interpretation Strategy (HIS) be developed to mitigate against the cumulative loss of cultural value.

Following the submission of the development application, conditions of approval were issued. Condition B38 states that:

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*A Heritage Interpretation Strategy must be prepared in consultation with local Aboriginal stakeholders prior to the issue of the relevant Construction Certificate. The Strategy must raise future building occupants' awareness of local Aboriginal culture and heritage. The Strategy shall incorporate landscape design, species selection and interpretation strategies. Details demonstrating compliance with these requirements are to be submitted to the Certifying Authority prior to the issue of a Construction Certificate.*

*A copy of the Strategy must be submitted to the Planning Secretary prior to the issue of the relevant Construction Certificate.*

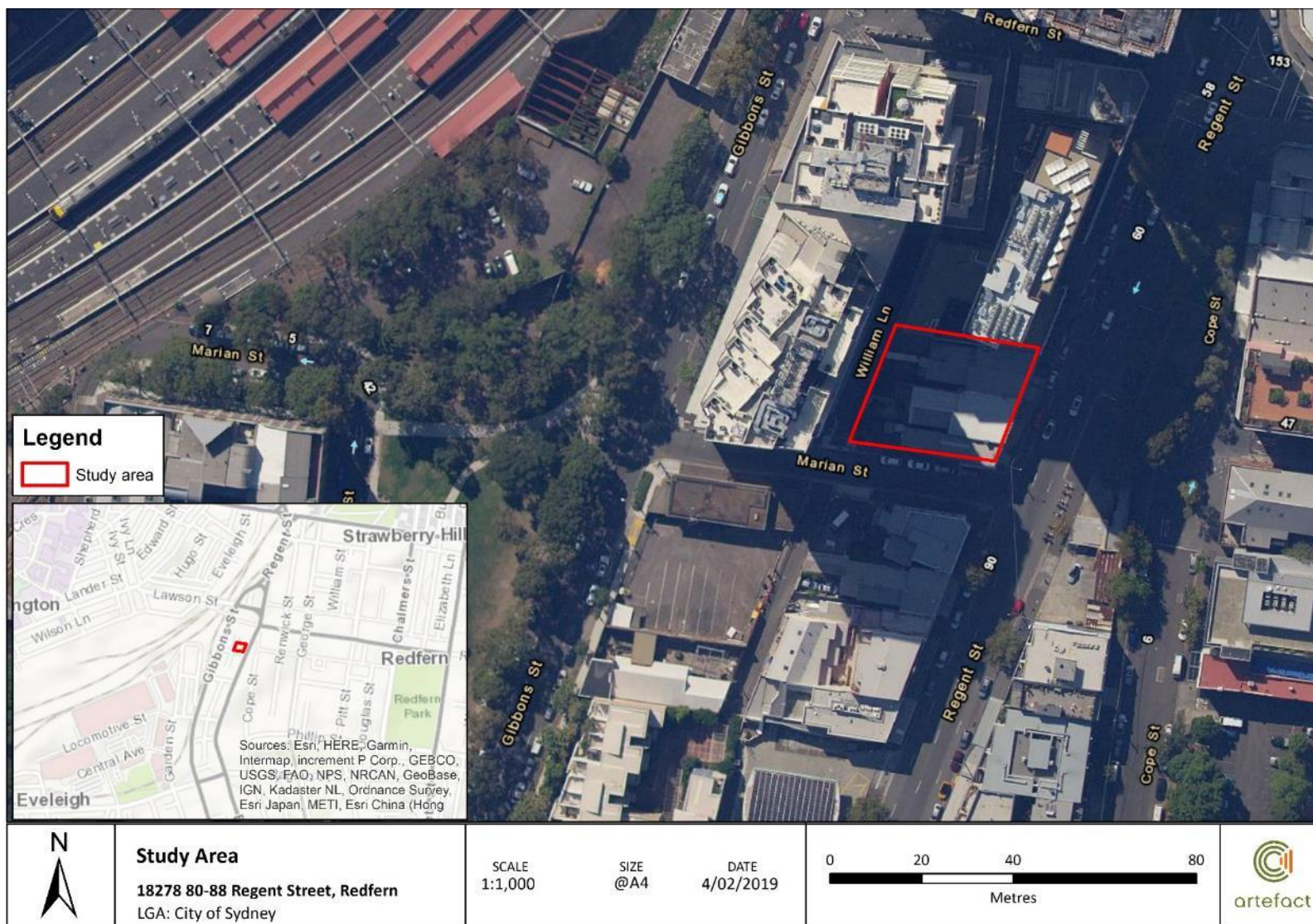
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Subsequently, Artefact Heritage was engaged by the proponent to complete an Aboriginal heritage HIS in fulfilment of this Condition of Approval.

### 1.2 Site location

The site location for the proposal is 80-88 Regent Street, Redfern (Lot A-E DP 105824) (Figure 1). The site is located within the City of Sydney Local Government Area (LGA). The site is bound by Regent Street to the east, Marian Street to the south, and private properties to the west, and the IGLU Redfern student housing development to the north.

Figure 1: Location of the study area





### 1.3 Proposal

The proposal would involve the demolition of existing structures on the site and associated work, and the construction of an 18-storey building (Figure 2) comprising:

- 265 student accommodation beds within 185 units, arranged as follows:
  - 163 x studio units
  - 6 x loft units
  - 16 x 6-bed cluster units;
- communal student facilities including study areas, lounge rooms, laundry facilities and a rooftop terrace;
- three ground floor retail tenancies;
- a single commercial tenancy;
- landscaping works including terrace planting; and
- extension and augmentation of services and infrastructure as required

**Figure 2: View of building (Batesmart)**



## 1.4 Scope of the Report

A HIS is a tool that provides a strategy for ways of transmitting messages about the cultural heritage values of a site to visitors and other audiences through interpretation. It is intended to inform and guide planning for heritage interpretation by identifying historical themes relevant to the site, and outlining strategies for presenting these through a variety of interpretive media. In this HIP recommendations for content and location will also be provided.

This HIS is the first stage in the interpretation planning process. Once the HIS is approved, the next stages are to develop the detailed content (text and image choices) and the integrated design of the interpretive elements, followed by production and implementation.

## 1.5 Methodology and Terminology

This HIS has been prepared in accordance with the NSW Heritage Office's *Interpreting Heritage Places and Items: Guidelines* (2005) and *Heritage Interpretation Policy* (2005).

