

Redfern North Eveleigh Precinct Renewal Paint Shop Sub-Precinct

Heritage Interpretation Strategy

June 2022

CURIO
PROJECTS



We acknowledge the Gadigal people as the Traditional Owners of the land on which the Paint Shop Precinct occupies today. We recognise their continuing connection to land, waters and culture. We pay our respects to their Elders past, present and emerging.

This report was written on the land of the Wangal and Gadigal people of the Eora Nation.

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Abbreviations

ABBREVIATION	EXPLANATION
AR	Augmented Reality
ARHS	Australian Railway Historical Society
CME	Chief Mechanical Engineer
CMP	Conservation Management Plan
Curio	Curio Projects Pty Ltd
DC	Direct Current
DPIE	Department Planning, Industry and Environment
EP&A Act	Environmental Planning and Assessment Act 1979
EPBC Act	Environmental Protection and Biodiversity Act 1999
ERW	Eveleigh Railway Workshops
Heritage Act	Heritage Act 1977
HIS	Heritage Interpretation Strategy
HLRV	Historic Lands Records Viewer
ICOMOS	International Council on Monuments and Sites
LEP	Local Environmental Plan
LGA	Local Government Area
NLA	National Library of Australia
NSW	New South Wales

ABBREVIATION	EXPLANATION
OCP	Otto Cserhalmi + Partners
QR	Quick Response
RL	Reduced Level
RNE	Redfern North Eveleigh
RWA	Redfern–Waterloo Authority
s	Section
SCA	Sydney City Archives
SHI	State Heritage Inventory
SLNSW	State Library of New South Wales
SHR	State Heritage Register
SSP	State Significant Precincts
SSP SEPP 2005	State Environmental Planning Policy (State Significant Precincts) 2005
Sydney LEP 2012	Sydney Local Environment Plan 2012
TAHE	Transport Asset Holding Entity
TEC	Telecommunications Equipment Centre
Transport	Transport for NSW
VR	Virtual Reality

Executive Summary

Curio Projects Pty Ltd have been commissioned by Transport for NSW (Transport) to prepare a Heritage Interpretation Strategy (HIS) to inform the Redfern North Eveleigh Precinct (RNEP) Renewal Project Strategic Vision (prepared by Transport in 2021). This HIS applies specifically to the Paint Shop Sub-Precinct of the RNEP (the subject site).

The preparation of the overarching HIS for the subject site has been coordinated between Curio (Non-Aboriginal Heritage advisor), Artefact Heritage (Aboriginal Heritage advisor), and Balarinji (Aboriginal Engagement advisor). Transport engaged Curio to focus specifically on identifying and developing opportunities for expressing non-Aboriginal stories of the site, while Artefact Heritage were engaged to address study requirements

to 'recognise and celebrate Aboriginal connection to the precinct....', including preparation of an Aboriginal HIS. The Aboriginal HIS was prepared by Artefact Heritage (attached in full as Appendix A) to integrate with this overall HIS, and engages with the spiritual, intangible and cultural connections between the local Aboriginal community and the RNEP, to create a harmonious, creative overarching interpretive approach for the precinct, firmly grounded in community and Country.

Thus, while this overarching HIS report has been prepared by Curio, it has been coordinated with, and is informed by, input and documentation provided by Artefact Heritage and Balarinji, relevant sections of which have been integrated into, and referenced directly within, this HIS where appropriate.

These key documents are:

- Artefact Heritage 2022, *Redfern North Eveleigh Renewal Project- Aboriginal Heritage Interpretation Strategy (included as Appendix A)*
- Balarinji 2022, *Redfern North Eveleigh Precinct Renewal Project - Connecting with Country Framework*; and
- Balarinji 2022, *Redfern North Eveleigh Precinct Renewal Project - Public Art Strategy*

Key objectives of this Heritage Interpretation Strategy are to:

- 01

Identify and summarise key interpretive themes and storylines associated with the subject site
- 02

Outline the interpretive process which is proposed for the subject site
- 03

Develop recommendations for meaningful and engaging interpretive elements that communicate the subject site's rich and sometimes unexpected history through design, storytelling, digital media, landscape and plantings
- 04

Consider and incorporate existing heritage interpretation strategies, plans, and installations undertaken to date at South Eveleigh, Carriageworks, and Redfern Station, into the overall context and proposed elements for North Eveleigh Paint Shop Sub-Precinct
- 05

Address Conditions set out in the 2020 Redfern North Eveleigh State Significant Precinct Renewal Study Requirements

The requirement for heritage interpretation to be incorporated into the Paint Shop Sub-Precinct component of the Redfern North Eveleigh Precinct Renewal has provided an opportunity for the site's history to be celebrated and considered, both now and into the future.

The key themes and storylines produced as part of this process form a strong basis for developing interpretation that is relevant to the history of the site. The information included in this HIS forms the provisional basis for the development and installation of physical and digital interpretation products to support innovative and engaging storytelling at the subject site.

01

Introduction



Introduction

The NSW Government is investing in the renewal of the Redfern North Eveleigh Precinct to create a unique mixed-use development, located within the important heritage fabric of North Eveleigh. The strategic underpinning of this proposal arises from the Greater Sydney Region Plan and District Plan. These Plans focus on the integration of transport and land use planning, supporting the creation of jobs, housing and services to grow a strong and competitive Sydney.

The Redfern North Eveleigh Precinct is one of the most connected areas in Sydney, and will be a key location for Tech Central, planned to be Australia's biggest technology and innovation hub. Following the upgrading of Redfern station currently underway, the Precinct's renewal is aimed at creating a connected destination for living and working, and an inclusive, active and sustainable place around the clock.

The Redfern North Eveleigh Precinct comprises three Sub-Precincts, each with its own distinct character:

- The Paint Shop Sub-Precinct which is the subject of this rezoning proposal;;
- The Carriageworks Sub-Precinct, reflecting the cultural heart of the Precinct where current uses will be retained; and
- The Clothing Store Sub-Precinct which is not subject to this rezoning proposal.

This State Significant Precinct (SSP) Study proposes amendments to the planning controls applicable to the Paint Shop Sub-Precinct to reflect changes in the strategic direction for the Sub-Precinct. The amendment is being undertaken as a State-led rezoning process, reflecting its status as part of a *State Significant Precinct located within the State Environmental Planning Policy (Precincts - Eastern Harbour City) 2021*.

The amended development controls will be located within the City of Sydney Local Environmental Plan. Study Requirements were issued by NSW Department of Planning and Environment (DPE) in December 2020 to guide the investigations to support the proposed new planning controls.

1.1

Purpose of this Report

The purpose of this report is to provide a detailed a Heritage Interpretation Strategy (HIS) that addresses Study Requirement 5.4 (Heritage Interpretation). This HIS applies specifically to the Paint Shop Sub-Precinct of the RNEP (the subject site). The preparation of the overarching HIS for the subject site has been coordinated between Curio (Non-Aboriginal Heritage advisor), Artefact Heritage (Aboriginal Heritage advisor), and Balarinji (Aboriginal Engagement advisor). Transport engaged Curio to focus specifically on identifying and developing opportunities for expressing non-Aboriginal stories of the site, while Artefact Heritage were engaged to address study requirements to ‘recognise and celebrate Aboriginal connection to the precinct....’, including preparation of an Aboriginal HIS.

The Aboriginal HIS was prepared by Artefact Heritage (attached in full as Appendix A) to integrate with this overall HIS, and engages with the spiritual, intangible and cultural connections between the local Aboriginal community and the RNEP, to create a harmonious, creative overarching interpretive approach for the precinct, firmly grounded in community and Country.

Thus, while this overarching HIS report has been prepared by Curio, it has been coordinated with, and is informed by, input and documentation provided by Artefact Heritage and Balarinji, relevant sections of which have been integrated into, and referenced directly within, this HIS where appropriate.

These key documents are:

- Artefact Heritage 2022, Redfern North Eveleigh Renewal Project- Aboriginal Heritage Interpretation Strategy
- Balarinji 2022, Redfern North Eveleigh Precinct Renewal Project - Connecting with Country Framework; and
- Balarinji 2022, Redfern North Eveleigh Precinct Renewal Project - Public Art Strategy

The need for innovative site-specific heritage interpretation has been identified under Section 5.4 of the Redfern North Eveleigh Precinct Study Requirements. This report addresses study requirements Condition 5.4 - Prepare a detailed Heritage Interpretation Strategy for the Sub-Precinct. The relevant study requirements, considerations and consultation requirements, and location of where these have been responded to have been outlined in the following table.

Study Requirement**Section (and page number) of this report****Condition 5.4: Prepare a detailed Heritage Interpretation Strategy for the Sub-Precinct that:**

Includes precinct based key themes, social values, interpretive opportunities, measures and locations as an integral component of creating a unique and exciting destination as part of the broader State Heritage Register Eveleigh Railway Workshops site. The framework should identify themes and stories that emerge from the strategy and must be interwoven throughout the Redfern North Eveleigh Precinct detail design development

The interpretative framework is outlined in Section 3.6

Key themes and storylines are identified in Section 5.1

Potential interpretive opportunities and products are detailed in Section 5.2

Provides the strategic direction for heritage interpretation across the entire precinct having regard to the precinct's historic significance (particularly its social, intangible, industrial and engineering values) and regard to the place's relationship with nearby heritage items, as an integral component of the development of detailed design

Section 3.5 and 5.1 (significance, context and historic associations)

Strategic direction for heritage interpretation addressed in Section 5.2 (Potential Interpretive Products)

Recognises and celebrates Aboriginal connection to the precinct and its spiritual, intangible and cultural values to Aboriginal people and addresses the full story of the place (i.e., landscape through the eyes of Indigenous inhabitants)

Addressed throughout, specifically in Section 5.

See also Artefact Heritage (Appendix A).

Accounts for existing and planned (where possible) interpretive approaches as part of other projects within and in the vicinity of the precinct

Sections 3.4 and 3.7 (Assessment of existing interpretation)

Integrates with broader design responses where relevant such as design elements (form and fabric), public art, landscaping and cultural design principles.

Coordination between project consultants summarised in Section 1.1

Methods of integrating interpretive approaches with broader design responses are outlined throughout Section 5.2

1.1.1
Redfern North
Eveleigh Precinct

The Redfern North Eveleigh Precinct is located approximately 3km south-west of the Sydney CBD in the suburb of Eveleigh (refer to Figure 1.1). It is located entirely within the City of Sydney local government area (LGA) on government-owned land. The Precinct has an approximate gross site area of 10.95 hectares and comprises land bounded by Wilson Street and residential uses to the north, an active railway corridor to the south, residential uses and Macdonaldtown station to the west, and Redfern station located immediately to the east of the Precinct. The Precinct is also centrally located close to well-known destinations including Sydney University, Victoria Park, Royal Prince Alfred Hospital, the University

of Technology Sydney, and South Eveleigh, forming part of the broader Tech Central District.

The Precinct is located within the State Heritage-listed curtilage of Eveleigh Railway Workshops and currently comprises the Platform Apartments with 88 private dwellings, Sydney Trains infrastructure and key state heritage buildings including the Paint Shop, Chief Mechanical Engineer's Building, and the Carriageworks and Blacksmith Shop which provide shared community spaces for events including the Carriageworks Farmers Markets.

A map of the Precinct and relevant boundaries is illustrated in Figure 1.2.



Figure 1.1. Location plan of Redfern North Eveleigh Precinct (Source: Ethos)

1.1.2 Redfern North Eveleigh Paint Shop Sub-Precinct

The Redfern North Eveleigh Paint Shop Sub-Precinct is approximately 5.15 hectares and is bounded by Wilson Street to the north, residential terraces and Redfern station to the east, the Western Line rail corridor to the south and the Carriageworks Sub-Precinct to the west. The Sub-Precinct has a significant level change from a Reduced Level (RL) height of RL25 metres to RL29 metres on Wilson Street.

The Paint Shop Sub-Precinct currently hosts a number of items of heritage significance, including the Paint Shop Building, Fan of Tracks, Science Lab Building, Telecommunications Building, and Chief Mechanical Engineer's Building. The Sub-Precinct has a number of disused spaces adjacent to the

rail corridor as well as functioning Sydney Trains' infrastructure, offices and operational space. Vehicle and pedestrian access to this area is used by Sydney Trains. The site has a clear visual relationship to South Eveleigh and the Eveleigh Locomotive Workshops across the active rail corridor.

A map of the Paint Shop Sub-Precinct and relevant boundaries is illustrated in Figure 1.2.



Figure 1.2. Redfern North Eveleigh Precinct and Sub-Precincts (Source: Ethos)

1.2 Renewal Vision

The Redfern North Eveleigh Paint Shop Sub-Precinct will be a connected centre for living, creativity and employment opportunities that support the jobs of the future, as well as providing an inclusive, active and sustainable place for everyone, where communities gather.

Next to one of the busiest train stations in NSW, the Sub-Precinct will comprise a dynamic mix of uses including housing, creative and office spaces, retail, local business, social enterprise and open space. Renewal will draw on the past, adaptively re-using heritage buildings in the Sub-Precinct and will acknowledge Redfern's existing character and particular significance to Aboriginal peoples, culture and communities across Australia. The Sub-Precinct will evolve as a local place contributing to a global context.

1.2.1 Project Description

An Urban Design and Public Domain Study has been prepared to establish the urban design framework for the Redfern North Eveleigh Paint Shop Sub-Precinct. The Urban Design and Public Domain Study provides a comprehensive urban design vision and strategy to guide future development of the Sub-Precinct and has informed the proposed planning framework of the SSP Study.

The Urban Design Framework for the Paint Shop Sub-Precinct comprises:

- Approximately 1.4 hectares of publicly accessible open space, comprising:
 - A public square – a 7,910 square metre public square fronting Wilson Street;
 - An eastern park – a 3,871 square metre park located adjacent to the Chief Mechanical Engineer's Building and the new eastern entry from Platform 1 of the Redfern station; and
 - Traverser No1 - a 2,525 square metre public square edged by Carriageworks and the Paint Shop.
- Retention of over 90% of existing high value trees.
- An overall greening coverage of 40% of the Sub-Precinct.
- A maximum of 142,650 square metre gross floor area (GFA), comprising:
 - between 103,700 - 109,550 square metres of gross floor area (GFA) for employment and community facility floor space (minimum 2,500 square metres). This will support approximately 6,200 direct jobs on the site across numerous industries including the innovation, commercial and creative sectors.
 - between 33,100 - 38,950 square metres of GFA for residential accommodation, providing for between 381 and 449 new homes (including 15% for the purposes of affordable housing).

The key features of the Urban Design Framework, include:

- New active transport infrastructure and routes to better connect the Paint Shop Sub-Precinct with other parts of Tech Central and the surrounding localities.
- Direct pedestrian connections to the new Southern Concourse at Redfern station.
- Residential parking rates, comprising:
 - Studio at 0.1 per dwelling
 - 1 Bed at 0.3 per dwelling
 - 2 Bed at 0.7 per dwelling
 - 3 Bed at 1.0 per dwelling
- Non-residential car parking spaces (including disabled and car share) are to be provided at a rate of 1 space per 700 square metres of GFA.
- 66 car spaces are designated for Sydney Trains maintenance and operational use.
- The creation of a new public square with direct pedestrian access from Wilson Street to provide a new social and urban hub to promote outdoor gatherings that will accommodate break out spaces and a pavilion structure.
- An eastern park with direct access from Redfern station and Little Eveleigh Street, which will provide a high amenity public space with good sunlight access, comfortable wind conditions and community character.
- Upgraded spatial quality of the Traverser No1 yard, retaining the heritage setting, and incorporating complementary uses and good access along Wilson Street to serve as a cultural linkage between Carriageworks and the Paint Shop Building.
- The establishment of an east-west pedestrian thoroughfare with new public domain and pedestrian links.
- A range of Water Sensitive Urban Design (WSUD) features.
- Activated ground level frontages with commercial, retail, food and beverage and community and cultural uses.
- Adaptive reuse of heritage buildings for employment, cultural and community uses.
- New buildings for the Sub-Precinct, including:
 - Commercial buildings along the rail corridor that range between 3 and 26 occupied storeys;
 - Studio at 0.1 per dwelling
 - Mixed use buildings along the rail corridor, comprising a three-storey non-residential podium with residential towers ranging between 18 to 28 occupied storeys;
 - Mixed use buildings (commercial and residential uses) along Wilson Street with a four-storey street wall fronting Wilson Street and upper levels at a maximum of 9 occupied storeys that are set back from the street wall alignment;
 - A commercial building on the corner of Wilson Street and Traverser No.1 with a four-storey street wall fronting Wilson Street and upper levels at a maximum of 8 occupied storeys that are set back from the street wall alignment. There is flexibility to allow this building to transition to a mixed-use building with active uses at ground level and residential uses above; and
 - Potential options for an addition to the Paint Shop Building comprising of commercial uses. These options (all providing for the same GFA) include:
 - A 5-storey commercial addition to the Paint Shop Building with a 3m vertical clearance, with the adjacent development site to the east comprising a standalone 3-storey commercial building (represented in Figure 3);
 - A 3-storey commercial addition to the Paint Shop Building with a 3m vertical clearance which extends and connects to the commercial building on the adjacent development site to the east; and
 - No addition to the Paint Shop Building, with the adjacent development site to the east comprising a standalone 12-storey commercial building.

- Commitment to a 5 Star Green Star Communities rating, with minimum 5 Star Green Star Buildings rating.
- All proposed buildings are below the Procedures for Air Navigation Services – Aircraft Operations (PANS-OPS) to ensure Sydney Airport operations remain unaffected.

The proposed land allocation for the Paint Shop Sub-Precinct is described in the table below.

Land allocation	Existing	Proposed
Developed area	15,723 sqm / 30% of total site area	20,824 sqm / 40% of total site area
Public open space	Area not publicly accessible	14,306 sqm / 28% of total site area
Other public domain areas (including streets, shared zones, pedestrian paths and vehicular zones)	Area not publicly accessible	15,149 sqm / 29% of total site area (Excludes privately accessible public links and private spaces ~ 3% of total site area)

The Indicative Concept Proposal for the Paint Shop Sub-Precinct is illustrated in Figure 1.3 below.