The *Heritage Interpretation Policy* states that:

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*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.*

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The NSW Heritage Office's *Interpreting Heritage Places and Items: Guidelines* provides 'The Ingredients for Best Practice' which is shown below:

**Table 1: Best practice principles**

Ingredient	Outline
<b>1: Interpretation, people and culture</b>	Respect for the special connections between people and items.
<b>2: Heritage significance and site analysis</b>	Understand the item and convey its significance.
<b>3: Records and research</b>	Use existing records of the item, research additional information, and make these publicly available (subject to security and cultural protocols).
<b>4: Audiences</b>	Explore, respect and respond to the identified audience.
<b>5: Themes</b>	Make reasoned choices about themes, stories and strategies.
<b>6: Engaging the audience</b>	Stimulate thought and dialogue, provoke response and enhance understanding.
<b>7: Context</b>	Research the physical, historical, spiritual and contemporary context of the item, including related items, and respect local amenity and culture.
<b>8: Authenticity, ambience and sustainability</b>	Develop interpretation methods and media which sustain the significance of the items, its character and authenticity.



Ingredient	Outline
<b>9: Conservation planning and works</b>	Integrate interpretation in conservation planning and in all stages of a conservation project.
<b>10: Maintenance, evaluation and review</b>	Include interpretation in the ongoing management of an item, provide for regular maintenance, evaluation and review.
<b>11: Skills and knowledge</b>	Involve people with relevant skills, knowledge and experience.
<b>12: Collaboration</b>	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*, 1999. 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 ICOMOS *Ename Charter* 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.

In addition, the following terms used within the HIS are defined 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 of 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 Impact Statement* - a document that records the heritage significance of an item by using a Heritage Data form and sets out broad strategies for retaining that significance and is prepared in accordance with Heritage Council guidelines.
- *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 Authorship

This report has been prepared by Ryan Taddeucci (Senior Heritage Consultant, Artefact Heritage), with input and review by Carolyn MacLulich (Principal, Artefact Heritage).

## 2.0 SITE HISTORY

### 2.1 Introduction

The aim of this section is to provide a brief Aboriginal history of the site and the general locality of the site. It is provided as a background only, to indicate the varied history and use of the site and surrounding area over time, and is not intended to be an example of the type or extent of any text that may be included in specific interpretive media.

### 2.2 Aboriginal histories of the locality

Aboriginal people have lived in the Sydney area for tens of thousands of years. Their early occupation is evident from the middens, rock shelter art and engravings along the coastline, and the traditional song lines and narratives which stretch far into the past.

Prior to the appropriation of their land by Europeans from 1788, Aboriginal people lived in small family or clan groups that were associated with particular territories or places. The study area is within the traditional lands of the Gadigal and the Wangal clans. In 1790 Governor Phillip stated that the Cadigal lands extend from the entrance of Sydney Harbour, eastwards along the south harbour shore, to Sydney Cove, and the Wangal lands extend along the south side of the harbour shore from Sydney Cove to Parramatta. Alternatively, Attenbrow also quotes Governor King who in 1793 stated the Cadigal lands cover the south side of Port Jackson, extending eastwards from South Head to Long Cove (Iron Cove), and that the district of the Wangal extended from Long Cove to Parramatta.<sup>1</sup>

The language group spoken across Sydney was known as Darug (Dharruk – alternate spelling). The Darug language group is thought to have been spoken in the area south of Port Jackson, north of Botany Bay, and west to Parramatta.<sup>2</sup>

The term Eora was likely a word used by the Gadigal people to refer to an Aboriginal person, rather than a reference to a clan or band in particular<sup>3</sup>. The name Eora is derived from *Ea*, meaning yes and *ora*, meaning this place or here<sup>4</sup>. However, it became a widespread term for the Aboriginal people on the southern shore of Port Jackson and is currently used by Gadigal people to refer to the central Sydney area – often referred to as Eora Country or the Eora Nation.

At initial contact, the Aboriginal population of the Sydney region is likely to have been around 5000-8000<sup>5</sup>. The arrival of Europeans had a rapid effect on the population due to introduced diseases, dislocation from traditional lands and resources, and disruption of traditions and established behaviours. In 1789, an epidemic of smallpox or a similarly contagious introduced disease reduced the in population by nearly half and by the 1820s, the number of Aboriginal people inhabiting the Sydney area had been greatly reduced.<sup>6</sup>

Aboriginal occupation pre-European contact would have been concentrated around resource rich areas associated with water. A number of swamps and small waterlines were located within the low lying areas of the undulating dune landform in the region surrounding the study area. Historical sources suggest there was a large swamp to the east, where Redfern Park is today, known as Boxley's Lagoon. Blackwattle Creek and Blackwattle Swamp were also located to the northwest of the site. Many of the swamps in the area would have fed into Shea's Creek (Alexandra Canal) approximately 1.8 kilometres to the southwest of the site, which is a tributary to Cooks River. The area between Eveleigh and Central

<sup>1</sup> Attenbrow 2010 p22

<sup>2</sup> Attenbrow 2010 p34

<sup>3</sup> Attenbrow 2010 p35

<sup>4</sup> OEH, 2016 'Sydney Basin - regional history'

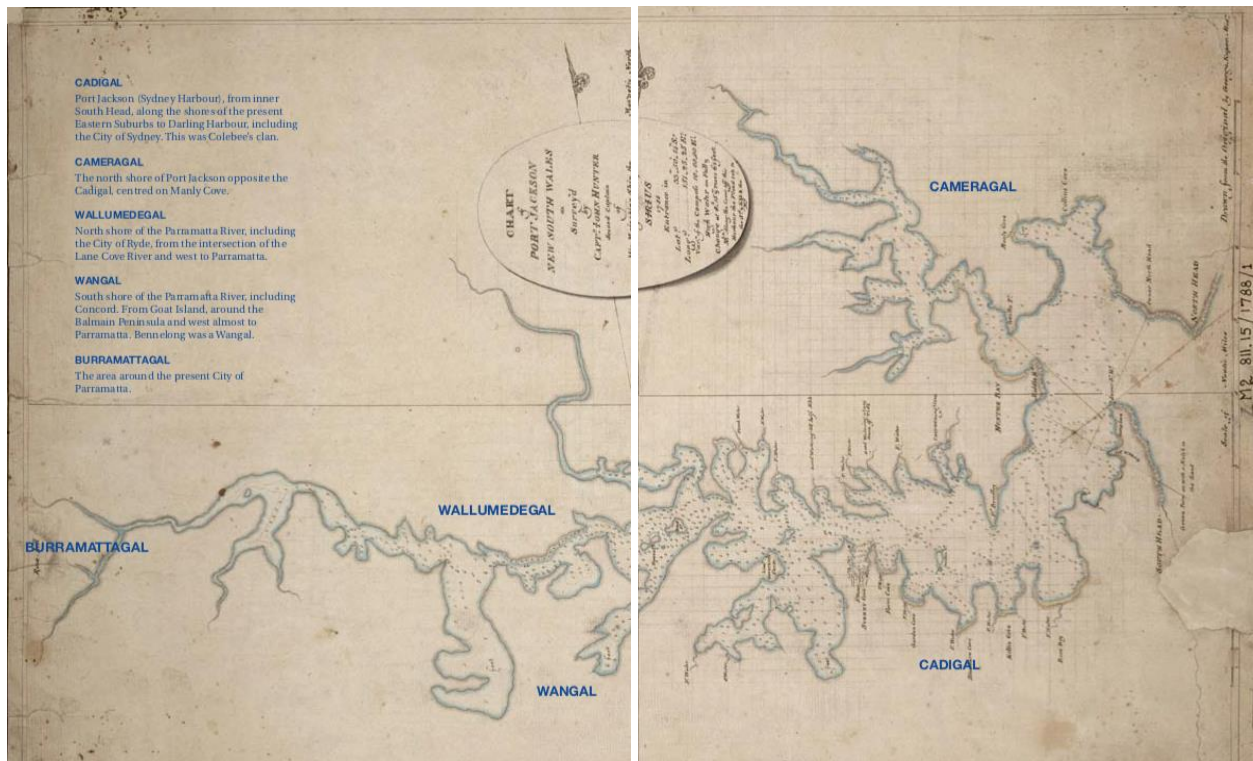
<sup>5</sup> OEH, 2016 'Sydney Basin - regional history'