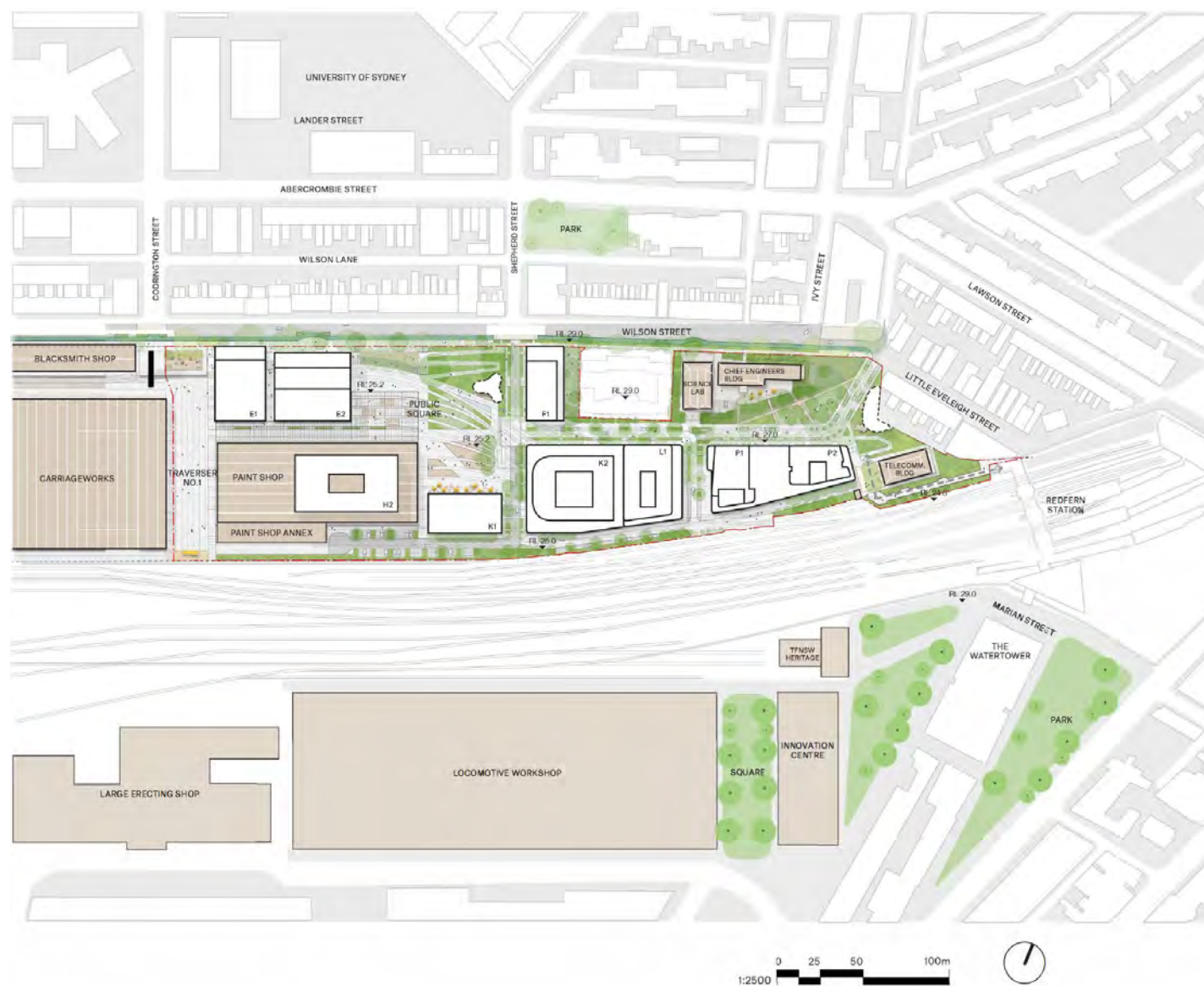


Figure 1.3. Indicative Concept Proposal (Source: Bates Smart and Turf)

1.3

Key Objectives

Key objectives of this Heritage Interpretation Strategy are to:

- 01 Identify and summarise key interpretive themes and storylines associated with the subject site
- 02 Outline the interpretive process which is proposed for the subject site.
- 03 Develop recommendations for meaningful and engaging interpretive elements that communicate the subject site's rich and sometimes unexpected history through design, storytelling, digital media, landscape and plantings
- 04 Consider and incorporate existing heritage interpretation strategies, plans, and installations undertaken to date at South Eveleigh, Carriageworks, and Redfern Station, into the overall context and proposed elements for North Eveleigh Paint Shop Sub-Precinct
- 05 Address Conditions set out in the 2020 Redfern North Eveleigh State Significant Precinct Renewal Study Requirements

"Waiting for Dinner", State Archives NSW NRS-15309-1-1-[14]



1.4 Relevant Documents

The following documents and best practice guidelines have been used to guide the preparation of this HIS.

Redfern North Eveleigh Precinct Renewal Project site-specific guiding documents with respect to heritage and heritage interpretation:

- Artefact Heritage, 2022. Redfern North Eveleigh Precinct Renewal Project: Aboriginal Heritage Study— Paint Shop Sub-Precinct.
- Artefact Heritage, 2022. Redfern North Eveleigh Precinct Renewal: Aboriginal Heritage Interpretation Strategy— Paint Shop Sub-Precinct.
- Balarinji, 2022. Redfern North Eveleigh Precinct Renewal Project- Connecting with Country Framework
- Balarinji, 2022. Public Art Strategy.
- Curio Projects, 2022. Redfern North Eveleigh Precinct Renewal Project-Non-Aboriginal Heritage Study.
- Transport for NSW, March 2021. Redfern North Eveleigh Strategic Vision.

Heritage Interpretation Planning documents:

- Australia ICOMOS, 2013. Charter for Places of Cultural Significance, The Burra Charter.
- NSW Heritage Office, 2005. Heritage Information Series: Interpreting Heritage Places and Items Guidelines
- NSW Heritage Office & NSW Government Department of Planning, 2005. Heritage Information Series: Heritage Interpretation Policy.

Conservation Management Plans and previous Heritage Interpretation Plans/Strategies:

- Otto Cserhalmi + Partners 2002a & b Eveleigh Carriage Workshops: Conservation Management Plan- Volumes 1 and 2.
- Otto Cserhalmi + Partners, 2017. DRAFT Eveleigh Railway Workshops Overarching Conservation Management Plan. (Note: At the time of writing, this report is in the process of being revised and updated by Curio Projects as part of the RNE Precinct Renewal Project)
- 3D Projects Artscape & Only Human, 2012. Eveleigh Railway Workshops Interpretation Plan & Implementation Strategy.

1.5

Limitations and Constraints

This report has been prepared using readily available historical data and documentation available for the subject site and surrounds in accordance with the best practice management guidelines issued by NSW Heritage and in accordance with Australia ICOMOS, The Australian Charter for Places of Cultural Significance, The Burra Charter, 2013 guidelines.

To date, no formal community or stakeholder consultation has been specifically carried out for non-Aboriginal heritage interpretation within the Paint Shop Sub-Precinct. Consequently, this interpretive strategy has been limited to findings from stakeholder engagement carried out by Transport in August 2020 for the Redfern North Eveleigh Renewal Project,⁴ and 3D Projects Artscape & Only Human in 2012 for the Eveleigh Railway Workshops Interpretation Plan & Implementation Strategy.⁵

1.6

Authorship

This overarching HIS report (with focus on the non-Aboriginal heritage interpretation products) has been prepared by Adele Zubrzycka, Senior Archaeologist and Built Heritage Specialist, and Sam Cooling, Cultural Heritage Manager, of Curio Projects, with senior review and specialist input undertaken by Jody Steele, Director, and Natalie Vinton, CEO, of Curio Projects. GIS mapping has been undertaken by Andre Fleury, Historian and Archaeologist, Curio Projects.

The Aboriginal HIS (Appendix A), including sections extracted and integrated within this overarching HIS document (as indicated

and acknowledged), has been prepared by Artefact Heritage team: Darrienne Wyndham (Senior Heritage Consultant, Artefact Heritage, B.A (Anct Hist); Masters of Museum & Heritage Studies, 4 years' experience) and Carolyn MacLulich (Principal, Artefact Heritage, B.E d (Hons); Masters of Letters in Museum & Heritage Studies, 25 years' experience), with review by Dr Sandra Wallace (Director Artefact Heritage, B.A (Hons; Arch); PhD (Arch), 18 years' experience). Thanks to Dr Elizabeth Bonshek (Senior Heritage Consultant, Artefact Heritage PhD (Anthrop); M. Arts, 20 years' experience) for her input.

02

Storytelling and Interpretative Vision



Storytelling and Interpretation Vision

The Paint Shop Sub-Precinct will be a vibrant and exciting place that unites community, residents, employees and visitors alike using creative and innovative interpretation to ignite an unrivalled connection to place—celebrating the point where the past, the present and the future collide.

2.1

Enhancing the Paint Shop Sub-Precinct Experience

The Paint Shop Sub-Precinct is currently inaccessible to the public and its relationship as part of the former Eveleigh Railway Workshops (ERW) often difficult to interpret through its surviving structures alone. Additionally, its physical connection to the other North Eveleigh Sub-Precincts (i.e., Carriageworks and Clothing Store Sub-Precinct), South Eveleigh and Redfern Station is currently interrupted through limited public access, disconnects created by the active rail line, and the lack of visual and written prompts to remind visitors and residents of the broader landscape's historical context and connection to suburbs such as Darlington and Redfern.

The overall aim of this heritage interpretation strategy is to address these limitations and enhance the Paint Shop Sub-Precinct experience for the community, residents, employees and

visitors alike. The subject site offers a unique opportunity for a multifaced and multilayered history of North Eveleigh to be interpreted thanks to its long and dynamic history as part of Gadigal Country, 19th Century residential and farming use, use as a private school, and its wide array of multipurpose buildings and functions as part of the ERW.

Heritage interpretation at the site will provide an opportunity for North Eveleigh, and the adjacent suburb of Darlington to be showcased in a meaningful and unique way through surviving buildings, objects, machinery and remnants of structural features across the site. Designs and strategies will be developed with consideration given to Best Practice Guidelines, guiding frameworks, existing interpretation strategies, management plans and future renewal designs.



NSW State Archives, NRS-17420-2-15-488010

03

Context



3.1 Site Context

The Redfern North Eveleigh Paint Shop sub-precinct subject site is approximately 5.15 hectares in area, bounded by Wilson Street to the north, residential terraces and Redfern Station to the east, the Western Line rail corridor to the south and the Carriageworks sub precinct to the west (see Figure 3.1 and Figure 3.2). The sub-precinct has a significant level change from a Reduced Level (RL) height of RL25 metres to RL29 metres on Wilson Street.

The RNEP, including the subject site, form part of the State Heritage Register

(SHR) listed ERW (SHR #01140)⁶ - former railway yard workshops established in 1880. The subject site is also located in the vicinity of a number of heritage conservation areas and individually listed items. The ERW is located within the City of Sydney Council Local Government Area (LGA). Refer to the 2022 Non-Aboriginal Heritage Study prepared by Curio Projects for a detailed discussion of nearby heritage items and conservation areas.⁷

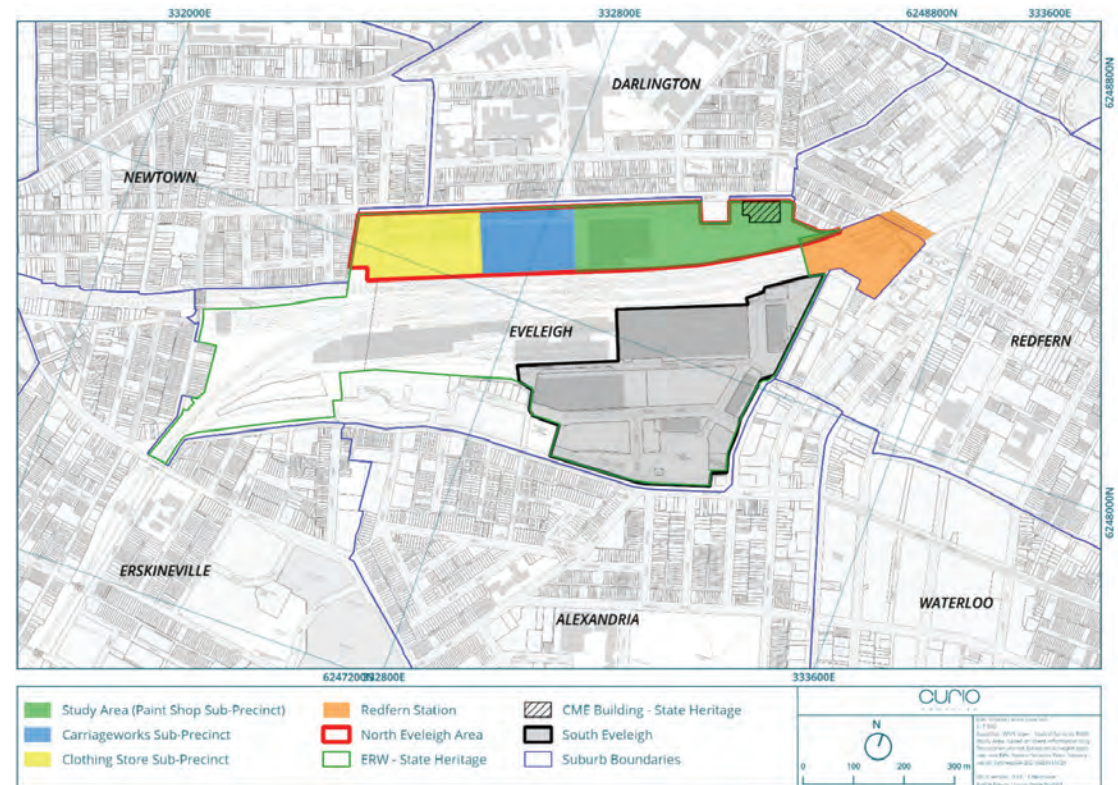


Figure 3.1 Regional location of the study area in Redfern with the study area highlighted in red. (Source: Curio Projects 2021)

The Paint Shop sub-precinct currently hosts a number of items of heritage significance, including the Paint Shop Building, Fan of Tracks, the Science Lab, Telecommunications Building, the former and Chief Mechanical Engineers Office Building. The Sub-Precinct has a number of disused spaces adjacent to the rail corridor as well as functioning Sydney Trains infrastructure, offices and train stabling. Vehicle and pedestrian access to this area is used by Sydney Trains. The site has a clear visual relationship to South Eveleigh and the Eveleigh Locomotive Workshops across the active rail corridor.

A map of the Paint Shop sub-precinct and relevant boundaries is illustrated in Figure 3.1.

Several significant heritage items associated with the ERW complex are located in other North Eveleigh Sub-Precincts west of the subject site, including the Carriage Workshops and Blacksmith Workshops buildings within the Carriageworks Sub-Precinct, and the Clothing Store building in the Clothing Store Sub-Precinct (shown in Figure 3.1). The former Eveleigh Locomotive Workshops (now South Eveleigh) are located across the main rail line to the south, and the SHR listed Redfern Railway Station group abuts the north-eastern boundary of the study area. The Sydney University campus is located approximately 100m northwest of the study area, in Darlington.



Figure 3.2 Paint Shop Sub-Precinct
Subject site (Source: Curio Projects)

3.2

Statutory Context

In NSW, heritage items and known or potential archaeological resources are afforded statutory protection under three principal pieces of legislation:

- *Environmental Planning and Assessment Act 1979 (NSW) (EPA Act)*
- *Heritage Act 1977 (NSW) (Heritage Act)*
- *National Parks and Wildlife Act 1974 (NSW) (NPW Act)*

The subject site and items of movable heritage are listed a number of statutory and non-statutory registers including the Register of National Estate and the National Trust of Australia Register. This section provides a summary of the local and State planning context for the Paint Shop Sub-Precinct with respect to its Aboriginal and non-Aboriginal heritage values. A detailed discussion of the site's statutory context is provided in the Non-Aboriginal Heritage Study report prepared for the project. (Curio Projects 2022)



Source: State Library NSW

3.2.1 Environment Planning and Assessment Act 1979

The NSW Department of Planning, Industry and Environment (DPIE) administers the EP&A Act, which provides the legislative context for environmental planning instruments made to legislate and guide the processes of development and land use. Local heritage items, including known archaeological items, identified Aboriginal Places and heritage conservation areas are protected through listings on Local Environmental Plans (LEPs), Regional Environmental Plans (REPs), and State Environmental Planning Policies (SEPPs).

3.2.2 State Environmental Planning Policy (Precincts - Eastern Harbour City) 2021

SSP SEPP 2021 is the principle environmental planning instrument that applies to the entire former ERW site, including the subject site and both the Redfern North Eveleigh Precinct and South Eveleigh.

Several built items associated with the ERW site are individually identified as heritage items under Appendix 3 of the SSP SEPP 2021. Those associated with the subject site and relevant to this document are listed below:

- 1. Paint Shop (SEPP #7)**
- 2. Scientific Services Building No. 1 (SEPP #8)**
- 3. Chief Mechanical Engineer's Office Building (SEPP #9); and**
- 4. Telecommunications Equipment Centre (SEPP #10)**

3.2.3 Sydney Local Environmental Plan (LEP) 2012

The Sydney LEP 2012 provides local environmental planning provisions for land within the Sydney LGA. Clause 5.10 of the Sydney LEP 2012 sets out objective and planning controls for the conservation of heritage in the City of Sydney Council area, including the conservation of built heritage and archaeological sites.

As the ERW are subject to the overriding provisions of SSP SEPP 2021, the subject site is excluded from the Sydney LEP 2012 provisions. However, several Heritage Conservation Areas and heritage items, listed as items of local heritage significance under Schedule 5 of the LEP, are located outside of the SEPP 2021 boundary, but in proximity to the Paint Shop Sub-Precinct. These are summarised in the Non-Aboriginal Heritage Study report for the project.⁸

3.2.4
NSW Heritage Act 1977

In NSW, heritage items are afforded statutory protection under the NSW Heritage Act 1977 (Heritage Act). Heritage places and items of particular importance to the people of NSW are listed on the NSW State Heritage Register (SHR). The Heritage Act defines a heritage item as a ‘place, building, work, relic, moveable object or precinct’. The Heritage Act is responsible for the conservation and regulation of impacts to items of State heritage significance, with ‘State Heritage Significance’ defined as being of ‘significance to the state in relation to the historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value of the item’.

The subject site forms part of, and is located within, the curtilage of, the ERW SHR listing (SHR #01140), the boundaries of which are shown in Figure 3 3. Also listed on the SHR and located within the subject site is the ‘Eveleigh Chief Mechanical Engineer’s Office and Moveable Relics’ (SHR #01139).

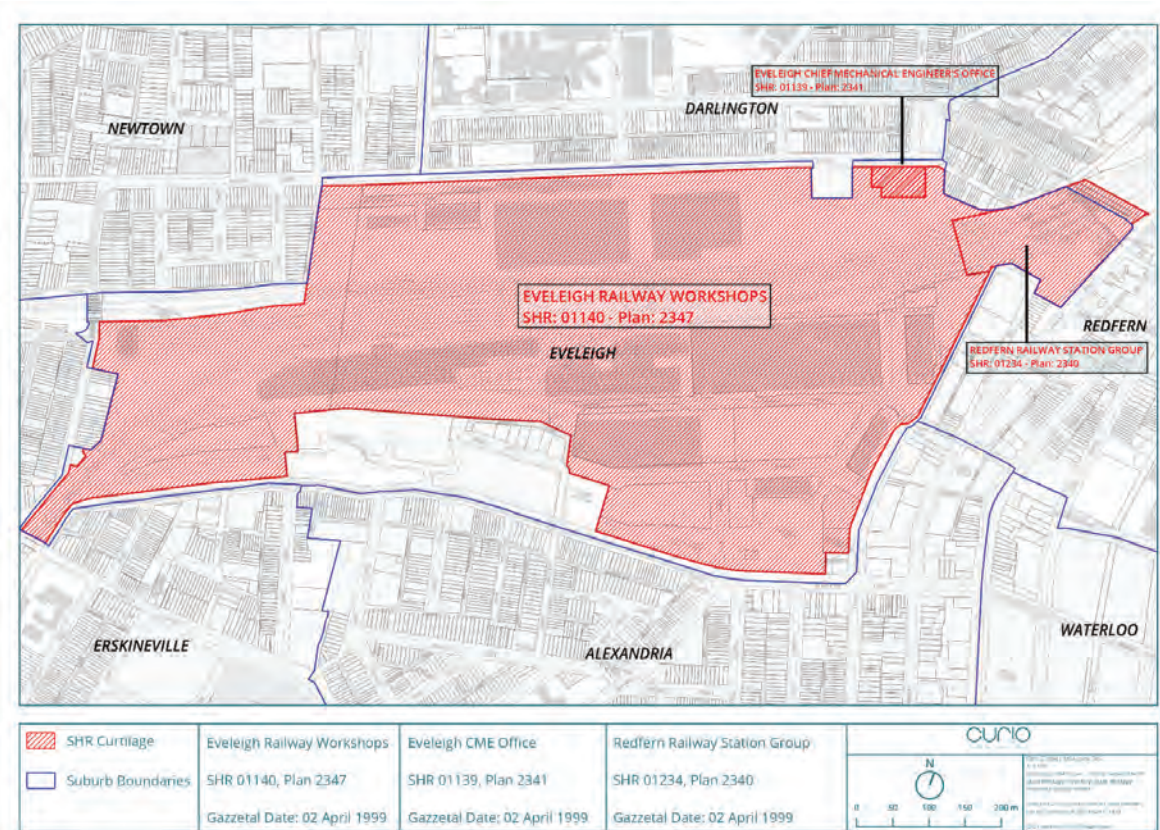


Figure 3.3 SHR curtilage for the ERW (SHR no. 01140)

3.2.5
Section 170 Heritage and
Conservation Register

Under Section (s) 170 of the Heritage Act, government instrumentalities must keep a s170 Register which contains items under the control or ownership of the agency and which are or could be listed as heritage items (of State or Local significance).

The whole ERW, and consequently the subject site, are listed on the NSW Transport Asset Holding Entity (TAHE) (formerly known as the State Rail Authority) s170 Register (managed by Sydney Trains/Transport for NSW on behalf of TAHE) (SHI #4801102).⁹ The following items located within the subject site are also listed individually on the s170 Register.

- **Eveleigh Chief Mechanical Engineer's Office**
(SHI #4801126)
- **RailCorp Moveable Heritage Collection**
(including a considerable number of cars, trailer, engines and other items of rolling stock, several of which are currently housed within the former Paint Shop)
(multiple SHI s170 numbers)

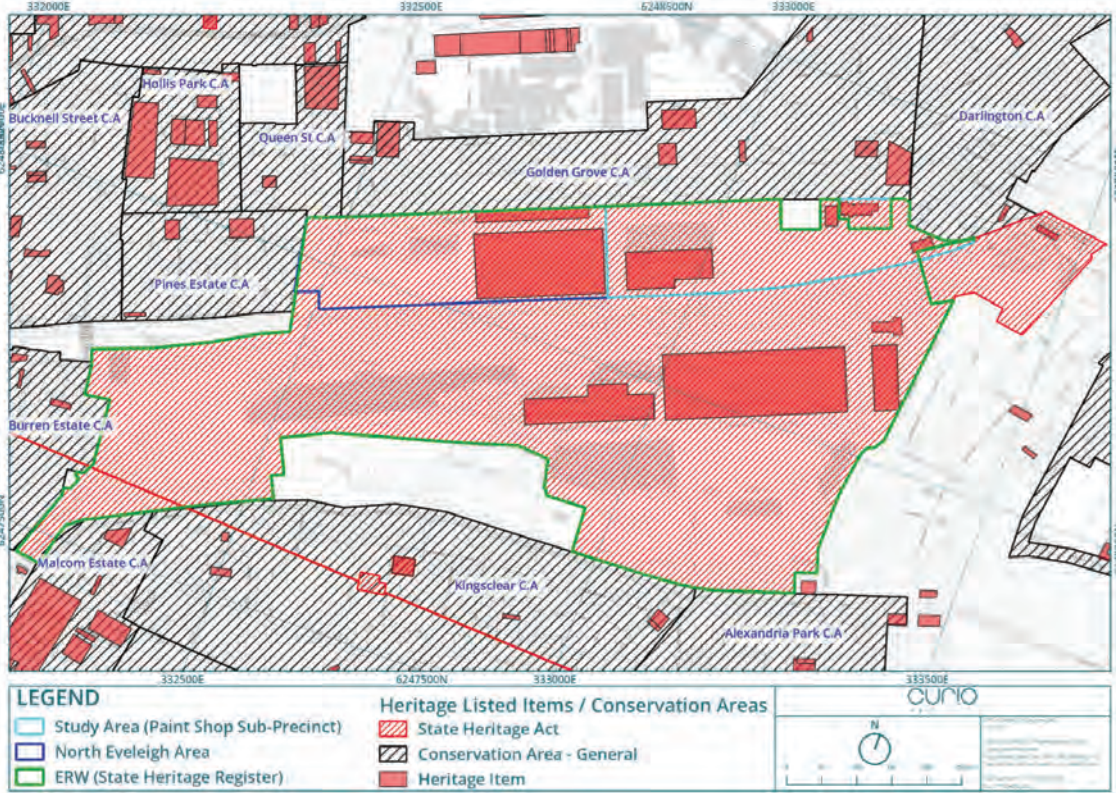


Figure 3.4 Heritage items/ Conservation Areas in and in the vicinity of the subject site (Source: Curio Projects)

3.3

Existing Management Document and Precinct Plans

There are a number of strategic management documents relevant to the subject site that include provisions and recommendations for heritage interpretation within North Eveleigh and the subject site. These documents have been used to inform strategies outlined in this report and are summarised below.

3.3.1 Redfern North Eveleigh Precinct Renewal Project—Strategic Vision, 2021

The Strategic Vision for the Redfern North Eveleigh Precinct was prepared by Transport in 2021 and prioritises the interpretation of Aboriginal and non-Aboriginal (historic) heritage. Primary aims for the precinct renewal are to adaptively re-use heritage buildings, acknowledge Redfern's existing character and place importance on the area's Aboriginal heritage and its ongoing community connections. A detailed discussion of the strategy and conditions set out for heritage interpretation are provided in Section 1 of this document.

3.3.2 Sydney Trains Heritage Interpretation Guidelines, 2019

The Sydney Trains Heritage Interpretation Guidelines provide an evaluative process for developing successful heritage interpretation at a railway-affiliated site. The guidelines aim to achieve the following:

- Deliver interpretation projects that are engaging, collaborative and integrated
- Improve consistency of information to easily recognise heritage-listed places
- Convey the significance of heritage places and objects to the community and staff
- Involve rail heritage and community stakeholders in interpretation projects
- Enhance the customer experience and promote place-making for local communities
- Promote a sustainable heritage industry by engaging younger generations in the appreciation of rail heritage
- Use digital technology to link common themes and promote cultural tourism at rail heritage places.

3.3.3 Eveleigh Railway Workshops Overarching Conservation Management Plan, 2017

The overarching CMP for the Eveleigh Railway Workshops was prepared by OCP Architects in 2017. It outlines key principles for conservation of the overall site. Those relevant to this report are as follows:

- **Policy 24: Maintain and develop public access** – Management objectives for future use and development should encourage uses and/or opportunities to facilitate public visitation and interpretation of the whole Eveleigh Railway Workshops site and its elements, where viable, within the limits of security required for operation of the site and physical security.
- **Policy 27: Coordinated approach to interpretation** – The individual precinct within the site should be interpreted as part of a major railway workshop facility and the approach should be consistent in terms of form and scale across the entire Eveleigh Railway Workshops site. Interpretation of the Eveleigh Railway Workshops site should interpret the historic use and layout of the site and also its links to the surrounding context.
- **Policy 28: Associations** – The coordinated approach to interpretation for the Eveleigh Railway Workshops site should convey a coherent story about how the place operated, in particular addressing the functional layout of the workshops, yards, sheds and general stores etc that enabled the various divisions to communicate, in the manner of a production line, yet operate without interference. The general planning and layout of rails contributes to this interpretation.
- **Policy 29: Review of interpretation** – The interpretive media and strategy that is implemented in the future should be reviewed at maximum five year intervals as part of the management and maintenance of the site and its individual precincts, including to check for condition/vandalism, upgrading of content and location etc. The need to establish a funding mechanism over time to provide for coordinated ongoing maintenance and upgrading of interpretive media should be considered by all site managers/owners in a collaborative manner.
- **Policy 32: Community participation** – Ensure that adaptive reuse, interpretation and new development on any part of the Eveleigh Railway Workshops site includes meaningful community consultation. Provide opportunities to involve railway interest groups and other interested community groups and individuals in the development of proposals for the site as appropriate, and as identified in the individual conservation planning documents for each site.

3.3.4 North Eveleigh Concept Plan, 2008

The former RWA prepared a Concept Plan for North Eveleigh (including the subject site) in 2008 which was approved on 15 December 2008 by the then Minister for Planning. Since the approval of the Concept Plan in 2008, the North Eveleigh Precinct site has seen the emergence of Carriageworks as a major tourist, visitor and events facility, the construction of the Platform Apartments affordable housing development located within the Clothing Store Sub-Precinct and adaptive use of a number of buildings that have contributed to localised activation either within or on the edge of the Precinct.

The approved 2008 Concept Plan is still valid and under the SSP SEPP 2005 still provides

the current urban planning framework for the site, including overall density and development envelopes. While the approved 2008 Concept Plan can still be realised via a State Significant Development (SSD) application/s, it is evident that the context of the area has significantly changed and NSW Government priorities to deliver employment and innovation hubs has changed. Therefore, the approved 2008 Concept Plan is no longer considered suitable to meet the NSW Government strategic objectives for the site.

A detailed discussion of the approved Concept Plan is provided in the Heritage Impact Statement (2021) for the project.

3.3.5 City of Sydney City Art Public Art Strategy, 2011

The City of Sydney's City Art Public Art Strategy, drawing on the City of Sydney's Sustainable Sydney 2030 Plan, provides a vision for maintaining and enhancing Sydney's vibrant cultural scene, aiming to embed public art into the fabric of the city to reflect Sydney's unique history and diverse communities. The strategy is driven by eight Guiding Principles, outlined below:

- **Principle 1:** Align significant City Art projects with major Sustainable Sydney 2030 urban design projects
- **Principle 2:** Recognise and celebrate Aboriginal stories and heritage in public spaces
- **Principle 3:** Support local artists and activate city sites with temporary art projects
- **Principle 4:** Support vibrant places in village centres with community art and City Art projects
- **Principle 5:** Promote high quality public art in new development
- **Principle 6:** Support stakeholder and government partners to facilitate public art opportunities
- **Principle 7:** Manage and maintain the City's collection of permanent artworks, monuments and memorials
- **Principle 8:** Initiate and implement programs to communicate, educate and engage the public about City Art

3.4

Relevant Interpretation Plans and Strategies

The following heritage interpretation documents have been prepared for the subject site, ERW and the nearby Redfern Station. Strategies and designs outlined in these reports have been used to inform this HIS.

- Carriageworks Precinct Interpretive Panels (Author unknown, 2007)
- Eveleigh Railway Workshops Interpretation Plan & Implementation Strategy (3-D Projects Artscape & Only Human, 2012)
- Redfern Station Heritage Interpretation Plan (Curio Projects, 2019)
- ATP Heritage Interpretation Strategy (Stage 1) (Curio Projects, 2016)
- Locomotive Workshop Heritage Interpretation Plan (Curio Projects, 2019)
- Redfern North Eveleigh Precinct Renewal: Aboriginal Heritage Interpretation Strategy (Artefact Heritage, 2022. Attached as Appendix A to this HIS).

3.4.1 Eveleigh Railway Workshops Interpretation Plan & Implementation Strategy, 2012¹⁰

The Eveleigh Railway Workshops Interpretation Plan & Implementation Strategy was prepared for the RWA by 3-D Projects Artscape & Only Human in 2012. The strategy covered the entirety of the ERW site and was prepared following consultation and interviews with key stakeholders including former ERW employees. Based on these interviews, consideration of existing interpretation at the site, and recommendations outlined in the approved 2008 Concept Plan, 3D Projects Artscape & Only Human provided a number of key strategies that could be used across the ERW site to celebrate and communicate its history in the future.

Strategies specifically developed for the Paint Shop Sub-Precinct are summarised below:

- **Scientific Services Laboratory** - in-situ retention of laboratory equipment and joinery in one of the most intact rooms of the Scientific Services Laboratory, as well as the elaborate press and instrumentation machinery in the foyer could be retained in position when it is converted for community usage with very little reduction to the available floor space.
- **Communications Equipment Workshop** - in-situ retention of workshop machinery if ground floor to be retained and reused as an open plan office/studio space. Relocation of the building's moveable artefact collection to be displayed in a proposed Communications Equipment Workshop Showcase Window and Relics showcase, or disposed from the ERW collection.
- **Fan of Tracks** – As recommended in the approved 2008 Concept Plan, the fan of tracks would be retained and articulated within a cluster of office buildings and exposed in various landscaped open spaces between the buildings. The authors also suggested segments of the railway tracks be revealed underfoot as archaeological remnants within glazed or open floor sections in the various buildings.
- **Paint Shop** – To be interpreted through signage clusters associated with the remainder of the Carriageworks Precinct. Adaptive reuse for commercial/retail/residential space (also proposed in the approved 2008 Concept Plan) also recommended with the retention of open interior spaces, paint finishes, rail tracks, in-situ machinery, building fixtures and external signage in position wherever possible. Moveable artefacts to be relocated for display in the Relics showcase or disposed from the ERW collection.
- **Traversers** - It is proposed Traverser 1 will display the interpretive Ghost Carriage and GhosTrain soundscape as detailed above.

3.4.2 Australian Technology Park: Heritage Interpretation Strategy

Curio Projects developed the Stage 1, 2 and 3 Heritage Interpretation Strategies for the Australian Technology Park (now South Eveleigh) redevelopment between 2016 and 2020. These focussed on various aspects of the site's history, including its Aboriginal connections, colonial occupation and finally, the development of the ERW. A detailed discussion of interpretative strategies adopted at South Eveleigh is provided in Section 3.7.2.

3.4.3 Redfern Train Station: Heritage Interpretation Plan, 2018

The Redfern Train Station Heritage Interpretation Plan for was prepared by Curio Projects in 2018 for Sydney Trains (now Transport)¹¹. Curio identified the Aboriginal Heartland – Redfern as the guiding theme for Aboriginal heritage interpretation of the station. Interpretative strategies were targeted towards the areas strong connections to the past and present Aboriginal community and Sydney's rail heritage. These included Tree Guard Sculptures, the incorporation of Aboriginal Artwork along the interior of the station, an Aboriginal Mural at the redeveloped entrance, adaptive reuse of former Eastern Suburbs Railway Ticket Booth, pavement inlays and digital products. Many of these recommendations have since been implemented throughout the station entrance and along Lawson Street.

3.4.4 Redfern Station Upgrade - New Southern Concourse: Heritage Interpretation Strategy, 2020

The Redfern Station Upgrade - New Southern Concourse Heritage Interpretation Strategy was prepared by Tonkin Zulaikha Greer Architects in 2020.¹² Portions of the strategy were informed by the Redfern Train Station Heritage Interpretation Plan prepared by Curio Projects in 2018. The New Southern Concourse Strategy included detailed interpretative approaches for the station itself and nearby 125-127 Little Eveleigh Street. Interpretive frameworks for incorporated the area's long and deep connections with members of the Aboriginal community as well as the site's industrial and pre-industrial heritage. Primary aims of the strategy were to reinforce contextual relationships between the station, ERW and 125-127 Little Eveleigh Street.

3.4.5 Redfern North Eveleigh Precinct Renewal: Aboriginal Heritage Interpretation Strategy, 2022

The Redfern North Eveleigh Precinct Renewal: Aboriginal Heritage Interpretation Strategy (attached as an appendix to this HIS has been prepared by Artefact Heritage in parallel with the preparation of this HIS, with the key themes and strategies proposed integrated into this document. It addresses Aboriginal heritage interpretation requirements in Sections 5.1 and 5.4 'Heritage' for the Redfern North Eveleigh State Significant Precinct Renewal Study and closely references the North Eveleigh Master Plan¹³ and the Connecting to Country framework¹⁴ prepared by Bates Smart Architects and Balarinji (respectively in 2022).

Artefact Heritage undertook consultation with Metropolitan LALC, project-specific Registered Aboriginal Parties (RAPs) and key Aboriginal community stakeholders in the development of the interpretive themes and potential interpretive media for this report.

Consultation with the City of Sydney Aboriginal and Torres Strait Islander Advisory Panel is being undertaken by Transport for NSW and Balarinji, as part of the Connecting with Country framework development. See the project's Consultation Outcomes Report for details.

A brief summary of the key themes and interpretative media identified and developed by Artefact Heritage is provided below. However, these themes and media have also been integrated into the subsequent sections of this HIS, with additional detail and/or reference to the relevant sections of the Aboriginal HIS (Appendix A) provided as appropriate.

Artefact Heritage has identified the following three key interpretative themes which encapsulate the Aboriginal heritage significance of the RNEP.

- *Mura* (trackways) and *ngurang* (places)
- *Gabara* (head), *damara* (hand) and *butbut* (heart)
- *Yirran* (very, great, large, many)

Artefact Heritage have assessed a range of options and opportunities as appropriate media to provide audiences with a creative, embodied and engaging experience with Aboriginal cultural values and should be developed in consultation with Aboriginal knowledge holders and artists/designers. Potential interpretive media include:

- Integration of Aboriginal heritage expression elements in the built form
- A community place
- Landscape geometry and plantings
- Rooftop gardens
- Naming/use of language
- Welcome to Country/ Acknowledgement of Country
- Ground plane elements
- Gathering spaces, seating, yarning circles
- Shade elements
- Wall features
- Lighting and soundscapes
- Play area
- Interpretive panels
- Public art
- Temporary hoardings
- Interior spaces
- Online interpretation: onsite and offsite digital engagement
- Oral histories
- Public programming and tours.¹⁵

3.4.6 Connecting with Country Framework- Redfern North Eveleigh, 2022

A site-specific Connecting with Country Framework for the RNEP has been prepared by Balarinji, involving community consultation to ensure that Aboriginal voices are embedded throughout the planning, design development, construction and operation of the precinct in line with the Government Architect's Office Connecting with Country Framework (draft 2021).