<sup>6</sup> Curon 1985 p9



Station was also part of an Aboriginal pathway or travel corridor running north-south, likely utilizing the higher ground/ridgeline located to the east of the site.

**Figure 3: Mapping of Aboriginal clans. Base image: Chart of Port Jackson New South Wales 1788 (Smith 2006. *Eora: Mapping Aboriginal Sydney 1770-1850*)**



**Figure 4: 'Aborigines using fire to hunt kangaroos' by J. Lycett, c1817 (National Library of Australia)**



After European occupation, the Gadigal people were displaced from many of their traditional camping grounds around the shoreline, as Sydney town expanded. Despite this, in the 1790s the area around Belmore Park and Central Station continued to be an important meeting point for Aboriginal people where performances, ceremonies and trials were often witnessed by hundreds of spectators.

Until the mid 1800s, the area of Prince Alfred Park, known then as Cleveland Paddocks, was an Aboriginal campsite where Gadigal people lived, west of the town centre, until the coming of the railway in 1850. The areas of Redfern, Waterloo and Eveleigh became an industrial hub, with many industries and factories being established and housing for the workers being built from the 1840s onwards. The railway transformed the area and led to a period of economic and population growth. The nearby Eveleigh Railway Workshop, built in 1875, was one of the biggest employers of Aboriginal people, many coming from the nearby La Perouse reserve, as were other local industries, such as Henry Jones & Co, IXL Jam Factory, Francis Chocolates, and the Australian Glass Manufacturers.

**Figure 5: Turning the first sod for Central Station, 1850 (State Library NSW)**



During the Great Depression of the 1930s, many Aboriginal people from regional New South Wales sought refuge with relatives in Redfern, as work in rural areas became scarce. The Aboriginal population of the area expanded in the mid 1900s, and from the 1940s Redfern increasingly became the location of protests and political rallies. Redfern became a centre for activism by the mid-twentieth century and the first Aboriginal Football Club, the Redfern All Blacks, was established in 1944 having an important effect on the community. By 1960, the Aboriginal population in Redfern was estimated at 12,000, swelling to 35,000 in the 1970s. Subsequently, Aboriginal rights movements, political mobilization and the establishment of a range of community-managed services around Redfern occurred in the 1960s and 1970s. These included the first Aboriginal Housing Company, the Block housing development, the Aboriginal Legal Service, the Aboriginal Medical Service and the Black Theatre.

Redfern is an iconic area for the national Aboriginal rights movement. During the official Bicentenary celebrations held on 26 January 1988, thousands of Australians marched from Redfern Oval to Hyde Park to celebrate Aboriginal resilience in the face of 200 years of invasion and violence. Redfern Park was also the site of Prime Minister Paul Keating's iconic speech on dispossession on 10 December 1992 for the United Nation's Year for the World's Indigenous Peoples. The Redfern area continues to hold great cultural significance for Aboriginal people - for those who have lived here for generations and for other communities who identify with the historical and political significance of the area.



Figure 6: Staff from the Eveleigh workshops, 1949 (State Records of NSW)



Figure 7: Redfern All Blacks, 940s (Redfern All Blacks)



Figure 8: The Block, Redfern, 1970 (Tony Spanos)





**Figure 9: Aboriginal Medical Service, Redfern, 1974 (National Archives)**



**Figure 10: Aboriginal Legal Aid Service, Redfern, 1974 (National Archives)**



**Figure 11: Protesters taking to the streets of Sydney during the 1988 Bicentenary (Newspix)**



**Figure 12: Launch of International Year of the World's Indigenous People, Redfern 1992 (City of Sydney Archives)**



### 2.3 Aboriginal Heritage Significance

The Aboriginal Cultural Heritage Assessment Report (ACHAR)<sup>7</sup> for the study area stated that:

- No previously unrecorded Aboriginal sites were identified within the study area. The closest site recorded on the Aboriginal Heritage Information Management System was approximately 100m to the south-east of the study area.
- All sections of the study area have been subjected to high levels of ground disturbance.
- All sections of the study area were found to have a low Aboriginal archaeological potential.
- No direct impacts from the proposal on Aboriginal cultural heritage have been identified.

However, the study area is located within a culturally significant precinct with regards to both pre-contact and post contact use. This connection has resulted in high cultural values being ascribed to the Redfern region. Consultation with the 11 Registered Aboriginal Parties for the project (as reported in the ACHAR), including the Metropolitan Local Aboriginal Land Council, have made clear that the area is culturally significant to Aboriginal people, both in terms of its ancient connections and its contemporary role as the heart of Aboriginal Sydney. Heritage interpretation was recommended in the ACHAR as an important element to connect the public with past and contemporary Aboriginal cultural values associated with the Redfern area.

<sup>7</sup> Artefact Heritage 2018

## 3.0 HISTORICAL THEMES

### 3.1 Historical Themes

To successfully interpret a site, the contextual background should be presented in a way that is clear, concise, easily accessible, informative and engaging. This can be best achieved by structuring the interpretive approach around key themes or stories directly associated with the site in order to provide a clear context for understanding 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 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. The historical themes that which relate to the 80-88 Regent Street, Redfern site are listed below.