The Connecting with Country Framework for the RNEP identifies seven Statements of Commitment for the development, with accompanying principles for action and considerations and challenges, as follows:

- **Statement of Commitment 1:**
We will respect the rights of Aboriginal peoples to Indigenous cultural intellectual property, and we will support the right of Country to be cared for.
- **Statement of Commitment 2:**
We will prioritise Aboriginal people's relationship to Country and their cultural protocols, through education and enterprise by and for Aboriginal people .
- **Statement of Commitment 3:**
We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country .
- **Statement of Commitment 4:**
We will share tangible and intangible benefits with the Country where we are working, and by extension the Traditional Custodians of that Country, including current and future generations.
- **Statement of Commitment 5:**
We will respect the diversity of Aboriginal cultures, but we will prioritise the local, place-specific cultural identity of the Country we're working on. Aboriginal people will determine the representation of their cultural materials, customs and knowledge.
- **Statement of Commitment 6:**
We will prioritise recognition and responsibility of Aboriginal people, supporting capacity building across Aboriginal and non-Aboriginal communities, and across government project teams.
- **Statement of Commitment 7:**
We will support Aboriginal people to continue their practices of managing land, water and air through their ongoing reciprocal relationships with Country. We will create opportunities for traditional first cultures to flourish.

From their consultation with community, Balarinji have also identified six key themes guiding the Connecting with Country design integration for the RNEP (noted and pictures below):

- Replacing landmarks
- Regenerating Country
- A meeting place
- Iconography of Country
- The legacy of Sydney Trains
- Custodianship



Six key themes identified for the RNEP in the Connecting with Country Framework (Source: Balarinji 2022)

3.5 Heritage Significance

The summary statements of heritage significance included within this section have been extracted from the non-Aboriginal and Aboriginal Heritage Study reports prepared for the project (prepared by Curio Projects and Artefact Heritage respectively).

3.5.1 Eveleigh Railway Workshops

The following overarching Statement of Significance for the ERW has been extracted from the Draft Overarching CMP for the Eveleigh Railway Workshops site (2017).¹⁶

‘The Eveleigh Railway Workshops complex is of exceptional heritage significance to the state of NSW for its major contribution to the establishment, operation and growth of the NSW railways, which was essential to the growth and development of NSW from the late nineteenth century onwards. The operation of the railway workshops and stores at Eveleigh is associated with the phenomenon of railway networks that allowed the unprecedented development of Sydney suburbs and rural NSW at the end of the nineteenth century and the early twentieth century. The Workshops complex is significant as a rare remaining example of a relatively intact, large-scale nineteenth century railway workshops that retains unity of character as well as continued links to railway operations for over one hundred years to this day.

The complex is significant as one of only a limited number of such facilities within the country, with individual states within Australia generally having established a single major railway workshop facility for maintenance and also manufacture of rolling stock and engines, supplemented by smaller workshops. As such, the Eveleigh Railway Workshops represent one of the largest industrial enterprises in Australia and the large-scale infrastructure demonstrates Government confidence in establishing and expanding rail networks in the late nineteenth century.

The site retains the ability to demonstrate a range of characteristics that are typical of major railway construction and maintenance workshops in Australia, including the range of building types providing similar functions, aesthetic qualities and comparable history in terms of growth and expansion, involvement in wartime production, subsequent decline and adaptive reuse. There are opportunities to undertake further detailed research to identify potential national values, particularly in the context of the integrity of former railway workshop sites in Australia. Similarly, there are opportunities for further investigation of international railway workshop facilities to clarify the potential significance of the Eveleigh Railway Workshops in an international context.

Historically the site is important for its links to an early phase of railway development in NSW, with onsite evidence remaining intact from as early as 1887. Though many structures and items have been removed, the remaining site evidence reads as a living interpretation of the technological, administrative, social and cultural developments in over 100 years of railway operations in NSW, including the major transition from steam to diesel and electric powered train operation. The layout of the extant site elements is also indicative of the functional and administrative arrangements during the period of the site’s operation.’

'The Eveleigh Railway Workshops site is associated with the life and work of the early railway engineers John Whitton and George Cowdery, individuals whose life and work made significant contributions to the establishment, development and operation of railways in Australia and NSW. Whitton, Chief Engineer of the NSW Railways between 1856 and 1899, was responsible for the major restructuring of the rail system which resulted in the resumption of land at Eveleigh and the relocation of the old Redfern Workshops (Sydney's first railway yards) to Eveleigh. George Cowdery, Engineer for Existing Lines, executed the detailed design at Eveleigh.

The Eveleigh Railway Workshops have considerable aesthetic significance as an industrial landscape formed by the complex of functional buildings and associated infrastructure. Aesthetic and technical significance is demonstrated in the high quality design and construction of the original buildings, which are substantially intact and display finely detailed polychrome brickwork and well-articulated facades that embody the pride of the late Victorian era. The simple,

strong functional forms of the workshop buildings have landmark quality, not only as important townscape elements in the Redfern/Eveleigh area, but as part of the visual train journey of thousands of passing commuters. The combination of the southern locomotive sheds at the Australian Technology Park and the former Carriage and Wagon Workshops provide a distinctive landmark in the Sydney landscape and define views to and from the site.

The Workshops are of social value to generations of railway employees past and present as a workplace producing high quality craftsmanship utilising state-of-the-art technology. The place served as a training ground for thousands of apprentices, tradesmen and engineers and was one of the biggest employers in New South Wales. Workers of the Eveleigh Railway Workshops centred their social activities on the workplace and social events were organised by and for workers both on the site and beyond. The site also has social value as a heritage icon for current local communities, which is reinforced by ongoing community interest in the place.

The remaining tangible evidence and intangible site values reflect the technological, social and cultural development of the NSW railways, as well as broader important historical events. The Eveleigh Railway Workshops has a strong historical association with union activities and is credited as being pivotal in the Australian Labour Movement, with the formation of the Amalgamated Railway and Tramway Service Association (ARTSA) in 1886. Eveleigh was seminal in many major industrial strikes, the ramifications of which were felt throughout the nation. In addition, several significant figures in the labour movement worked at Eveleigh, including James McGowan, the first Labour Premier of NSW.

The Workshops represent significant research potential for their ability to inform through remaining physical, documentary and oral evidence the functions and operations of a large-scale nineteenth and twentieth century railway workshops. The site also retains an exceptional and rare collection of historically and technically significant heavy machinery, although many items have been removed in the process of modern site development.¹⁷

3.5.2 Aboriginal Heritage Significance & Values

An understanding of the relevance and importance of the Aboriginal cultural landscape is key to sensitive cultural design development. This understanding provides opportunities to explore Aboriginal peoples' unity with the natural environment, their traditional knowledge of spirit, places, land uses and ecology, and the ongoing interrelationships between past and present. These understandings are best developed through authentic and sustained consultation with Aboriginal knowledge holders and professionals.

'The Aboriginal cultural landscape of the RNEP is highly valued by Aboriginal people because of their long and complex relationship with the land, both pre- and post-contact. The area, part of the traditional lands of the Gadigal, has a wealth of intangible and tangible Aboriginal heritage values. Intangible heritage values are communicated through story and song and should only be shared through meaningful consultation with knowledge holders. More tangible heritage values, communicated through Aboriginal sites, are recorded and cared for through the AHIMS database, which is continually updated with new archaeological discoveries.

The Redfern area has been associated with Aboriginal communities for tens of thousands of years, with a strong deep time connection formed between peoples and Country. The local region

was rich in resources, supporting Aboriginal people who cared for Country in return. The Aboriginal heritage values of the area are rich and complex.

While the traditional custodians of the site and local area are the Gadigal, many other groups also have strong connection to Redfern, as it has grown to become the Aboriginal heart of Sydney. The Redfern area is significant for the continuous associations formed between the Aboriginal communities of the area, through deep time to the present day.

Many people of the Redfern Aboriginal communities became connected to the railway, travelling via rail from the country to Sydney to find work and search for family members. Deeper connections to the area's rail history were forged through employment at the Eveleigh Railway Workshops. The

railway workshops and the general progressiveness of rail workers and unionists had affected the Aboriginal communities of Redfern, as the railway workers campaigned for equal pay and treatment during the twentieth century. Though documentary evidence of Aboriginal employees is scarce due to poor record keeping, close family connections to Redfern North Eveleigh through the railway workshops have been reported anecdotally.

Redfern is often referred to as the Aboriginal heart of Sydney, and a centre of Aboriginal activism, where major Aboriginal legal, health and community services were established. The Redfern area continues to hold great cultural significance for Aboriginal people; both those who have lived here for generations and for communities who identify with the historical and political significance of the area.*

3.5.3 Paint Shop Sub-Precinct

The Paint Shop Sub-Precinct is of exceptional heritage significance to the state NSW, related to the key role it played as part of the major industrial site of the Eveleigh Railway Workshops complex, which itself was key to the development, growth and operation of the NSW Railways Department from the late nineteenth century.

The Paint Shop Sub-Precinct is historically significant as part of the establishment of the railway in NSW. The evidence remaining on site symbolises and demonstrates the technological, administrative, social, and cultural developments which occurred in this location for over a century and was a contributing factor in the transition from steam to diesel and electric powered train operation. The layout of the site continues to represent its past functions and management regimes. The Paint Shop Sub-Precinct is associated with many key influential figures in the development, management, and establishment of

railways in NSW and Australia. John Whitton, Chief Engineer of the NSW Railways from 1856 until 1899 at Eveleigh, was in charge of the restructuring of the rail system. George Cowdery implemented the detailed design at Eveleigh in his role as the Engineer for Existing Lines. Whitton and Cowdery are two examples of influential figures associated with the Paint Shop Sub-Precinct.

The aesthetic significance of the Paint Shop Sub-Precinct is reflected in its industrial environment which is demonstrated through the high-quality designs and construction of the earlier structures that are still in considerably good condition. The Paint Shop is an example of the Victorian era workshops which is made up of polychrome brickwork and articulated facades. The appearance of the workshops and structures within the Paint Shop Sub-Precinct was socially significant as hundreds of onlookers on the train line passed it every day.

The Paint Shop Sub-Precinct holds social significance to railway employees, past and present, as the home of training for apprentices, tradesmen and engineers with the latest technology, the operation becoming one of the largest employers in NSW. Many social activities were organised by the Eveleigh workers, for themselves and others outside of the Eveleigh Railway Workshops, which occurred in the workplace. Numerous union activities and major industrial strikes occurred at the workshops and played a role in various labour movements, the repercussions of which had a major influence on blue collar workers across Australia.

The technological advancement and contribution of the work undertaken at the Eveleigh Railway Workshops and the Paint Shop Sub-Precinct was pivotal in the evolution of the railway in NSW. Therefore, there is significant research potential through the physical, documentary, and oral evidence providing information on the functions of the activities undertaken at the 19th to 20th century railway workshops.

The Paint Shop Sub-Precinct is rare in NSW, especially associated with the Eveleigh Railway Workshops, and retains a rare collection of heavy machinery.



Figure 3.5 Detail of a plan depicting the N.S.W.R. Eveleigh Yard showing buildings within the Paint Shop Sub-Precinct prior to 1924. Source. SLNSW, 003 - ZSPE123.

3.5.4 Paint Shop (c1888)

The Paint Shop is of considerable historical significance as a key element in the function of the NSW railway network during the 19th and 20th century. The Paint Shop contributed to the function, growth and development of the railway service by providing services for painting of carriages and wagons. The Paint Shop is associated with Mr. John Whitton, the Chief Engineer of NSW Railways, and Mr. W Scott, Locomotive Engineer, who requested the Paint Shop to be constructed due to the increased accommodation of carriages at the Sydney terminal which caused overcrowding and therefore an increased demand in carriages.

The structure and form of the Paint Shop was specifically designed to establish controlled conditions for the painting of carriages and wagons, such as skylights designed to offer plenty of diffused southern light and installed louvres at the sawtooth apexes for increased ventilation. In an attempt to control the high temperatures, which ensure high quality

paintwork and varnish work was achieved, steam pipework was installed below the Paint Shop floor in c.1890, which was at the time a highly advanced technology and rare in Australia. The construction of the northern Paint Shop extension in 1912 demonstrates the increasing demand at Eveleigh for clean, dust free conditions when painting carriages.

The Paint Shop is of aesthetic significance being one of the finest examples of industrial buildings at Eveleigh and in Australia, known for its size, scale, industrial form and character. The building is detailed with the use of fine masonry, polychromed brickwork and sandstone trims, delicate skylights, well-articulated fenestration with recessed panels, and multi-paned curved topped cast iron windows. The exterior details the extreme care in the design of facades which were in the public eye. The interior of the Paint Shop includes robust cast iron columns, support light and tracery-like wrought iron trusses which support the large, glazed skylights.



Figure 3.6 South western view of the Paint Shop's eastern facade. Source: Curio 2021.

The preservation of the interior of this structure is one of the best in industrial complexes from the late 19th century in Australia.

The Paint Shop is socially significant to railway employees of the past and present, employing many workers in the late 19th and 20th century. This included women who worked in the Paint Shop at least from the 1900 engaged in upholstering work with cloth and leather for carriage interiors and cushions.

The Paint Shop is rare in NSW, especially associated with the Eveleigh Railway Workshops, as a relatively intact workshop which was a key element in

the function of the ERW. The continued use of the Paint Shop for over a century testifies to the construction and design of the building.

The Paint Shop is representative of a Victoria era railway workshop and is significant as one of the best surviving examples of a large workshop used for the painting of carriages and wagons, repairs and installation of the interior elements of the carriages in Australia. The structure includes very early surviving heritage fabric such as the original 1880s roller door mechanisms, hardwood timber blocked floors, early water, gas, electrical and air lines, original cast iron windows and hardware.



Interior view of the Paint Shop. Source: Curio 2021.

3.5.5 Paint Shop Extension / Former Suburban Car workshops (1912)

The construction of the northern Paint Shop Extension/Suburban Car Workshops in 1912 is intrinsically linked to the original Paint Shop building and they share the same themes in terms of being historically and socially significant for comparable reasons.

While not constructed to the same architectural standard and level of fine detail as the original Paint Shop, this building was integral to the continued operation of the Eveleigh Railway site into the 20th century and its construction demonstrates the increasing demand at Eveleigh for clean, dust free conditions when painting carriages. The Paint Shop Extension is important in what it represents and demonstrates about the expansion and development of the Eveleigh Railway Yards into the 20th century, and in the evolution of the form and technology of rolling stock as a

whole, with the building intentionally built to accommodate newer wider bodied cars that the original Paint Shop was constructed to house.

Like its 1888 counterpart, the Paint Shop Extension is also rare in NSW as a key element of the function of the Eveleigh Railway Workshops. The Paint Shop Extension was technologically advanced for its time, probably the first true modern factory building constructed at Eveleigh—the first use of full steel framed construction at the ERW using “Dorman Long & Co Middlesborough England” steel sections—and represented a shift in architecture and engineering in Eveleigh buildings from the fine detailed masonry and heavy cast iron columns of late 19th century, towards more modern buildings using lighter steel supported columns and standard angled trusses.



Figure 3.7 Eastern elevation of Former Suburban Car Workshops (right) and the c.1888 Paint Shop (left) (Source: Curio 2021)

3.5.6 Chief Mechanical Engineers Building (CME Building)

The CME Building is listed as an individual heritage item on the SHR ("Eveleigh Chief Mechanical Engineers Office and movable relics", SHR #01139) along with the moveable heritage associated with the building.

'The building is a very fine late Victorian railways office on a scale above all other such structures in the State. The building reflects the importance of the railway engineers in the development of the State and its closeness to the Eveleigh workshops (mainly under the control of the Mechanical Branch) indicates the confidence in railway construction.

The building is in a style not often seen in Sydney and is a rare survivor. More often this form of building is in evidence in the country where the pressure of development is less. It is an important element in the town and streetscape of Wilson St, Redfern, particularly its close proximity to the railway workshops.'¹⁸



Figure 3.8 View south-west of the Chief Mechanical Engineer's office from Wilson Street (Source: Curio 2021)

3.5.7 Telecommunications Equipment Centre

The Telecommunications Equipment Centre (TEC) building has historical and technological significance for the ongoing part it played in the management of the NSW train network, continuous from the early 20th century into the start of the 21st century.

Purpose built in 1912; the TEC at Eveleigh functioned continuously as part of the NSW Railway telecommunications department from 1912 to 2002, and was the technological heart of NSW railways communications systems. The use of telegraph and later when technology advanced, telephones, from this building was integral to the management of smooth and uninterrupted train network. The TEC was integral both to the operations at Eveleigh, as well as to the wider NSW train network.

While the TEC appears to have fallen into considerable disrepair since its decommission as part of the NSW Railways telecommunications branch in 2002, the interior layout of the building, along with many original fixtures, and a large movable heritage collection of machinery, remains intact and in situ within the TEC.

The Telecommunications Equipment Centre is of State significance and is of High significance as a contributory item within ERW complex.



Figure 3.9 Northern view of the TEC from previous area of Elstons Sidings (Source: Curio Projects)

3.5.8 Scientific Services Building No. 1 (1916)

The Scientific Services Building No. 1 is of historical, social, and technological significance for the role it played in the development of materials sciences and laboratory testing, specific to rail and transport technology within the NSW Railways.

The construction of the Scientific Services Building No. 1 reflects the increasing scientific role NSW Railways was playing in the first years of the 20th century in ensuring that NSW had the most advanced rail system and fleet possible. Works being undertaken from this site concentrated on scientifically testing and checking railway components, and chemical testing of water quality from rural supplies. The laboratories of the Scientific Services Building No. 1 played an important role in the wide range of scientific research, development, and field testing of Railway locomotives, machinery, and building/bridge fabric, including testing and work with materials, oils and lubricants, paint, detergents and cleaning agents, and metallurgy and welding.

Works undertaken at this building also facilitated the training of future generations of scientists who began work within the Scientific Services building and laboratory as cadets', including a number who stayed in the employ of NSW Railways long term.

The building's construction, function, and expansion over the years is testimony to the great growth in the development of the railways in the early and mid-20th century. It's location next to the CME building, under the surveillance of the Chief Mechanical Engineer underlies the impact of the scientific testing works being carried out as part of NSW Railways, and is demonstrative of the importance and high esteem in which scientific testing and experimentation was held, to the ongoing and evolving functions of the Eveleigh Railyards, and directly to the function, safety, and progression of the NSW railways as a whole. Internally, a great deal of original fixtures and fittings remain intact and in situ within the building and serve to illustrate the works that took place from this building.

The Scientific Services Building No. 1 is of State significance and of Exceptional significance as part of the wider Eveleigh Complex.



Figure 3.10 Northern elevation of the Scientific Services Building No.1
Source: Curio Projects, 2021

3.5.9

Traverser No.1 (1887/1969)

Traverser No. 1 is of High significance as a contributory item in Eveleigh Railway site. While not the original Traverser in this location, it is of significance for its ability to demonstrate the technology used at the site to ensure that trains were easily able to be moved between multiple buildings. It is one of the last remaining traversers at the Eveleigh Railway site, and is thus a rare and representative tangible example of the practicalities and methods of moving large scale machinery and rolling stock throughout the railway yards as required.



Figure 3.11 Traverser No.1 (Source: curio Projects, 2021)

3.5.10 Fan of Tracks

The Fan of Tracks is of High significance as a component of the Eveleigh Railway site. Remaining in essentially their original location (although the exact fabric of the tracks would have been interchanged, replaced, and recycled throughout the functioning years of the ERW), the tracks were crucial to the function of the Eveleigh Carriage Workshops site, and intrinsically linked to the Paint Shop, allowing the movement of carriages and wagons in and out of the workshops. Over 120 years after their construction, the physical presence of the fan of tracks still represent a tangible demonstration of how trains were moved around the site and specifically in and out of the Paint Shop and onto the Carriage Workshop.



Figure 3.12 The Fan of Tracks as they appear today. View east towards Redfern Station across the subject site (Source: Curio Projects, 2021)

3.5.11 Brick Retaining Wall

Built in the earliest phases of construction at Eveleigh and integral as a forming the northern wall of precinct buildings (e.g. the Compressor House and Blacksmiths Workshop), the brick retaining wall is an excellent example of the substantial infrastructure required to delineate the site boundaries of the ERW from early in the establishment and function of the railyards. The wall's fabric and construction is also significance for the quality of both, reflective of the high standards of NSW Railways at the time. The Brick Retaining Wall is of State significance and of high significance as a contributory item for the Eveleigh Railway Workshops.



Figure 3.13 Section of the brick retaining wall north of the Telecommunications Equipment Centre (Source: Curio Projects, 2021)

3.5.12 Overbridge Footings (1914)

The remains of the Overbridge footings are of moderate significance as a contributory item of the ERW for their ability to demonstrate infrastructure required for the use of the site by workers and members of the public. The remains of the Overbridge footings are of local significance.



Figure 3.14 Remains of the overhead footbridge support south west of the Telecommunications Equipment Centre, north of the rail corridor (Source: Curio Projects, 2021)

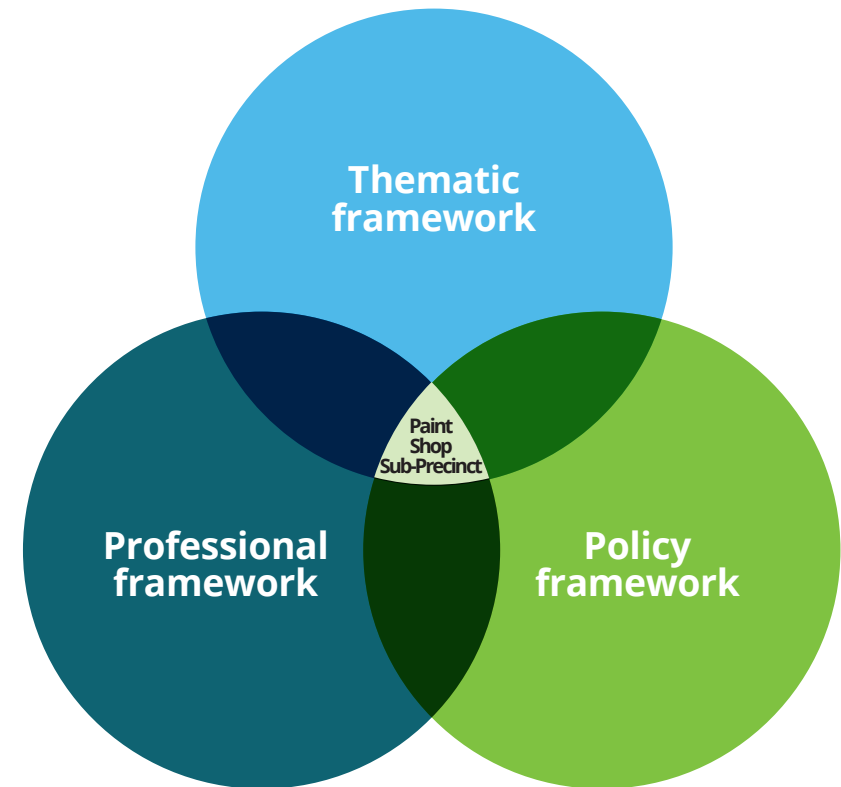
3.6

Interpretive framework

Successful heritage interpretation must address all the necessary policies for the site, meet the requisite professional guidelines and crucially, must be thematic. Thematic in this context differs from Historical Themes (which tend to relate to chronologies, events and design definitions such as those in heritage significance evaluations and fall under 'policy'). When done well, heritage interpretation should achieve the perfect balance in this three-pronged approach, offering the audience the missing piece to their puzzle, the answer to their enquiry and sparking their imagination. The renewal of the Paint Shop Sub-Precinct at North Eveleigh provides an excellent opportunity for Transport to re-engage with the public and communicate the subject site's history and significance a wider audience. The following heritage

interpretation strategies have been prepared to ensure that the current Sub-Precinct plan incorporates all components of the subject site's history and captures the essence of what makes this place special.

Because the Paint Shop Sub-Precinct holds strong connections to the nearby Redfern Railway Station and is part of the overall ERW landscape, consistency and continuity of themes, designs and content associated with existing and proposed heritage interpretation at these sites will play a key role in this plan. However, it will also aim to produce a fresh set of goals and stories that are tightly connected with the land directly associated with the subject site itself. By combining both strategies for interpretation, it will reflect a unique form of interpretation that is both practical, engaging and relevant to future use of the site.



3.6.1 Guiding Frameworks

Professional Framework - Burra & Ename Charters

In 2013 the Burra Charter was revised in order to emphasise the importance of interpretation to the process of conserving significant cultural heritage sites and places. According to Article 1.17 of the Burra Charter, **'Interpretation means all the ways of presenting the cultural significance of a place'**. This is further explained the notes as, **'a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use and activities at the place; and the use of introduced explanatory material'**.

Article 24.1 of the Burra Charter states that significant associations between people and a place should be respected and retained, and that, **'Opportunities for the interpretation, commemoration and celebration of these associations should be investigated and implemented.'**

Article 25 also notes that, **'The cultural significance of many places is not readily apparent and should be explained by interpretation. Interpretation should enhance understanding and enjoyment and be culturally appropriate.'**

The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, 2008 (The Ename Charter), provides a set of guiding principles for interpretation and presentation as essential components of heritage conservation efforts, and as a means of enhancing public appreciation and understanding of cultural heritage sites.

Principle 1.1 of the Ename Charter states that **'Effective interpretation and presentation should enhance personal experience, increase public respect and understanding, and communicate the importance of the conservation of cultural heritage sites'**.

In relation to sources of information, Principle 2.1 states that **'Interpretation should show the range of oral and written information, material remains, traditions, and meanings attributed to a site. The sources of this information should be documented, archived, and made accessible to the public'**.

According to Principle 3.5, it is crucial that intangible elements of a site's heritage, including stories and local customs, are also considered in its interpretation.

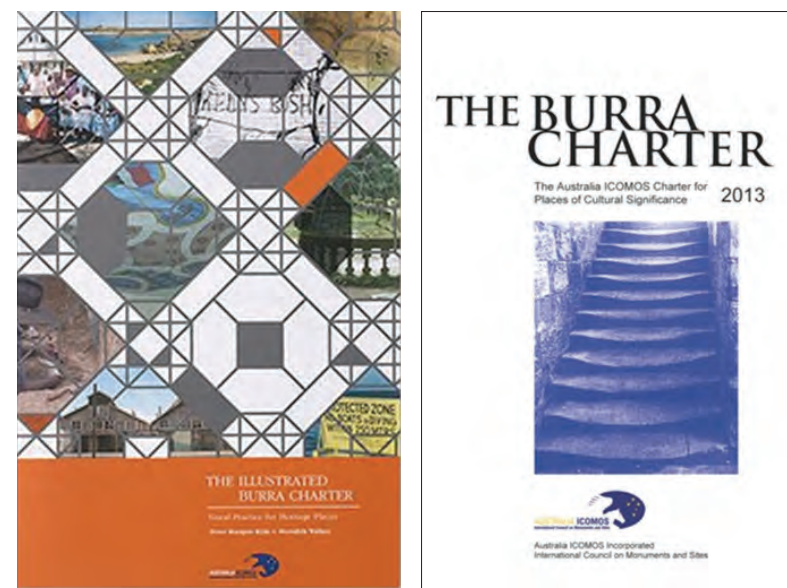


Figure 3.15

The "go-to guide" for those managing buildings and places of cultural significance. Source: Australia ICOMOS

Policy Framework – NSW Heritage Council & Heritage NSW

The NSW Heritage Council Interpretation Policy Statement (2005) notes 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 Heritage Office, Department of Planning, is committed to encouraging imaginative, inclusive and accurate interpretation of the heritage of New South Wales and to establishing and sustaining best practices in content, methodology, implementation and evaluation of heritage interpretation.’

The Heritage NSW aims to:

- Promote the interpretation of the heritage in New South Wales
- Acknowledge the associations and meanings of heritage to the community
- Integrate heritage interpretation in environmental and cultural planning
- Encourage high standards and skills in heritage interpretation.

Thematic Framework

It is here, as interpreters, that the Curio team pay homage to Freeman Tilden; in 1957, he published the book *Interpreting Our Heritage*, which established not only the philosophical basis for heritage interpretation but also the fundamental principles for interpretation as an art defining the then new discipline as the:

‘activity which aims to reveal meanings and relationships . . . rather than simply to communicate factual information’¹⁹

The document has been prepared with the following philosophies and goals in mind:

- 01 Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.
- 02 Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.
- 03 Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical, or architectural. Any art is in some degree teachable.
- 04 The chief aim of interpretation is not instruction, but provocation.
- 05 Interpretation should aim to present a whole rather than a part and must address itself to the whole man (sic - humankind) rather than any phase.
- 06 Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentations to adults but should follow a fundamentally different approach. To be at its best it will require a separate program.

Building on Tilden, Interpreter Sam Ham developed **four basic principles**ⁱⁱ to develop good interpretation.²⁰ He and many who have followed insist that excellence in interpretation can only be achieved if it is:

- 1. Entertaining**
- 2. Relevant**
- 3. Organised**
- 4. Themed**

This is expressed by Ham as the EROT rule. These four principles are all interrelated – if something is organised and relevant it is more likely to be entertaining and vice versa. However, it is helpful to consider each in isolation first.

Good interpretation is...

Entertaining (E)

This does not mean that entertainment is interpretation's primary goal; it means that it is one of its essential qualities. Nor does it mean that the site's history and meanings should be trivialised. If something is entertaining, according to various dictionary definitions, the experience is 'enjoyable', 'interesting', 'amusing', 'holds your attention', 'occupies one in an agreeable and pleasant manner' and 'provides recreation'. The stress upon entertainment is located within the inescapable fact that guests are here in their recreational time. This principle refers to the ways in which serious

ideas and information can be best communicated and subsequently consumed through an enjoyable experience.

A number of qualities distinguish entertaining communication. Entertaining communication is informal and not reminiscent of a classroom or a textbook. It is conversational in tone, and uses the active voice, metaphors, anecdotes, analogies, examples and other strategies to clarify processes and relationships. While it may also utilise humour, music, games or art, this is not essential. Most importantly, it should be friendly and participator.

Relevant (R)

This means that it is both meaningful and personal. To be meaningful, visitors must be able to connect the new information/ideas with something they already know. This is the principle on which learning theory is founded. And to be personal, the new information/ideas must relate to something that the visitor cares about.

Organised (O)

Interpretation that is organised is presented in a way that is easy to follow. People don't have to work hard to understand what is being communicated to them. It is logically arranged, connections between different elements are explicitly made and it all relates clearly to a bigger picture that has also been clearly explained. The relationships between the theme, and the facts presented to support and develop it, are made obvious.

Themed (T)

This is the message, the major point or points to be made in the whole interpretation. Themes are not a substitute for basic information, they are the way in which information is organised to make it meaningful and memorable. It is essential at this point in the plan to clearly distinguish between 'theme' and 'topic' since real confusion often exists between the two.

The key interpretive principles guiding the **Aboriginal heritage interpretation** of the RNEP are:

- **Present**
the site as a distinct cultural landscape, the product of numerous phases of use and associations, and intrinsically connected with the nearby Redfern area.
- **Incorporate**
documentary research and graphic materials to illustrate and express the Aboriginal history of the site.
- **Collaborate**
with Traditional Owners and relevant Aboriginal groups to ensure interpretation adheres to the cultural heritage significance of the area.

- **Ensure**
that interpretive media are physically and conceptually accessible, designed to engage audiences and stimulate interest.

A **topic is the subject matter, what Ham calls the ‘what’ of interpretation. For the purpose of this document, it might be ‘Science at North Eveleigh’.**

A **theme is an idea that forms the point of your interpretation - it becomes the driver for what details you want your audience to know about a topic. For example, the role science played within the sub precinct, or perhaps, its role in keeping the broader NSW train network running.**

Within a thematic framework, information can be organised so that the audience can easily understand what is being communicated. Each theme has its own set of relevant facts, concepts, and main points (stories and storylines), but they are selected for clarity of the message, not because they are individually interesting to the writer, guide or interpreter. When delivered through such a framework, relevant stories and storylines are delivered in a relatable, engaging and memorable way.

Unless these principles are followed, audiences become lost in a sea of apparently unconnected, irrelevant facts that seem to have no connection with their lives, no use, and ultimately no meaning.

3.7
**Assessment of
Existing Interpretation**

The following section provides a summary of heritage interpretation relevant to this HIS. There are currently limited heritage interpretation elements within the wider North Eveleigh Precinct, and no elements presently installed within the Paint Shop Sub-Precinct.

**3.7.1
Carriageworks Precinct
Interpretive Panels, 2007**

Existing interpretation associated with the Carriageworks Precinct comprises 19 photo-anodised didactic panels installed in 2007. These summarise the history of the site prior to and during its use as the ERW and include a site plan, a detailed discussion of the former gasworks and historical overview of the Carriage Workshops, Locomotive Workshops, Blacksmiths workshops and surroundings landscape.



Figure 3.16 Interpretive panels currently located within the Carriageworks Precinct and installed in 2007

3.7.2 South Eveleigh

There have been numerous heritage interpretation plans and strategies prepared for the Locomotive Workshops and South Eveleigh landscape prepared in the past decade. Since 2019, many of these strategies have been implemented throughout the interior of the South Eveleigh Locomotive Workshop building and across its public domain and green spaces. Many of the installed interpretive elements vary dramatically in design, materiality, content and function, coming together to present the complex and layered history of this State significant site to a wide array of audiences.

Implemented strategies include the Yerrabingin Rooftop Garden dedicated to native plants and Aboriginal heritage, interpretive panels, digital interface/touchscreens, retained blacksmith's foundry, digital projections, 360-degree VR, retention of machinery in Bays 1 - 4, an Aboriginal cultural interpretation area, permanent and temporary exhibitions, public art, interactive curiosity cases, large external installations such as the 'workers wall' and pavement inlays. These all tell the story of the ERW, its pre-industrial occupation and its long history of Aboriginal land use and social connections.



Figure 3.17 Yerrabingin Rooftop Garden dedicated to Aboriginal culture and connections at South Eveleigh. Source: Curio Projects.

Figure 3.20 The South Eveleigh 'Workers Wall' made from thousands of individual workshop employee tokens. Source: Curio Projects.



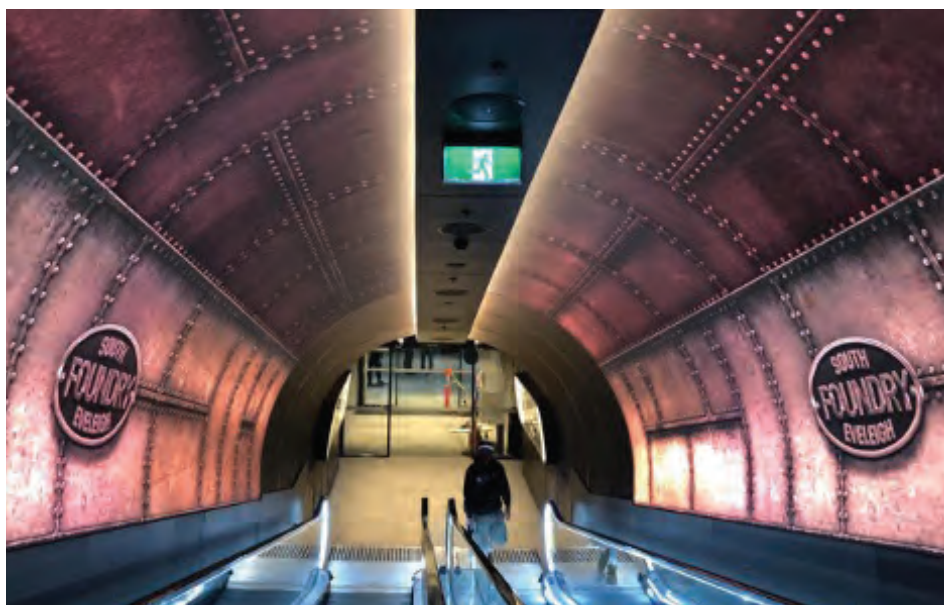
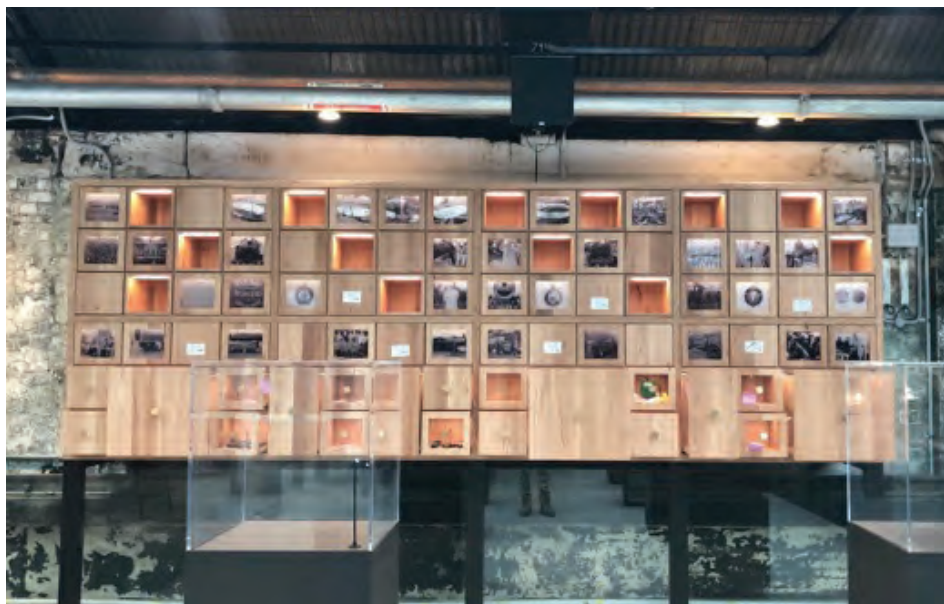


Figure 3.18 (Top Left) Curiosity Cases in the former Locomotive Workshops. Source: Curio Projects

Figure 3.19 (Top Right) Retained movable heritage at the South Eveleigh development. Source: Curio Projects

Figure 3.21 (Bottom Left) Interpretative projections in the South Eveleigh travelator showcasing the former foundry. Source: Curio Projects.