**Table 2: Historical themes**

Australian Theme	NSW Theme	Local context
<b>Peopling Australia</b>	<b>Aboriginal cultures and interactions with other cultures</b> Activities associated with maintaining, developing, experiencing and remembering Aboriginal cultural identities and practices, past and present; with demonstrating distinctive ways of life; and with interactions demonstrating race relations.	Aboriginal occupation and use of the area as the traditional territory of the Gadigal and Wangal for at least 20,000 years; travel corridor between Haymarket and Botany Bay; place of gatherings; cultural significance to Aboriginal people
	<b>Ethnic influences</b> Activities associated with common cultural traditions and peoples of shared descent, and with exchanges between such traditions and peoples.	In the late nineteenth century – and again in the 1920s with relaxations in the White Australia Policy – many new migrants settled in and around Redfern, Waterloo and Surry Hills, establishing retail and warehousing businesses. Elizabeth Street in Redfern became the economic and social hub for the Syrian and Lebanese communities.
<b>Developing local, regional and national economies</b>	<b>Commerce</b> Activities relating to buying, selling and exchanging goods and services	Influence of the arrival of the railway on development and settlement patterns in Redfern. In the mid-19th century, land resumptions for the railway line between Sydney and Parramatta facilitated developments along the rail corridor that allowed for an increase in Redfern's population. By this time, the area had become an industrial hub. Subsequent development of the Eveleigh Railway Workshops further bolstered industrial, commercial and residential development.
	<b>Industry</b> Activities associated with the manufacture, production and distribution of goods	Travelling of Aboriginal people to the area for work and family connections; Involvement of Aboriginal people in surrounding industries, Eveleigh Rail Workshops, factories. Places of high employment of Aboriginal people
	<b>Transport</b> Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Aboriginal trade routes and travel paths through the Redfern area, Aboriginal ration/blanket distribution point



Australian Theme	NSW Theme	Local context
<b>Governing</b>	<b>Welfare</b> Activities and processes associated with the provision of social services by the state or philanthropic organisations	Development of Aboriginal services in the area; Redfern as a gathering place for Aboriginal activism

### 3.2 Key Stories for Interpretation

The key stories are a vehicle for structuring information to convey the layered history of the site and its wider cultural landscape. The 80-88 Regent Street, Redfern site has a rich and complex history, and in order to simplify the interpretive structure and to provide some major anchor-points, two key Aboriginal interpretative stories have been identified

- Traditional landscapes, travel routes and gathering places
- Contemporary Redfern – the Aboriginal heart of Sydney

These interpretive focal points would form the basis for developing the content and structure of interpretive elements, and will allow interpretive media to be arranged in accessible groupings.

## 4.0 INTERPRETIVE STRATEGIES

### 4.1 Interpretive Approach

The key interpretative principles for the 80-88 Regent Street site's heritage interpretation are as follows:

- present the site as a locally distinct area within a significant cultural landscape, the product of numerous phases of land-use and occupation
- incorporate documentary research and graphic material to illustrate and express the significance of the site in a clear and engaging manner
- ensure that the interpretive media chosen are accessible, and designed to engage and stimulate interest
- collaborate with Traditional owners and 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 building and landscape design of the site, and the characteristics of the area and surrounding landscape.

### 4.2 Consultation Process

A key component for developing heritage interpretation is consultation with the local community and stakeholders. Aboriginal community consultation was completed in accordance with the Aboriginal Cultural Heritage Consultation Requirements for Proponents 2010 (DECCW) as part of the ACHAR. The consultation resulted in the identification of eleven Registered Aboriginal Parties (RAPs) for this project. The RAPs provided initial feedback on preliminary heritage interpretation approaches at the site as part of the ACHAR consultation process. On 24 October 2019 the draft Heritage Interpretation Strategy was provided to the RAPs for comment. The RAPs were:

- A1 Indigenous Services
- Darug Boorooberongal Elders Aboriginal Corporation
- Darug Land Observations
- Didge Ngunawal Clan
- Ginninderra Aboriginal Corporation
- James Davis
- Kamilaroi Yankuntjatjara Working Group
- Metropolitan Local Aboriginal Land Council
- Ralph Hampton
- Tocomwall
- Woronora Plateau Gundangara Elders Council

The RAPs were asked to provide comments by 9 November 2019, and were sent a reminder email on 7 November 2019. Consultation was closed on 11 November 2019.

Comments were received from one RAP, Kamilaroi Yankuntjatjara Working Group, who stated they 'agree and support your recommendations for 80-88 Regent Street'.

### 4.3 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 interpretive media - their location, orientation, content and design - are designed to provide engaging and informative experiences relevant to those audiences.

Two main audience groups have been identified for the site:

- Residents (international and domestic students) of the new development and their visitors (a population that changes every 1-2 years)
- Local Redfern residents (a more static population)



## 5.0 POTENTIAL INTERPRETIVE MEDIA

A range of interpretive media have been considered to interpret the 80-88 Regent Street, Redfern site. Four possible options have been identified, each linked to the main interpretive stories:

- Integration of Aboriginal design: key contemporary interpretive pieces integrated into the design of the built form developed by Aboriginal artists/designers (lighting installations, artistic or sculptural pieces)
- Naming: use of local Aboriginal language words for naming elements within the development
- Landscaping: planting of native plant species in the landscaping, and inclusion of Aboriginal design elements in functional items, such as planters, screens and seating
- Internal features: incorporating Aboriginal designed furniture and soft fabrics into common areas.

For each of these interpretive media, descriptions and examples of similar media are shown in Sections 5.1 – 5.4 below.

### 5.1 Integrate Aboriginal heritage values and narratives into the built form

Creative practices relating to space-making and the built form can be very powerful devices to reflect Aboriginal cultural values. Innovative elements and building design components that echo traditional forms and messages and/or their contemporary interpretations could be considered within the new development at Regent Street. This could include lighting installations and artistic or sculptural elements. Integrating contemporary Aboriginal design features within a new development in this way can send a strong message about the link between Aboriginal people and the landscape, and subtly allow for reflection of contemporary connections to the land.

In order to authentically address this option, it is recommended that Aboriginal designers/artists with connections to the local area be engaged to work with the architectural team to develop integrated, large scale interpretive elements within the new building. As an initial step, it is recommended that Boomalli Aboriginal Artists Cooperative or a similar Aboriginal artists agency be contacted and portfolios of local Aboriginal artists with connection to the Redfern area be considered.

#### Possible locations

This interpretive feature would be targeted to both residents and the community more generally if located in a public space of the new development. Suggested locations include:

- Level 1 façade on Marian St/Regent St corner
- Foyer lobby off Marian St
- Courtyard on Level 1.

IGLU has identified that light installations would be appropriate interpretive media in the lobby and courtyard areas, and that an artistic or sculptural work would be appropriate at the level 1 façade.