Figure 3.22 (Bottom Right) Retained and interpreted machinery at the South Eveleigh redevelopment. Source: Curio Projects



Figure 3.23 (Top Left) Integrating digital interpretation and adaptive re-use at the Locomotive Workshops, South Eveleigh. Source: Curio Projects

Figure 3.24 (Top Right) Exhibition cabinets showing objects, signs and photographs synonymous with South Eveleigh. Source: Curio Projects

Figure 3.25 (Bottom Left) Interpretative signage and lighting at the Locomotive Workshop, South Eveleigh. Source: Curio Projects.

Figure 3.26 (Bottom Right) Pavement inlays at South Eveleigh targeted at the 1917 strike. Source: Curio Projects

3.8

Community Consultation

3.8.1

Aboriginal community consultation

The following section summarises the approach to Aboriginal consultation undertaken by Artefact Heritage and Balarinji for the project. The content below has been summarised and/or text extracted directly from Section 3.0 of Aboriginal Heritage Interpretation Strategy (Artefact Heritage 2022, Appendix A, Section 3). For full details including names, responses, and detailed input from all Aboriginal stakeholders who were consulted for the Connecting with Country framework and Aboriginal heritage interpretation for the Redfern North Eveleigh Precinct, reference should be made directly to Section 3.0 of the Artefact Heritage report (Appendix A to this HIS).

‘Consultation with Aboriginal knowledge holders is a fundamental aspect of the heritage interpretation process. As the traditional owners of the land, the local community maintains a dynamic connection to Country which informs their identity, culture, language and ways of living. The depth of this connection requires that appropriate,

effective consultation with relevant community members must take place for any archaeological or heritage works occurring on their traditional land...

... By working collaboratively with the Aboriginal community, interpretive elements for the RNEP can reflect their traditional knowledge and experiences.’²¹

PREVIOUS CONSULTATION

A number of previous Aboriginal stakeholder consultations have been undertaken for projects in this area over the past several years (ref. Section 3.2.1 of Appendix A- Artefact Heritage, 2022). A review of these existing community consultation for recent projects in and around the subject site was undertaken for the project by Cox Inall Ridgeway in 2021, summarised as:

*Key themes and recommendations arising from the previous engagement sessions include the desire of the local Aboriginal community **for the stories and memories of Redfern as the Aboriginal heart of Australia to be recorded and celebrated** and the central importance of **recognising the area as Cadigal Country**. Previous suggestions put forward to celebrate the area's rich Aboriginal history include **an oral histories project, a Keeping Place, a Gathering Place, family mapping, co-naming and signage**.*

*The area contains **extremely significant Aboriginal heritage values which encompass traditional cultural connections, local histories, industrial/entrepreneurial histories, social/kinship histories and political histories** which are ongoing to the present day.*²²

BALARINJI
(CONNECTING WITH COUNTRY FRAMEWORK)

The site-specific Connecting with Country Framework,²³ developed by Balarinji for the project, included consultation with key Aboriginal knowledge holders, community members and organisations. Balarinji's consultation with key stakeholders led to the development of the draft Key Design Themes for the RNEP.

This framework provided guidelines aligned with the GANSW draft Connecting with Country Framework (2021) and Designing with Country (2020), aiming to produce:

- Design that places local Aboriginal stakeholders at its centre: ***We will respect the diversity of Aboriginal cultures, but we will prioritise the local, place-specific cultural identity of the Country we're working on. Aboriginal people will determine the representation of their cultural materials, customs and knowledge.***
- Benefits to Country and its Traditional Custodians: ***We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country.***

During their preparation of the Connecting with Country framework, Balarinji also undertook consultation specifically on the Aboriginal heritage interpretation planning for the site. This consultation was focused on the three interpretive themes developed to encapsulate the Aboriginal heritage significance of the site (see Section 3.4.5 above), and involved interviews with selected local stakeholders who had been invited to participate (Refer to Section 3.2.2 and 3.2.3 of Artefact Heritage 2022 - Appendix A- for full detail)

METROPOLITAN LALC

Artefact Heritage carried out a site inspection of the subject site with the Metropolitan LALC in September 2021 (ref. Section 3.2.4 of Appendix A- Artefact Heritage, 2022, followed up with a Zoom session in October 2021 to discuss the approach to Aboriginal heritage interpretation for the site.

During this session, Metropolitan LALC and Artefact Heritage discussed the draft themes of *Mura (trackways) and ngurang (places), Gabara (head), damara (heart) and butbut (heart) and Yirran (very, great, large, many)*, the appropriate cultural stories to tell about the Aboriginal connections to the RNEP and what places and interpretive devices the community and LALC would like to see as part of the new development. (Refer to Section 3.2.4 of Artefact Heritage 2022- Appendix A- for full detail)

City of Sydney Council's Aboriginal and Torres Strait Islander Advisory Panel

Consultation with the City of Sydney Aboriginal and Torres Strait Islander Advisory Panel is being undertaken by Transport and Balarinji as part of the Connecting with Country framework development. See the project's Consultation Outcomes Report for details.



1. Regenerating Country

- Due to the industrial history of the site the Country of the RNE Precinct is in need of regeneration.
- This would include cleaning Country of chemicals from the industrial processes carried out on site.
- Through regenerating Country it will allow the 'Country under the concrete' to remerge and begin the restoration of the spirit of the site.

Links to preliminary Connecting with Country Themes - Geology, Flora & Water



2. Replacing Landmarks

- The traditional landmarks of Country have been obscured by the City, however Country and many of its landmarks are still under the concrete.
- Landmarks of Country can come in many forms including but not limited to; ecological, spatial and functionality of Country.
- By replacing landmarks, or acknowledging the traditional functionality of Country this can contribute to the restoration of Country.

Links to preliminary Connecting with Country Themes - Geology, Flora & Water



3. A Meeting Place

- Acknowledging RNE as a contemporary meeting place through its function as a major place of employment for the Aboriginal community from the late 1800s – 1980s.
- This function as a community gathering space is an example of a landmark that can be replaced by the design of the new precinct. By providing unstructured space for the community to gather, this replicates the function of Country as a gathering space.

Links to Artefact Heritage Interpretation Theme Mura (trackways) and ngurang (places)

Links to preliminary Connecting with Country Theme of Travel & Tracks



4. The Legacy of Sydney Trains

- The railways were one of the first employers of Aboriginal people in Sydney. Community moved into Sydney from regional areas for employment opportunities.
- Sydney Trains is still one of the largest government employers of the Aboriginal community today.

Links to Artefact Heritage Interpretation Theme Mura (trackways) and ngurang (places)

Links to preliminary Connecting with Country Theme of Travel & Tracks



5. Iconography of Country

- Acknowledge the unique nature of Gadigal Country through the integration of the icons/symbols of Country
- These include but are not limited to Sydney Rock Art Engravings, Integration of The Sydney Language, Native Planting that acknowledges the Six Seasons of Sydney



6. Custodianship

- Commit to a community led approach to Indigenous Design and Art Integration
- Provide space for the locally connected Aboriginal community to practice culture and care for Country
- Regenerate Country in collaboration with Community Run Organisations
- Acknowledge that this site is culturally significant for the locally connected Aboriginal community.

Links to Artefact Heritage Interpretation Themes Gabara (head), damara (hand) and butbut (heart), and Yirran (very, great, large, many)

3.9

Opportunities and considerations

The proposed renewal will make the Paint Shop Sub-Precinct accessible to the public, reconnect it with the Carriageworks Sub-Precinct, South Eveleigh and Redfern Station, and create a new opportunity for key components of its heritage and identity to be celebrated, understood and preserved. However, the renewal will also involve the partial or total removal of numerous structures directly associated with the Sub-Precinct, such as the Scientific Services Building No. 2, Outward Parcels Depot (or Trackfast Depot), Suburban Car Workshops (partial retention) and Compressor House. Together these tell the story of how the ERW functioned and developed over time and act as key elements in the subject site's overall character and context. Without them, some of the Sub-Precinct's tangible heritage is lost.

The Master Plan for the project offers a number of opportunities for the Sub-Precinct's history to be interpreted through dwelling areas, a public square,

sympathetically designed public spaces, gardens and adaptive re-use of buildings. When implemented, the non-Aboriginal heritage interpretation strategies presented in this report will serve a variety of purposes, not only by helping to offset and/or partially mitigate some components of the renewal, but by ensuring the Sub-Precinct's stories are retained and buildings associated with the ERW can be remembered and continue to serve a meaningful purpose for the wider community.

The wide array of moveable heritage with the Sub-Precinct also offers an opportunity for the specific use of a building, or the human elements associated with it to be told. By opening up the subject site to the public, and incorporating greenspace into the development, broader stories of the area can also be told, including its pre-industrial use by Aboriginal people, then as a large estate and finally, as a private school.

3.9.1

Equitable Access

The subject site will be visited by a wide range of people, some of whom may require mobility access or be vision or hearing impaired. It is important that interpretation be made accessible where possible through the integration of braille on interpretation panels (or where required), large print handbooks, adequate seating and audio alternatives to written interpretation.

3.10

Constraints**Curio:**

Heritage interpretation at the subject site is currently constrained by the subject site's surviving buildings and landscapes, all of which are associated with a single phase of occupation - the Eveleigh Railway Workshops. Consequently, physical evidence of early 19th century land use and residential occupation have been lost and cannot be interpreted through surviving structures or physical evidence alone.

As well as physical challenges, the subject site is associated with a variety of historical uses and carries with it many meanings amongst the local community. Incorporating all components of its history into an interpretive framework that is both site specific and multifaced will be constrained by the proposed location of new buildings within the Sub-Precinct. Ensuring all stories associated with the subject site and ERW landscape are told in a way that is inclusive of all experiences will also be a challenge.

Artefact Heritage:

The project comes with a range of site-specific challenges for Aboriginal heritage interpretation, both practically and conceptually.

The RNEP site contains a multitude of layered histories and stories, stretching over tens of thousands of years of Aboriginal occupation to the present day. Tangible and intangible Aboriginal heritage values are embedded within the precinct, with its histories of activism, work and culture deeply valued by a wide range of stakeholders. Incorporating these histories, and the voices of the key stakeholders, is a crucial challenge for the HIS.

Another key challenge is the industrial nature of the RNEP. Associated with the railway for over a century, the precinct is dominated by hardstand and rail infrastructure. The site is also evolving, through the renewal project, into an innovation precinct. Creative and culturally appropriate Aboriginal heritage interpretation should reveal the layers of Country and cultural connections within the industrial environment of the RNEP.

Interpretation addressing the Aboriginal heritage of Redfern is already in place in other areas of the RNEP, such as at Redfern Station. Heritage interpretation designed for the subject site should where possible demonstrate a cohesive integrated approach with the existing Aboriginal heritage interpretation already in place within the precinct.

A further challenge for heritage interpretation at the RNEP is the site's connections to other key precincts in Sydney. The neighbouring South Eveleigh site, for example, is deeply linked to North Eveleigh through the railway workshops and the continued presence of Aboriginal communities on Country. The Central State Significant Precinct is also a key area, with continuity between the Aboriginal heritage of both sites. Both of these sites have heritage interpretation strategies in place or being developed, and the HIS must acknowledge and explore these connections.

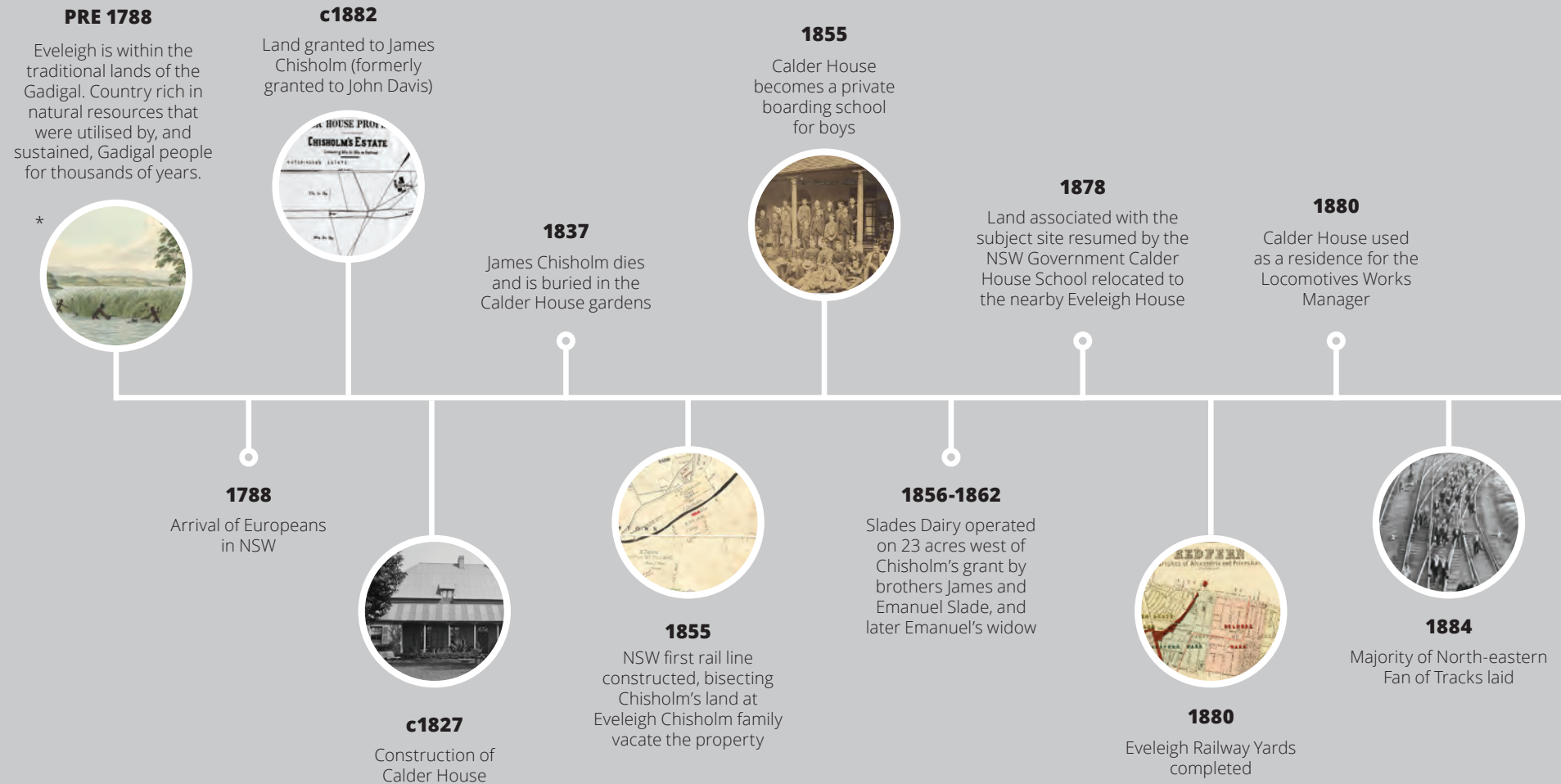
04

Visual Timeline



Visual Timeline

The following timeline of key events has been developed based on the histories presented in the Aboriginal and non-Aboriginal Heritage Study reports for the project (prepared by Artefact Heritage and Curio Projects respectively).



* A history of the Redfern and North Eveleigh subject site specifically focusing on Aboriginal peoples and their lived experiences of the area is available in Appendix A- Aboriginal Heritage Interpretation Strategy (Artefact Heritage 2022).

1887

Carriage Workshops building and Chief Mechanical Engineers Office (Stage 1) constructed



c1890

System of steam pipes constructed below the floor in the Paint Shop

c1901

Traverser No. 1 installed between Carriage Workshops and Paint Shop, following removal of earlier steam Ground Traversers from Bay 17 and 23 of Carriage Workshops Building.



c1913-14

Compressor House constructed Construction of southern footbridge over railway line connecting North and South Eveleigh and the western end of Redfern Station, allowing workmen to cross rail tracks more safely



1917

"Great Strike" following the introduction of the Taylor card system at Railway Workshops



1923

Air-driven spraypainting equipment installed in Paint Shop.

1892

Union negotiation led to the workshops being closed on Saturdays



c1888

Paint Shop constructed

c1912

Signal and Telegraph Branch Workshop constructed Northern Paint Shop Extension (former Suburban Car Workshops) constructed. Painting function relocated from 1887 Paint Shop into new extension



c1916

Single storey strong room/laboratory constructed west of CME Office (precursor to Scientific Services Building No.1)



c1922

Carriage Lifting Crane constructed adjacent to southern elevation of Paint Shop in the west Scientific Services Building No. 1 constructed (incorporating c.1916 single storey building in same location)



1924

Calder House vacated due to poor condition (previously used as CME/Works Manager Residence), burns down 1924



1930s

Large corrugated-iron shed housing Trimming Shop constructed in former location of Calder House

1935-36

Air compressor plant in Compressor House upgraded by addition of a 750 cubic feet/minute electric air-compressor

1950s

Introduction of steam locomotion

1960

Also known as the Outward Parcels Depot,, the Trackfast Depot was completed in 1960 and managed postal deliveries for the Darlington/ Redfern area



1963

Last steam locomotive used to haul passenger service in NSW Atlas Copco compressor installed in Compressor House (Atlas Copco aftercooler added in 1968)

1966

Scientific Services Building No. 2 constructed

1970

The Fire Protection Brigade Shed was constructed c.1970 along the northern boundary of the Carriage Workshops site fronting Wilson Street, built to house fire fighting vehicles



1986

Suburban Car Workshops set up in former Paint Shop extension

1988

Operations at ERW cease

2008

Carriageworks redevelopment



05

Storytelling Principles



Storytelling Principles

The following section has three primary aims: to present storytelling principles and historic themes fundamental to the development of this interpretation strategy (Section 5.1); present potential interpretive products that can be intergraded into the renewal (Section 5.2), and present strategic locations for these interpretive products and elements (Section 5.3).

5.1 Themes & Storylines

For a site to be appropriately and logically interpreted, its history and significance within the broader Australian context needs to be established through a widely-recognised framework of historic themes at a Local, State or National level. In 2001, the Australian Heritage Commission published a national framework of historic themes to provide a consistent framework for determining appropriate stories, events, and activities that can be interpreted and communicated.