Figure 13: Design plans for ground floor (Batesmart), possible location for integrated Aboriginal artwork/design (marked in blue)

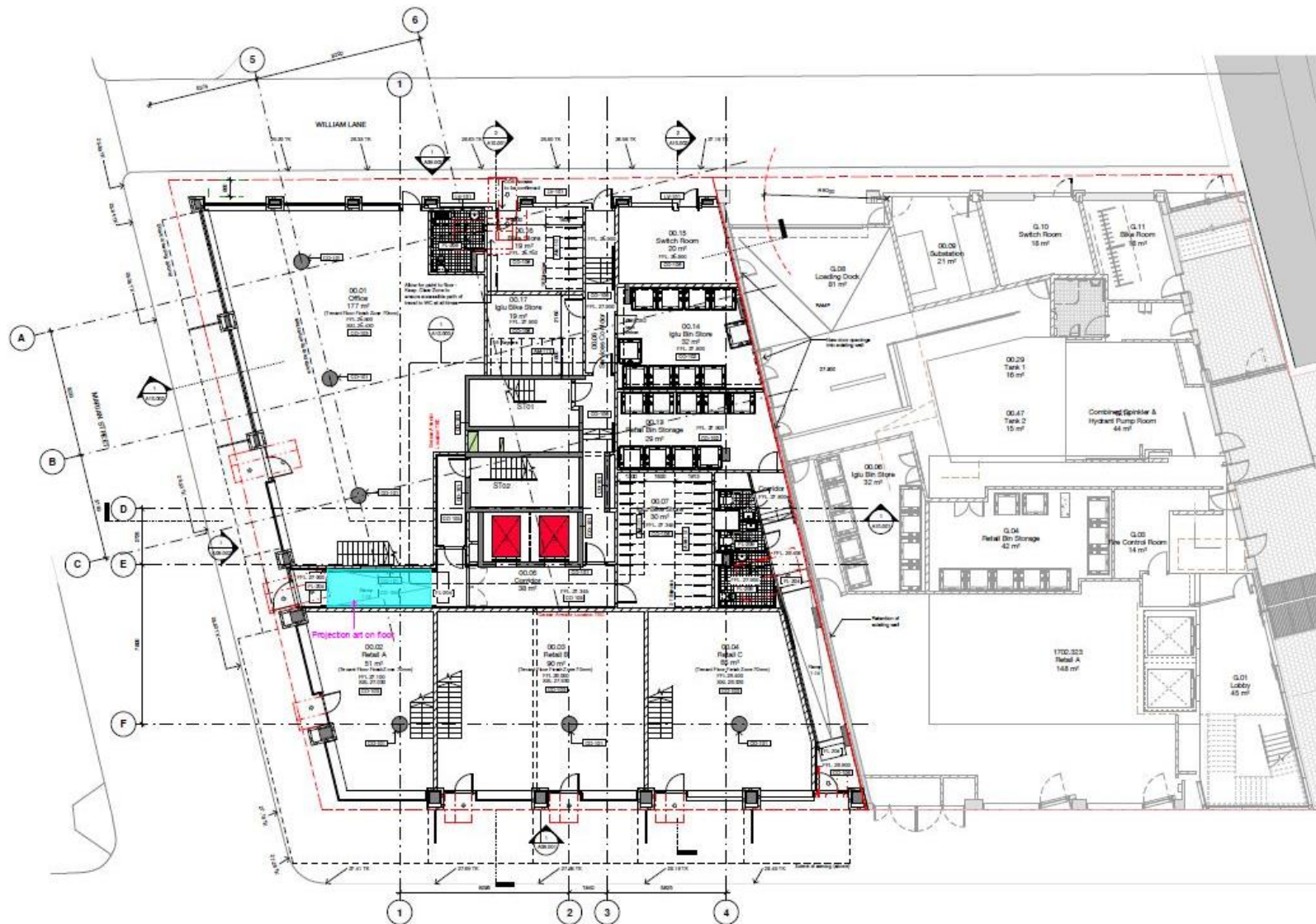
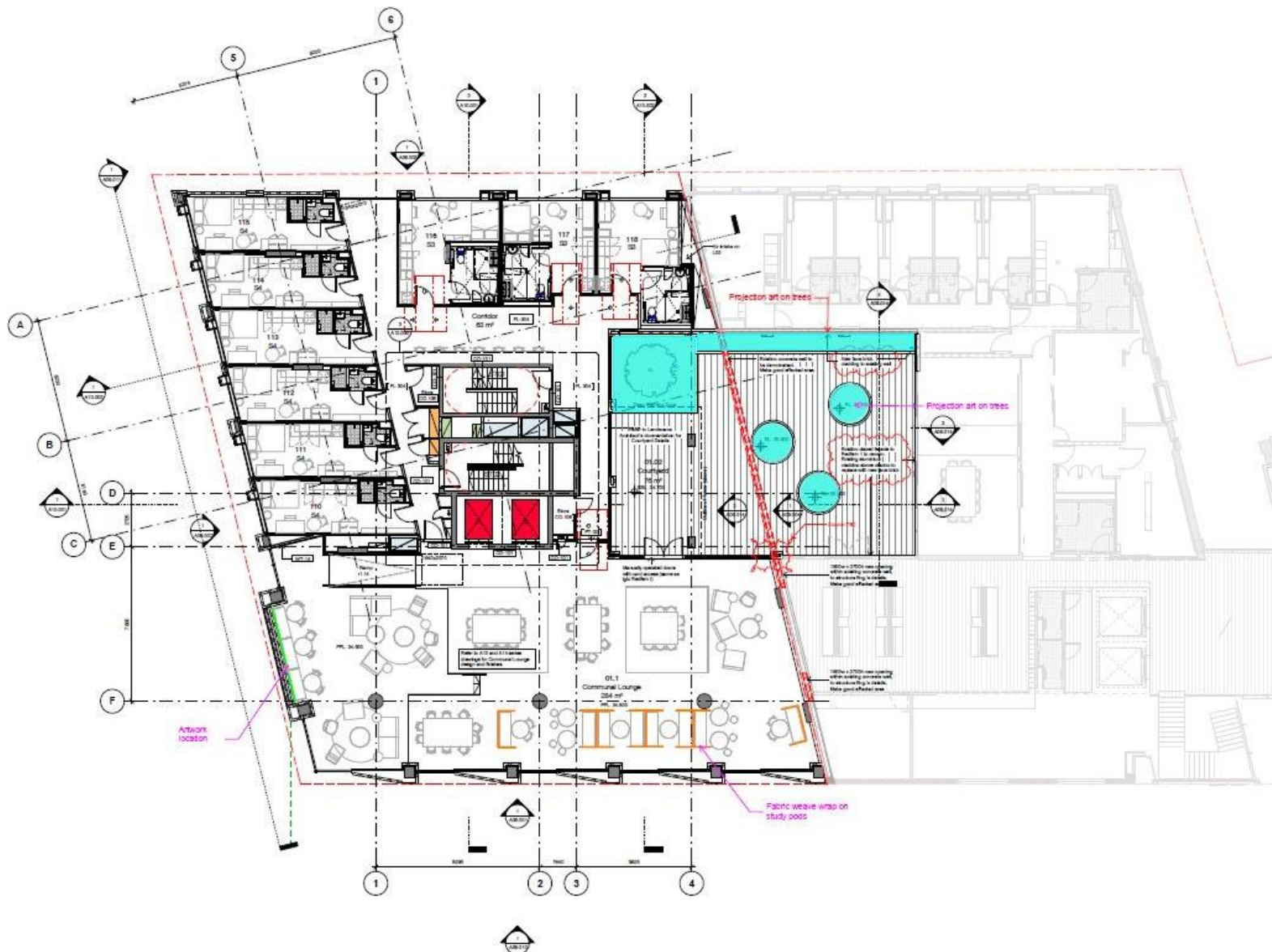