In 2001, the NSW Heritage Council developed a series of NSW State-specific themes that are linked to the Australian National Historical Themes,

taking the intent of the national sub-themes into account. From here, 36 State historic themes were created all of which provide the overarching framework for a sub-set of local themes. These are generally relevant to Local Government Area boundaries and smaller sub-groups, that have social or local community boundaries.

Based on the historical overview and assessment of significance provided in the 2022 non-Aboriginal Heritage Study and Statement of Heritage Impact²⁴ and Aboriginal Heritage Interpretation Strategy²⁵ for the project, the comprehensive history of the site has been organised into key themes,

each of which has its own set of relevant facts, concepts, and main stories. Identified themes and storylines specific to the subject site are outlined in Table 5.1.

The table column “Proposed Paint Shop Sub-Precinct Theme” presents both non-Aboriginal (identified by Curio), and the Aboriginal (identified by Artefact Heritage, from the Aboriginal HIS, Appendix A) themes where relevant, with corresponding thematic storylines for each.

For full details of all relevant Aboriginal heritage theme, refer to Section 5.2 of Artefact Heritage 2022 Aboriginal HIS.

AUSTRALIAN THEME	NEW SOUTH WALES THEME	PROPOSED PAINT SHOP SUB-PRECINCT THEME	THEMATIC STORYLINE
Tracing the natural evolution of Australia	Environment – naturally evolved Features occurring naturally in the physical environment which have shaped or influenced human life and cultures	Eveleigh's forgotten waterways (Non-Aboriginal Theme)	<p>The Eveleigh Railway Workshops and land within the subject site were once dissected by a natural stream that drained into Chinese market gardens at Waterloo, Sheas Creek and the Cooks River. While little is known about Aboriginal use of the stream, it was likely a source of food and fresh water for groups in the area prior to European settlement. The stream became part of James Chisholm's estate in the 1820s and was situated close to his residence - Calder House.</p> <p>When Calder House was converted into a private school for boys in 1855, students spent their leisure time exploring the watercourse foraging for blackberries and 'bird-nesting'²⁶. Bird nesting was the Victorian practice of searching for bird nests, collecting eggs, chicks, or the entire nest, for 'scientific' and collecting purposes.²⁷</p> <p>This theme offers an opportunity for the subject site's pre-industrial environment to be remembered, celebrated and recreated.</p>
		Mura (trackways) and ngurang (places)	<p>Local water sources; Boxley's Lagoon, Blackwattle Creek, local wetlands and their importance to the Aboriginal community</p> <p>The landscape of Redfern and North Eveleigh, its rich resources and how these contributed to daily life for Aboriginal people</p> <p>Redfern/Botany corridor as an Aboriginal trackway (Ref. Artefact Heritage 2022, Aboriginal HIS)</p>

Table 5.1
Historic Themes associated with the subject site

AUSTRALIAN THEME	NEW SOUTH WALES THEME	PROPOSED PAINT SHOP SUB-PRECINCT THEME	THEMATIC STORYLINE
Peopling Australia	Aboriginal cultures and interactions with other cultures 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.	<i>Mura (trackways) and ngurang (places)</i>	Aboriginal people live, walk and care for this Country; it is a place of growth, creativity and resilience that continues to draw Aboriginal people today. The site has always been a beginning and ending point for movement of all kinds, with Aboriginal walking tracks lying beneath historic and contemporary railway tracks. The ideas of journey and gathering, people and place, are intertwined in the fabric of the site.
		<i>Gabara (head), damara (hand) and butbut (heart)</i>	The Redfern and Eveleigh area is known as the 'heart' of Aboriginal Inner Sydney, where the Aboriginal community have built safe cultural haven for all Aboriginal people. As well as this, the area can represent the 'head' of Aboriginal Inner Sydney, a place of fierce activism, powerful protest and strong Aboriginal-led support services, and also represent the 'hand' of Aboriginal Inner Sydney, as a place of community, work and labour, where Aboriginal families have experienced struggle and success together. The Redfern area remains a vital place of spiritual connection for the Aboriginal community, where stories of the head, hand and heart are key to understanding the place.
		<i>Yirran (very, great, large, many)</i>	Though the area remains the traditional lands of the Gadigal, the Aboriginal communities of Redfern and Eveleigh are made up of many families from different places and peoples, who travelled to the Redfern area for a great many reasons over the past 200 years. These diverse Aboriginal families have come together and bound themselves into the strong, proud and spiritually grounded community of today, supporting their community through the many thriving Aboriginal-led organisations in and around Redfern. (Ref. Artefact Heritage 2022, Aboriginal HIS)
Peopling Australia	Convict Activities relating to incarceration, transport, reform, accommodation and working during the convict period in NSW (1788-1850)	Convicts of Calder House	Calder House was occupied and maintained by convicts employed by the Chisholm family from the time of its construction in c1827 to the 1850s. Anecdotal recollections of the house make note of bars being placed across its windows to prevent their 'employees' from escaping ²⁸ . According to these recollections, convicts assigned to the Chisholms slept in the house. It is also likely that they were involved in its construction and maintenance.

AUSTRALIAN THEME	NEW SOUTH WALES THEME	PROPOSED PAINT SHOP SUB-PRECINCT THEME	THEMATIC STORYLINE
Developing local, regional and national economies	Events Activities and processes that mark the consequences of natural and cultural occurrences	Fighting for change at Eveleigh	<p>The Eveleigh Railway Workshops have been the site of a number of demonstrations, protests and negotiations predominantly related to workers' rights and Aboriginal recognition.</p> <p>These events were integral to the development of policies designed to improve the lives of those working in the rail industry. These included union negotiations in 1892 which gave employees the right to a day off on Saturday, as well as the 'Great Strike' of 1917, which was instigated by the introduction of the Taylor card system at Railway Workshops.</p> <p>There are opportunities for this storyline to be linked with similar themes and storylines that have been recently integrated into heritage interpretation elements at South Eveleigh (e.g. Locomotive Workshops 'Workers Wall').</p>
Developing local, regional and national economies	Pastoralism Activities associated with the breeding, raising, processing and distribution of livestock for human use	From milk, cheese and butter to trains, rails and clutter	<p>Between 1856 and 1862, 23 acres of the ERW land was occupied by Slade's Dairy, a small farm operated by brothers Emanuel and James Slade.³⁴ Its presence within the subject site offers unique insights into a lost component of Darlington's early residential history, when it was occupied by large estates, open fields, and relatively isolated from the main township. The area's use as a dairy also offers an opportunity for stories associated with early foodways and consumption habits to be told.</p>
Developing local, regional and national economies	Science Associated with systematic observations, experiments and processes for the explanation of observable phenomena	The science behind the scenes	<p>The subject site is associated with the Eveleigh Railway Workshop's Materials Testing Laboratory which was constructed in c1916 and later became the "Scientific Services Building, No. 1". This contained a strong room and chemical laboratory and facilities designed for microscopical testing and chemical testing of water quality. Eventually the building would accommodate six main research and testing functions of the North Eveleigh Scientific Services laboratory: Oils and lubricants; Paint testing; Detergent and cleaning agents; Metallurgy; Welding; and Westinghouse brakes.</p> <p>In 1966, a second building – the Scientific Services Building No.2 – was established in the subject site. This was used for materials testing which was integral to the development of the railway industry.</p>

AUSTRALIAN THEME	NEW SOUTH WALES THEME	PROPOSED PAINT SHOP SUB-PRECINCT THEME	THEMATIC STORYLINE
Developing local, regional and national economies	Technology Activities and processes associated with the knowledge or use of mechanical arts and applied sciences	From Industry to Technology <i>Gabara (head), damara (hand) and butbut (heart)</i>	<p>The subject site is associated with the purpose-built Telecommunications Equipment Centre (1912) which acted as the technological heart of NSW railways communications systems. Initially known as the 'Signal and Telegraph Shop' (and the Telegraph Workshops, Electrical Workshop), the use of telegraph and later when technology advanced, telephones, from this building was integral to the management of a smooth and uninterrupted train network.</p> <p>Participation of Aboriginal workers at the Eveleigh Rail Workshops and other industrial workplaces during the early twentieth century</p>
		All Aboard! Eveleigh Railway Workshops and Sydney's commuter networks <i>Yirran (very, great, large, many)</i>	<p>The subject site has been directly associated with the railway industry since 1880. The Paint Shop, Scientific Services Buildings, Traverser, Telecommunications Equipment Centre and Compressor house were essential to the growth and maintenance of Sydney's railway network from the earliest stages of the ERW development. These buildings and machines played a vital role in the movement of people, to offices, residences, friends, relatives and places of leisure and are directly related with this theme. Use of the site for this purpose continued into the 1980s, when upheavals in the transport industry and changing rail technology led to the closure of the yards in 1988.</p> <p>The continued presence of these structures within the landscape and their ongoing visual relationship with the railway corridor and ERW site offers a rare and intact insight into this theme.</p> <p>Aboriginal people working at the Eveleigh Railway Workshops</p> <p>Aboriginal communities gathering in Redfern due to work opportunities, ease of transport in urban centre</p>
Building settlements, towns and cities	Towns, suburbs and villages Activities associated with creating, planning and managing urban functions, landscapes and lifestyles in towns, suburbs and villages	Developing Darlington	<p>The development of the ERW attracted thousands of workers to the Darlington, Alexandria, Erskineville and Redfern area. With this came subdivisions designed specifically for single men employed at the workshops and in the rail industry and their families.</p>

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AUSTRALIAN THEME	NEW SOUTH WALES THEME	PROPOSED PAINT SHOP SUB-PRECINCT THEME	THEMATIC STORYLINE
Educating	Education Activities associated with teaching and learning by children and adults, formally and informally. School.	Home away from home	<p>Following the Chisholm family's departure from Calder House in 1855, it was occupied by a private school and boarding house for boys until 1878. The school, run by J.F. Castles and later a Mr. David Sly,³⁰ was reserved for the 'sons of gentlemen' and responsible for educating a variety of students who would go on to become prominent members of the community. These included Percy Allen, Chief Engineer of the Department of Public Works.³¹</p> <p>When the property was resumed by the Department of Railways, the school relocated to the nearby Eveleigh House.</p>
Marking the phases of life	Birth and Death Activities associated with the initial stages of human life and the bearing of children, and with the final stages of human life and disposal of the dead.	Death and dying at Calder House	<p>James Chisholm was buried in a family vault on the grounds of Calder House in 1837, alongside his first wife Mary.³² This was common practice on 19th century estates, and also occurred at the nearby Annandale Estate where the Johnson family vault was located.</p> <p>Acts of vandalism in the 1860s forced the Chisholm family to relocate their remains to the Camperdown Cemetery in 1867.³³</p>

5.1.1
Key stories for Interpretation at the Paint Shop Sub-Precinct

The following key themes for the Paint Shop Sub-Precinct have been further condensed from the historic themes and storylines identified in the section above, and then further extrapolated to provide examples of specific stories that could be explored through future heritage interpretation products for the site.

Table 5.2
Key Stories for Interpretation at the Paint Shop Sub-Precinct

PROPOSED PAINT SHOP SUB-PRECINCT THEME	POSSIBLE STORIES TO BE INTERPRETED
Eveleigh’s forgotten waterways	<p>The natural environment, specifically a stream, that ran through Chisholm’s grant before being replaced by the ERW and its relationship with the broader landscape and meaning to those who encountered it:</p> <ul style="list-style-type: none">• Aboriginal use of the stream and connections with the landscape and its waterways• The former natural environment in and around the subject site and ERW, its waterways, plants, animals, landform and relationship to other features in the landscape like Sheas Creek and Chinese market gardens• Presence of the stream and other watercourses within Chisholm’s grant and in proximity to Calder House• Meaning of the stream to students at Calder House School – bird nesting and spending leisure time walking along its banks
<i>Mura (trackways) and ngurang (places)</i>	Aboriginal people live, walk and care for this Country; it is a place of growth, creativity and resilience that continues to draw Aboriginal people today. The site has always been a beginning and ending point for movement of all kinds, with Aboriginal walking tracks lying beneath historic and contemporary railway tracks. The ideas of journey and gathering, people and place, are intertwined in the fabric of the site.
<i>Gabara (head), damara (hand) and butbut (heart)</i>	The Redfern and Eveleigh area is known as the ‘heart’ of Aboriginal Inner Sydney, where the Aboriginal community have built safe cultural haven for all Aboriginal people. As well as this, the area can represent the ‘head’ of Aboriginal Inner Sydney, a place of fierce activism, powerful protest and strong Aboriginal-led support services, and also represent the ‘hand’ of Aboriginal Inner Sydney, as a place of community, work and labour, where Aboriginal families have experienced struggle and success together. The Redfern area remains a vital place of spiritual connection for the Aboriginal community, where stories of the head, hand and heart are key to understanding the place.
<i>Yirran (very, great, large, many)</i>	Though the area remains the traditional lands of the Gadigal, the Aboriginal communities of Redfern and Eveleigh are made up of many families from different places and peoples, who travelled to the Redfern area for a great many reasons over the past 200 years. These diverse Aboriginal families have come together and bound themselves into the strong, proud and spiritually grounded community of today, supporting their community through the many thriving Aboriginal-led organisations in and around Redfern.

(Ref. Artefact Heritage 2022, Aboriginal HIS)

PROPOSED PAINT SHOP
SUB-PRECINCT THEME

POSSIBLE STORIES TO BE INTERPRETED

**Fighting for change at
North Eveleigh****Labour movements that shaped the ERW and had broader implications for Aboriginal and worker's rights throughout NSW in the nineteenth and twentieth century:**

- Labour movements directly associated with the ERW and subject site including union negotiations in 1892 which gave employees the right to a day off on Saturday and the 'Great Strike' of 1917
- The fight for Aboriginal rights throughout the 1950s and 60s, some of which was facilitated by the ERW union and included lunch hour meetings where speeches were given by Aboriginal activists such as Bert Groves, the first president of the Aboriginal-Australian Fellowship

**The science behind the
scenes****Stories relating to the significance of research, science and engineering in the development and maintenance of Sydney's nineteenth and twentieth century rail network and its rolling stock:**

- The use and development of the Materials Testing Laboratory (later the "Scientific Services Building, No. 1) in the subject site
- Stories associated with experimentation and testing oils, lubricants, paints, metallurgy, welding, detergent and cleaning agents all integral to the development of the railway industry
- Stories relating to changing technologies and advent of the industrial revolution
- Stories relating to the Paint Shop and its steam pipes

**From industry to
Technology****Significance of the Telecommunications Equipment Centre within the broader ERW landscape and Sydney rail network:**

- Stories relating to the technology required to maintain the rail network and adapt to developments in communication throughout the twentieth century
- Stories surrounding movable heritage within the Telecommunications Equipment Centre
- Information surrounding those employed in the Telecommunications Equipment Centre

PROPOSED PAINT SHOP SUB-PRECINCT THEME	POSSIBLE STORIES TO BE INTERPRETED
All Aboard!: Eveleigh Railway Workshops and Sydney's Commuter Networks	Connection between the subject site and Sydney's commuter network: <ul style="list-style-type: none"> • Stories relating to the maintenance of rolling stock, primarily within the Paint Shop where rolling stock was continuously maintained and reconstructed to adapt to evolving expectations and technologies • The subject site's connection to the people of Sydney who used the train network commute to their offices, residences, friends, relatives and places of leisure
Developing Darlington	Key role played by the ERW in the development of Darlington: <ul style="list-style-type: none"> • Subdivisions targeted at workshops employees and their families • Worker's cottages and terraces associated with Darlington and its development around the ERW • People or house specific stories centred around connections between the ERW and residential settlement in Darlington
North Eveleigh's Hidden Histories: Calder House and Home Away From Home	The history of the Chisholm Estate and Calder House: <ul style="list-style-type: none"> • Stories relating to Calder House, the Chisholm family, convicts, private cemeteries, and the subject site's pre-industrial landscape • Use of Calder house as a private school for boys and their activities and memories around it • Stories and biographies related teachers and students at the school • Newspaper articles published about the school, its students and their relationship with the local area and environment • 'Bird-nesting' and other activities • Later use of the house by the Eveleigh Railway Workshops as a residence and office • Meaning of the house to the local community – one of the last vestiges of early-nineteenth century building stock and settlement • Abandonment, fire and demolition of Calder House in the 1920s

PROPOSED PAINT SHOP SUB-PRECINCT THEME	POSSIBLE STORIES TO BE INTERPRETED
Employment at the Eveleigh Railway Workshops	<p data-bbox="517 395 1668 459">The stories, memories and meaning of men employed at the ERW and their role in the development and maintenance of Sydney's rail network:</p> <ul data-bbox="517 496 1742 874" style="list-style-type: none"> <li data-bbox="517 496 1742 560">• Site specific stories relating to the various occupations and skills required to work in buildings located with the Paint Shop Sub-Precinct such as the Paint Shop, Scientific Laboratory and Telecommunications Equipment Centre <li data-bbox="517 560 1279 592">• Stories related to strikes and labour movements associated with the ERW <li data-bbox="517 592 1048 624">• Dangers of working in the Paint Shop Sub-Precinct <li data-bbox="517 624 1160 655">• Leisure activities associated with the Paint Shop Sub-Precinct <li data-bbox="517 655 987 687">• Women's involvement in labour movements <li data-bbox="517 687 853 719">• Aboriginal employment at ERW <li data-bbox="517 719 1151 751">• Multicultural stories from Maltese, Greek and Italian workers <li data-bbox="517 751 1742 815">• 'Fashions in the field' – a showcase of the various uniforms and safety equipment worn by employees in the Paint Shop Sub-Precinct <li data-bbox="517 815 1361 874">• Individual stories from employees collected through oral histories and interviews
Death and dying at Calder House	<p data-bbox="517 906 1444 938">Burial practices in nineteenth century Sydney and in association with Calder House:</p> <ul data-bbox="517 970 1556 1067" style="list-style-type: none"> <li data-bbox="517 970 1375 1002">• Burial of James Chisholm and possibly his first wife on the ground of Calder House <li data-bbox="517 1002 1556 1034">• Relocation of their graves to Camperdown Cemetery in 1867 following acts of vandalism in the 1860s <li data-bbox="517 1034 1227 1067">• Stories surround gentlemanly estates and private family burial plots

5.2

Potential Interpretive Products and Frameworks

The following potential interpretive products and frameworks have been developed for the subject site in response to key historic themes, stories, existing management policies and heritage interpretation strategies and plans (existing or in draft) relevant to the Paint Shop Sub-Precinct.

5.2.1 Adaptive Re-Use

Buildings and structural elements associated with the Paint Shop Sub-Precinct such as the Paint Shop, Chief Mechanical Engineer's Building, Scientific Services Building No.1, Telecommunications Equipment Centre, and Skipping Girl fence, provide a visual reminder of the scale, context and former use of the ERW, as well as the residential history of Darlington and the overall Sub-Precinct itself. Retention and adaptive reuse of these structures is an integral component of its renewal and serves a variety of functions and purposes. Interpretive strategies associated with the site specific themes '*The science behind the scenes*', '*From industry to technology*' and '*All Aboard!*' could all be directly tied into this framework through the retention of key buildings in the landscape and use of addition products such as interpretive panels and ground inlays.