Figure 14: Design plans for level 1 (Batesmart), possible location for integrated Aboriginal artwork (marked in green) and light installation (marked in blue)





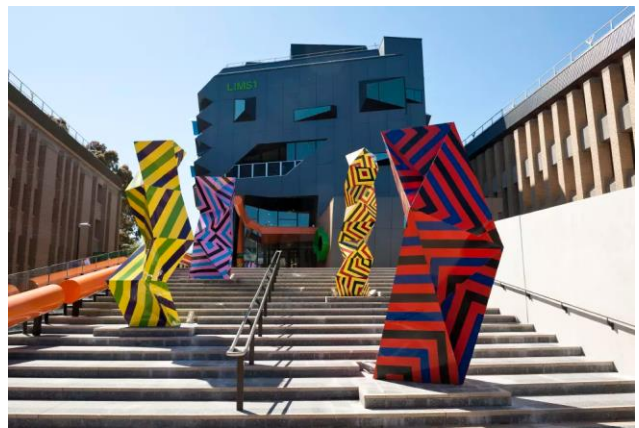
### Interpretive themes

The integrated design feature could address either of the key themes, with a contemporary perspective:

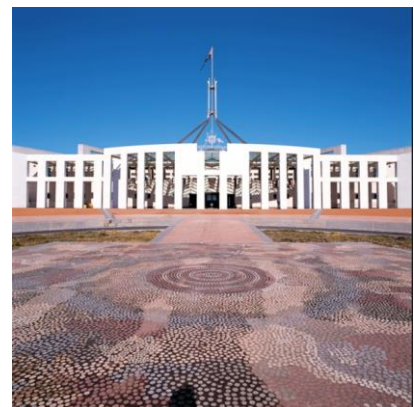
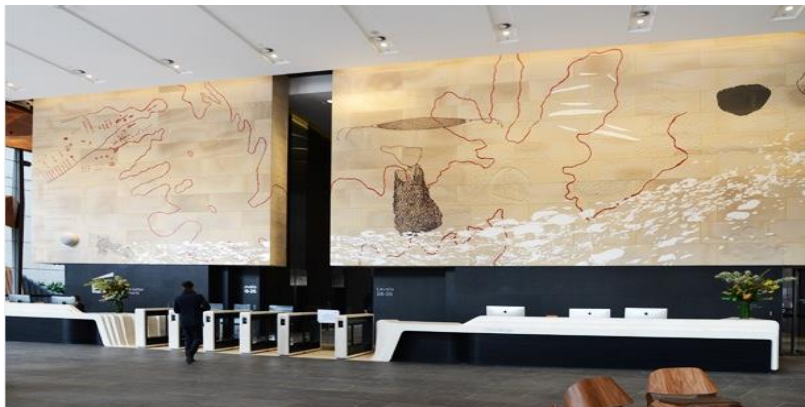
- Traditional landscapes, travel routes and gathering places (a contemporary rendering)
- Contemporary Redfern – the Aboriginal heart of Sydney

The approach will be dependent on the orientation and style of the artists engaged and the collaborative development process with the client's architects.

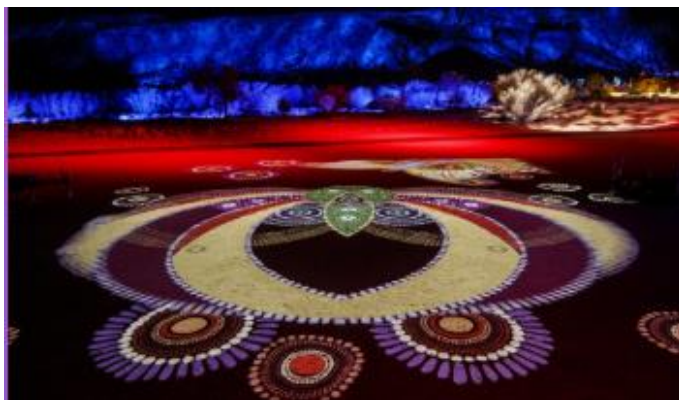
**Figure 15: Examples of features and integrated design elements developed by Aboriginal artists/designers**



**Portrait Building, Wurundjeri elder William Barrack, Melbourne; Murri Totems. La Trobe University, by Recko Rennie**



**Sandstone sculpture mapping the landscape, by Judy Watson, 200 George St, Sydney; Forecourt mosaic, Parliament House, by Michael Nelson Jagamara, Canberra**



**Parrjima Festival in Light (light installations), Alice Springs; Boorna Waanginy, Perth Light Festival.**





**Biripi Aboriginal Clinic, Purfleet; Gadigal Information Services building, Redfern, by Adam Hill**



**Earth, Wind, Fire, Water glasswork, by Bronwyn Bancroft, Royal North Shore Hospital; Marri Ngurang, by Nicole Monk, City West affordable housing foyer, Redfern**



**Edge of trees, by Fiona Foley and Janet Lawrence, Museum of Sydney; Possum skin cloak, by Vicki Couzens, Port Melbourne**





Wall mural, by Matt Adnate, Newcastle; Campbelltown Station, by Adam Hill



'Burnt scrub' mural and 'Municipal Gum' mural by Elizabeth Close, Adelaide

## 5.2 Naming

The names given to places convey their significance through a sense of history, identity and connection between people and a place. For Aboriginal people, connection with Country is intrinsically connected to identity through language, cultural practices and long held relationship between people and the land. Using Darug words, phrases or names of key individuals from the Redfern area to name spaces or features in the new development as an interpretive option that recognises Aboriginal cultural heritage values could be considered. Any naming options should be developed in consultation with the RAPs and Metropolitan Local Aboriginal Land Council (LALC).

### Possible locations

- Naming of Meeting Rooms, Study Areas, Social Zones, and courtyards

### Interpretive theme

- Traditional landscapes, travel routes and gathering places (for example, words for knowledge sharing, educational practices, thinking processes, gathering spaces, etc)
- Contemporary Redfern – the Aboriginal heart of Sydney (for example, key community individuals and activists from the Redfern area)



**Figure 16: Examples of the use of Aboriginal language in naming and place making**



### 5.3 Landscaping

Plantings of species that were in the Sydney area prior to European arrival, and therefore part of the Indigenous landscape, is a subtle and effective interpretive feature. Some landscape garden areas have already been identified in the design plans for the site – the rooftop garden and the level 1 courtyard - and these could feature a range of indigenous plants originally from the area,

Traditionally, the flowers, nectar, fruits and leaf-bases of many plants and shrubs from the Sydney area (including varieties of *Melaleuca*, *Banksia*, *Grevillia* and *Hakea*) were collected and processed by Aboriginal people at certain times of the year. Fibres for string bags and fishing lines were procured from the inner bark of various shrubs and trees including Kurrajong (*Brachychiton populneus*) and Grass Tree (*Xanthorrhoea*). The Grass Tree was also employed for gum extraction and adhesive, in addition to the fabrication of spear shafts from the dried stem. Tea tree (*Melaleuca*) bark is recorded to have been used to make containers, while the bark of other trees is also recorded to have been employed in the construction of semi-permanent shelters and/or dwellings<sup>8</sup>.

The plant list of native species at the Royal Botanic Gardens ‘Cadi Jam Ora – First Encounters’ Garden – a garden which showcases plants that were in-situ area when Europeans first arrived in Australia – has been included to provide examples of possible species (Appendix A).

In addition to planting, functional elements such as planters, seating and screens could also carry interpretive messages by including Aboriginal designs, motifs and wording (eg. plant names in Darug language).

<sup>8</sup> GML Heritage Consultants 1998. Angel Place Project 1997, Volume 3 – Prehistory Report, Salvage Excavation of Site #45-6-2581. Report to AMP Asset Management Australia Ltd.

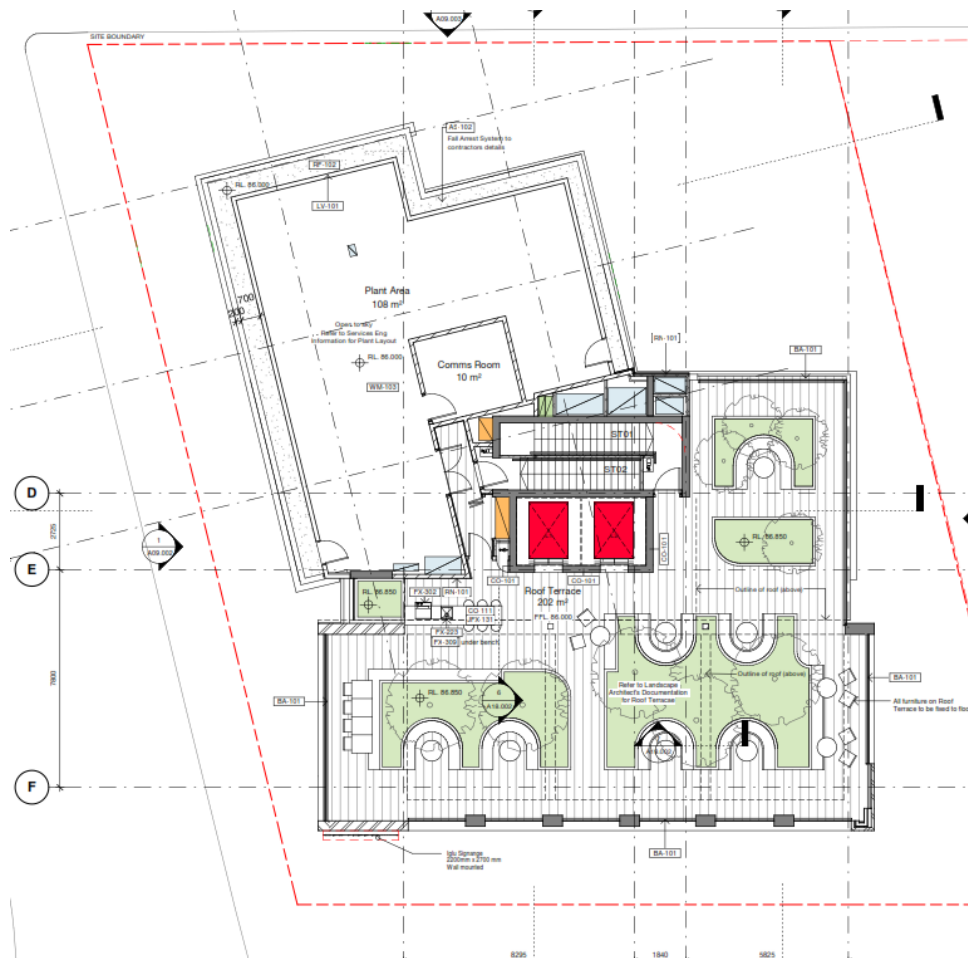
## Possible locations

- Rooftop Terrace

## Interpretive theme

Traditional landscapes, travel routes and gathering places (as well as plantings to convey traditional landscapes, interpretative features such as seating arrangements could also convey information relating to gathering places, etc.)

**Figure 17: Excerpt from design plans for Rooftop Terrace (Batesmart)**



**Figure 18: Examples of landscape features and native species plantings**



**Melaleuca Trail, Tasmania; Native plantings at Barangaroo Reserve, Sydney Harbour**

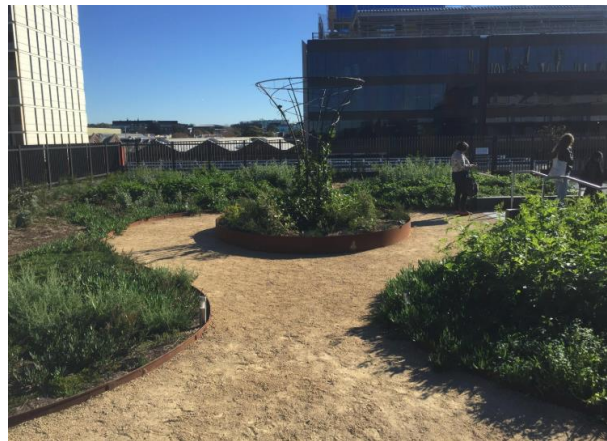




**Reconciliation Place, Canberra; Ancient Yarra River and Bunjils Eggs, by Glenn Romain, Sandringham, Victoria.**



**Champion Lakes Aboriginal Center (iron screens); Gwoonwardu Mia Aboriginal Heritage and Cultural Centre. Carnarvon, WA (spiral form with perforated steel screens)**



**Ngarara Place, RMIT, Melbourne (garden and representation of seven seasons); Yerrabingin Aboriginal rooftop garden, Redfern**



**Sculptures and water play area, Redfern Park, by Fiona Foley**



## 5.4 Internal features

Fabric, wallpapers, lighting and rugs designed by Aboriginal designers incorporating both traditional and contemporary patterning could be added to common areas to reflect aspects Aboriginal cultural heritage. Being surrounded by Aboriginal motifs would allow local residents, many of whom stay only 1-2 years, to develop a sense of awareness and familiarity with aspects of Aboriginal culture. These features could be incorporated into furniture and fixtures in the Communal Lounge areas (see location marked in Figure 14.)

**Figure 19: Examples of internal design features**



**Aboriginal designed furniture and fabric (Winya Designs)**



**Wallpaper and lighting (Balarinji Designs)**

## 5.5 Reproducing images

All images (photographs, maps, illustrations, etc.) in this report are of a low quality. When detailed content is developed and final images for interpretive media have been chosen in the next phase of the interpretive development process, then high quality images will need to 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 known Aboriginal people should not be reproduced in interpretive material without their permission, and any images of deceased Aboriginal people should not be shown without permission from known relatives or Traditional Owners.

## 6.0 RECOMMENDATIONS

This HIS has provided the overall strategy for interpreting the site at 80-88 Regent Street Redfern, and has been prepared to comply with the conditions of approval (B38):

*A Heritage Interpretation Strategy must be prepared in consultation with local Aboriginal stakeholders prior to the issue of the relevant Construction Certificate. The Strategy must raise future building occupants' awareness of local Aboriginal culture and heritage. The Strategy shall incorporate landscape design, species selection and interpretation strategies. Details demonstrating compliance with these requirements are to be submitted to the Certifying Authority prior to the issue of a Construction Certificate. A copy of the Strategy must be submitted to the Planning Secretary prior to the issue of the relevant Construction Certificate*

and in accordance with the NSW Heritage Office's *Interpreting Heritage Places and Items: Guidelines*, and the NSW Heritage Council's *Heritage Interpretation Policy*.

Four options for interpreting the Aboriginal heritage themes of the 80-88 Regent Street, Redfern site have been recommended in this HIS:

- Integration of Aboriginal design: key contemporary interpretive pieces integrated into the design of the built form developed by Aboriginal artists/designers (lighting installations, artistic or sculptural pieces)
- Naming: use of local Aboriginal language words for naming elements within the development
- Landscaping: planting of native plant species in the landscaping, and inclusion of Aboriginal design elements in functional items, such as planters, screens and seating
- Internal features: incorporating Aboriginal designed furniture and soft fabrics into common areas.

It is not intended that all these interpretive elements necessarily be incorporated into the new development, but that the most appropriate for the building's design and function be considered.

The following summarises the next steps in the HIS development process:

Step	Responsibility	Status
Development of draft HIS	Artefact	Submitted: 19 August 2019
Client review of the draft HIS, confirmation of approach and content	IGLU	Submitted: 10 September 2019; Approved: 21 October 2019
Consultation with Aboriginal stakeholders	Artefact	Completed: 11 November 2019
Final HIS produced, incorporating feedback	Artefact	Completed: 12 November 2019
Submission of HIS to Certifying Authority and Planning Secretary	IGLU	
Implementation of HIS, including engagement of Aboriginal artist/designer (tbc), developing detailed content, landscaping plans, etc	IGLU and tbc	

## 7.0 APPENDIX A

The list of plants from the original planting for the *Cad Jam Ora - First Encounters Garden* at the Royal Botanic Gardens Sydney, with local Aboriginal names in bold where they are known (<http://talkingplants.blogspot.com.au/2010/09/cadi-jam-ora-garden-continues-to.html>)

### CANOPY TREES

*Eucalyptus piperata* ssp. *piperita* Sydney Peppermint  
*Eucalyptus tereticornis* Forest Red Gum  
*Eucalyptus resinifera* Red Mahogany  
*Corymbia gummifera* Red Bloodwood  
*Angophora costata* Smooth-barked Apple **Marridugara**  
*Syzigium paniculata* Brush Cherry **Daguba**  
*Achmena smithii* Lillypilly **Midjuburi**  
*Cupaniopsis anacardioides* Tuckeroo  
*Backhousia myrtifolia* Grey Myrtle  
*Casuarina glauca* Swamp Oak **Guman**  
*Casuarina cunninghamiana* River oak  
*Melaleuca linarifolia* Paperbark **Budjur**

### UNDERSTOREY

*Rapanea variabilis* Muttonwood  
*Acacia terminalis* Sunshine Wattle  
*Acacia longifolia* var. *longifolia* Sydney Golden Wattle **Wadanguli**  
*Acacia longifolia* var. *sophorea* Coast Wattle  
*Banksia ericifolia* Heath Banksia **Wadanggari**  
*Banksia serrata* Saw-tooth Banksia **Wiriyagan**  
*Banksia spinulosa* var. *spinulosa* Hairpin Banksia  
*Grevillea linearifolia* White Spider-flower  
*Grevillea buxifolia* ssp. *buxifolia* Grey Spider-flower  
*Grevillea sericea* Pink Spider-flower  
*Grevillea speciosa* var. *speciosa* Red Spider-flower  
*Persoonia pinifolia* Pine-leaf Geebung **Mambara**  
*Lambertia formosana* Mountain Devil  
*Kunzea ambigua* Tick Bush  
*Pimelea linifolia* ssp. *linifolia* Slender Rice-flower  
*Angophora hispida* Dwarf Apple  
*Melaleuca nodosa* Ball Honey-myrtle  
*Polyscias sambucifolia* Elderberry Panax  
*Carpobrotus glaucescens* Pigface  
*Ficus coronata* Sandpaper Fig  
*Gahnia sieberiana* Red-fruited Saw-sedge  
*Rubus hillii* Broad-leaf Bramble  
*Rubus hillii* Native Raspberry  
*Livistona australis* Cabbage Palm **Daranggara**  
*Callicarpa serratifolia* Black Wattle  
*Eleocarpus reticulatus* Blueberry Ash  
*Blandfordia nobilis* Christmas Bells **Gadigalbudyari**  
*Patersonia glabrata* Leafy Purple-flag **Bugulbi**  
*Podocarpus spinulosus* Spiney-leaf Podocarp  
*Dianella caerulea* Paroo Lily  
*Dianella revoluta* Spreading Flax Lily  
*Lomandra longifolia* ssp. *longifolia* Spiny-headed Mat-rush  
*Gymnostachys anceps* Settlers Flax



*Geranium homeana* Cranesbill

*Dendrobium speciosum* var. *speciosum* Rock Orchid **Wargaldarra**

*Tetragonia tetragonioides* Native Spinach

*Dodonea triquerta* Native Hop Bush

#### FEATURE PLANTS

*Xanthorrhoea media* Grass Tree **Gulgadya**

*Macrozamia communis* **Burrawang**

*Telopea speciosissima* Waratah **Warada**

#### GRASSES

*Themeda australis* Kangaroo Grass **Bamuru**

*Danthonia linkii* Wallaby Grass

#### CLIMBERS

*Hardenbergia violacea* Purple Twining-pea **Waraburra**

*Billardiera scandens* Apple-berry

*Smilax glycyphylla* Sweet Sarsparilla

*Clematis aristata* Old Man's Beard

*Clematis glycinoides* Old Man's Beard

*Stephania japonica* var. *discolor* Snake Vine

*Cissus hypoglauca* Flat-leaf Water Vine

*Eustrephus latifolius* Wombat Berry

#### FERNS

*Blechnum cartilagineum* Gristle Fern

*Cyathea australis* Rough Tree-fern

*Pteridium esculentum* Bracken **Gurgi**

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