It is proposed that adaptive reuse is carried out in a sympathetic, reversible, and thoughtful way that ensures the original use of the building continues to be understood and communicated to audiences through interpretation and the retention of as much of a building's original fabric and internal

layout as possible. Where modern additions must be incorporated into a building, they should complement the original structure and form while also using contrasting materials to distinguish it from the historic structure.

It is proposed that where possible, buildings retained for the renewal are adaptively re-used in a sympathetic and engaging way. All efforts should be made to retain other elements in the subject site such as the Brick Retaining Wall along the northern boundary of the Sub-Precinct, the Skippy Girl Fence and Compressor House machinery. Where retention of some of the fabric of these elements is not possible within future detailed design, opportunities should be explored for their materials to be re-used or re-purposed across the site to preserve their meaning and function within the ERW landscape. Adaptive re-use allows interpretation to be communicated in a clear and logical way, avoiding abstract mediums that cannot always be easily understood by the general public or individuals with limited time to pause and actively consider the meaning of a building, object or machine.

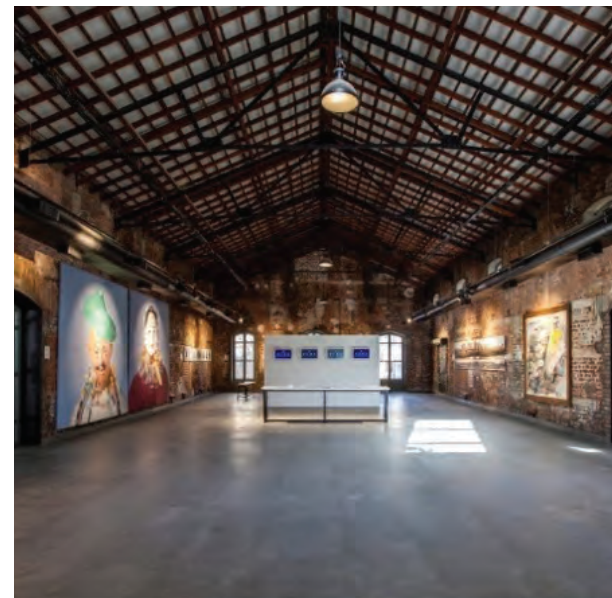


Figure 5.1 (Top Left) Rehabilitation of Sant Antoni market by Ravetllat Arquitectura, photographed by Adrià Goula. Source: Moool

Figure 5.2 (Top Centre) 20 Washington Rd on Princeton University's campus showing adaptive reuse of existing buildings in the Social Sciences neighbourhood. Source: Isabel Morris.

Figure 5.3 (Top Right) CaixaForum, Madrid, museum and culture centre design. Source: Architecture Art Design.

Figure 5.4 (Bottom Left) Alembic Industrial Heritage and Re-Development. Source: Karan Glover and Associates.

Figure 5.5 (Bottom Centre) Retained historic features and adaptive reuse at the South Eveleigh redevelopment. Source: Curio Projects, 2021

Figure 5.6 (Bottom Right) An example of adaptive reuse at the Alembic Industrial Heritage and Re-Development. Source: Karan Glover and Associates

Figure 5.7 An example of adaptive reuse at the Alembic Industrial Heritage and Re-Development, where a partition wall has been used to divide a large space into a gallery showcasing objects and materials associated with the site. Source: Karan Glover and Associates



Specific locations proposed for Adaptive Re-Use

Paint Shop

The Paint Shop is the largest structure within the subject site and subsequently offers the greatest opportunities for heritage interpretation in the Sub-Precinct. Curio proposes that as much of its original use be communicated to visitors through the retention of key elements relevant to the building, most importantly the retention of key examples of rolling stock and moveable heritage currently stored in the building. The Paint Shop is the last remaining place within the entire ERW complex that has a continued tangible connection and

physical presence of rolling stock (i.e. the ongoing use of the Paint Shop by Transport Heritage for storage and conservation to historical trains and carriages). It is also vital that the building's relationship with the Fan of Tracks be clearly interpreted through interpretive products and frameworks.

Retention of rolling stock within the Paint Shop offers an opportunity for heritage interpretation that would enhance and encourage continued visitor engagement, and retention of the area's contextual history and heritage significance.



Figures 5.8 Example of retained carriage at the Harold Park and Tramsheds redevelopment, Sydney. Source. Graham Brooks and Associates.

There are a number of in situ tracks within the northern side of the structure that could be incorporated into the renewal project, and strategically used to house examples of rolling stock for interpretive purposes or similar. This strategy and use of the building would preserve it as the only building with the ERW to have retained tangible and contextual evidence of its physical connection to rolling stock, the rail network and maintenance associated with it. This form of in situ retention has been successfully implemented at the Tramsheds in Sydney, and in Tasmania, with the Margate Train, a former commuter train now used to house boutique retail, a restaurant and a microbrewery.

It is also recommended that the Paint Shop or Paint Shop Annexe be used to exhibit large items of movable heritage associated with the Sub-Precinct, possibly curated in

the form of a permanent exhibition and events space. The large floorspace in the building has substantial opportunities to house engaging and meaningful interpretive installations and displays that celebrate the site's history.

Like the South Eveleigh redevelopment, where the blacksmith's workshop continues to be used for its original purpose and is open to the public for 'Tool Talks' and demonstrations, it is recommended that a space within the Paint Shop is retained and used for a similar purpose.

Alternatively, an area could be set aside as a community space, where activities such as yoga, self-defence, painting or writing classes are held. The overall purpose of the workshop space would be to encourage ongoing engagement with the building by the local community and visitors alike.



Figures 5.9

The Margate Train in southern Tasmania. Source. Tourism Tasmania

Scientific Services Building No.1

The Scientific Services Building No. 1 played a vital role in the development of new technologies integral to the ongoing safety and function of NSW's rail network. Today, the building continues to house original laboratory equipment, furniture, signs, cabinetry posters and machinery associated with its original function. These take the viewer back in time and act as a visual prompt for the building's purpose as well as the role played by lab technicians at the facility. Interpretive strategies for the building would centre around the site-specific theme 'From Industry to Technology'.

It is proposed that consideration be given to the retention of key internal elements of the building such as cabinetry, gas lines and cables be retained to ensure this unique characteristic of the building is retained. Interpretive panels should be placed in appropriate locations to convey their meaning to visitors.

It is also proposed that key items of movable heritage are preserved and reinstated within the building so that its original meaning and purpose are communicated to audiences. Exhibition showcases may also allow large collections of small objects to be viewed and interpreted by members of the public, either in tradition glass cases, or revealed utilising existing drawers and cabinets in specific rooms.

Active engagement with the building could be encouraged through the use of interactive digital technology for example in the form of VR, self-guided device-based walking tours and interactive touch screens. Depending on floor finishes, inlays could also be incorporated in designs to supplement or replace interpretive panels which may be intrusive when placed on walls or in small rooms. The retention of historic patinas or hand painted signs should be considered where appropriate.



Figures 5.10 (Top) Interior of the Scientific Services Building No.1 Source. Curio Projects, 2021

Figures 5.11 (Bottom) The Organic Laboratory in 1955, Scientific Services Building No.1.

Source: DPWS 1999: 49, after 'The Railways of New South Wales 1855-1955', p.243.

Chief Mechanical Engineers Building

The CME's Building represents a unique component of the subject site and ERW landscape as it is associated with a fundamentally technical and clerical aspect of the ERW, rather than the trade and physical labour related function of the Paint Shop. While its overall purpose within the renewal is not yet known, it is recommended that the reception area or another appropriate and secure room in the building be preserved and re-purposed as a museum or exhibition space. The space could act as a secure repository for objects and archival documents associated with the Sub-Precinct.

The site specific theme 'The science behind the scenes' and 'Employment at the Eveleigh Railway Workshops' would be easily integrated into the building. Flat file drawers and specific plan cabinets could be re-purposed to house interpretive display / objects that illustrate the role of CME & related officers. This could include use of the cabinetry as showcases for technical plans, small objects, photographs and other archival materials, which would allow visitors to explore the Sub-Precinct and ERW's history in an engaging and self-guided way. The museum or exhibition space could also showcase relics associated with the subject site, interactive digital media and moveable heritage key to the Sub-Precinct or the significance of engineers at the ERW and for the rail network as a whole.



Figures 5.12 Main Office of the Chief Mechanical Engineers Building showing intact cabinetry (left, 2021), and in use (right)

Telecommunications Equipment Centre

The proposed renewal includes a direct connection from Redfern Station to the Paint Shop Sub-Precinct that passes through the Telecommunications Equipment Centre which is being adaptively reused for this purpose. The telecommunications building housed signalling associated equipment used to communicate between railway stations, signal boxes, and railway facilities. It also included a workshop. Various items of movable heritage are housed in the structure and offer a unique snapshot of early to mid-twentieth century communications equipment and furniture vital to the function of the NSW rail network.

It is proposed that key components associated with the centre along with its moveable heritage are retained in-situ or reinstated appropriately during the renewal and interpreted through panels supplemented by text and images. The preservation of patinas and fabric of the building should also be considered as part of the project to ensure the early twentieth century character of the rail corridor be retained and celebrated. Stories from the site specific theme 'From industry to technology', which relates directly to the Telecommunications Equipment Centre would be incorporated into these strategies to retain its elements of its tangible and intangible heritage.



(Top) View east along TEC building (left of image), visual connection with Redfern Station (background). Source: Curio 2021.

(Bottom) Interior of the TEC with in situ machinery and moveable heritage. Source: Curio 2021.

Specific landscape features and structural elements proposed for Adaptive Re-Use

Furniture

The Paint Shop Sub-Precinct and its various buildings and landscape features are characterised by materials typical of rail industry landscapes such as steel rails, timber sleepers, corrugated iron, brick, concrete and ballast. Curio proposes fabric associated with existing buildings and landscapes proposed to be removed for the renewal such as brick, corrugated iron, ballast, timber and rails be retained and potentially incorporated into furniture and other landscape features in external (and internal) spaces within the Sub-Precinct. This would only apply to

materials approved for removal, that would otherwise be discarded during the construction process.

The adaptive reuse of materials would maintain the existing industrial character of the subject site, ignite the public's imagination, and continue the practice of reusing and repurposing materials at the ERW. Text relating to the object, or stories associated with the Sub-Precinct, could also be incorporated into furniture through etchings, engravings and inlays.



Figures 5.13 Re-use of materials at the Adelaide Botanic Gardens Native Garden, photographed by Ben Wrigley. Source: Moool.



Figures 5.14 Example of reusing materials to produce modern furniture. Designed by Curro Claret and Arrels Fundació for the Taburetes sociales project. Source: Juan Lemus.

Compressor House

The Compressor House forms an integral component of the Paint Shop and was used to house a compressor required to pump steam through the Paint Shop's steel pipes. While the structure itself will not be retained, Curio proposes that the compressor be preserved and incorporated into the future heritage interpretation initiatives for the subject site. This could include it being relocated and put on exhibition within the Paint Shop; or

another location nearby and combined with interpretive signage to communicate its former purpose to members of the public. Additionally, fabric associated with the former Compressor House building, represented by ad-hoc materials and construction methods, could be re-used in the Sub-Precinct through furniture or landscape elements in outdoor spaces such as garden bed edging.



Figures 5.15

Example of retained machinery at the South Eveleigh redevelopment.

Source. Curio Projects, 2021



Figures 5.16

The Compressor House in context with the overall North Eveleigh Precinct.

Source. Curio Projects, 2021

Skippy Girl Fence

The Skippy Girl Fence is situated along the southern side of Wilson Street and northern boundary of the subject site near the Fire Protection and Drug Analysis Building. It was first painted in c1995 by Rosemary Strachen and has since become a significant, loved and recognised Darlington landmark amongst locals and visitors (Figure 5 17 and Figure 5 18). It is proposed that the fence, or parts of it, be retained and adaptively re-used on Wilson Street along with heritage interpretation that includes information about the fence, its local significance, and

historical context. The local community could be included in this strategy by providing quotes describing its meaning to them, or photographs/illustrations of the fence taken or prepared by local residents.³⁴ The Sub-Precinct specific theme used to guide interpretation for this product would be 'Developing Darlington'.

As the majority of the fence cannot be retained in-situ, Curio proposes that it be removed and reinstated in another location within the redevelopment and supplemented by similar interpretation strategies

outlined above. Alternatively, the skippy girl motif could be replicated in the Sub-Precinct in the form of digital media or continuous computer animation. An example of this is Julian Opie's work 'Ruth Walking in Jeans', presented in Regents Place London through an LED screen mounted to a building (cross reference Figure number here). Other possible uses for excess fence panels could be as hanging art in Sub-Precinct buildings or their donation to the community or local art spaces.



Figures 5.17

The Skippy Girl Fence currently located along Wilson Street. Source. City of Sydney Archives.



Figures 5.18 (Center, Right)

Continuous computer animation on double sided LED monolith, 2021. Source. Julian Opie 2.

Patinas and Finishes

The adaptive reuse of buildings within the Sub-Precinct offers an opportunity for decades of original building materials, patinas and internal features to be exposed and displayed through their retention and preservation. Exposed materials and finishes would act as a “window to the past”, assist in communicating a building or room’s original purpose, and assist in maintaining the character of reused buildings in the Sub-Precinct. Examples of this include hand painted numbers

or letters on walls, flaking layers of paint, exposed brick, timber, steel, roof trusses, pipes, floor finishes, graffiti (historic and contemporary) and building shadows. This framework could take inspiration from ad hoc construction methods used across the ERW landscape, where materials such as rails were re-used to modify and adapt buildings for new or updated purposes.



Figures 5.19

Example of retained patina at the South Eveleigh Locomotive Workshops redevelopment. Source: Curio Projects, 2021



Figure 5.20 (Top Left) Example of retained graffiti and brickwork at the Tramsheds redevelopment. Source, Mirvac.

Figure 5.21 (Top Right) Example of retained patinas at the Tate Modern. Source, Alex Upton

Figure 5.22 (Bottom Left) Example of historic patinas and hand painted signs in the Paint Shop. Source, Curio Projects, 2021

Figure 5.23 (Bottom Right) Example of makeshift construction methods using available materials to build the compressor

5.2.2 Landscaping, Gardens, and Dwell Spaces

The project design incorporates gardens, landscaping, and dwell spaces within the subject site. These spaces and places offer wide ranging opportunities for heritage interpretation through plants, landscape design, furniture, pavement inlays and structural elements. Specific products and interpretive elements that would be incorporated into these spaces are outlined below.



Figure 5.24 (Top Left)

The Living Pavilion, University of Melbourne Campus which incorporated recyclable, biodegradable, edible and biodiverse plants and landscape features to create an event space and living laboratory dedicated to Indigenous knowledge, ecological science and sustainable design. Source. Sarah Fisher University of Melbourne.

(Top right)

South Eveleigh Native Rooftop Farm and Gardens, by Yerrabingin

Figure 5.25 (Bottom Left)

Lartelare Aboriginal Heritage Park, Port Adelaide. Source. Taylor Cullity Lethlean.

(Bottom right)

South Eveleigh Native Rooftop Farm and Gardens, by Yerrabingin

Gardens, landscaping, water features and trees

The subject site has a long and rich ecological history that was utilised by Aboriginal groups and Europeans until the development of the ERW in the 1880s. While evidence of this landscape has been lost, there continues to be numerous opportunities for it to be interpreted through public gardens, trees, native plants, storytelling, signage and furniture in the Sub-Precinct's publicly accessible outdoor areas.

Interpretive strategies associated with the site's Aboriginal cultural heritage specific themes could include the integration of native vegetation and trees that once served as an edible resource for local Aboriginal groups and used for the manufacture of baskets, nets, traps, weapons and ornamentation. This could be incorporated with interpretive signs, path inlays and Information and Communication Technologies that would provide an opportunity for the Aboriginal and natural history of the area to be communicated with visitors. Additionally, integrating events or tours (both on site and online) targeted at the area's pre-industrial landscape, would assist in ongoing engagement with the local Aboriginal community. All interpretation related to the past and present Aboriginal community would be carried out with specific reference to the details included within the 2022 Aboriginal Heritage Interpretation Strategy prepared by

Artefact Heritage and the results of community consultation by Balarinji for the Connecting with Country framework (2022).

Incorporating a water feature, supplemented by plants, path inlays, VR, AR, site specific functions in mobile apps, and signage could also be used to address the site specific theme '*Eveleigh's forgotten waterways*' by recreating the course of a stream that ran through the subject site prior to the development of the ERW. This would also provide opportunities for the history of Calder House to be re-told and re-interpreted under site specific themes such as *North Eveleigh's hidden histories: Calder House, Home Away From Home and Death and dying at Calder House*.

The inclusion of natural features such as trees back into the landscape would also set the Paint Shop Sub-Precinct apart from Carriageworks and the South Eveleigh redevelopments which would create a memorable and unique experience for members of the public visiting, living or working in the Paint Shop Sub-Precinct. Additional approaches for involving the local community in the subject site's renewal through this strategy could include a community planting day, where local residents and key stakeholders plant a tree, shrub or seed within designated greenspaces.



Figure 5.26 (Top)

The Discovery Garden by Isthmus, Wellington, New Zealand. Source. Landezine

Figure 5.27 (Bottom)

Paddington Reservoir Gardens designed by Tonkin Zulaikha Greer Architects. Source. Tonkin Zulaikha Greer Architects

Aboriginal landscape geometry and plantings³⁵

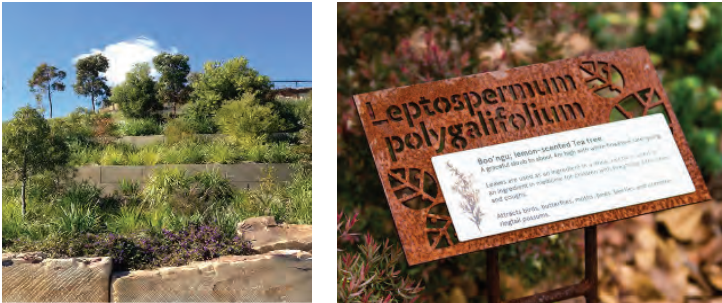
The geometry of the landscape within the public domain areas of the RNEP can also be a very effective heritage interpretation device. The landscape geometry could echo previous landforms and geology through the positioning of pathways and the use of sandstone, provide integrated spaces for gatherings/yarning circles, provide plantings in naturalistic clumpings, and provide programming locations defined by the spatial layouts.

Plantings of species that were in the Sydney area prior to European arrival, and therefore part of the Indigenous landscape experienced by the local Aboriginal community, is also a powerful interpretive feature that can be implemented in all public domain areas within the precinct.

The endangered Eastern Suburbs Banksia Scrub ecosystem, thriving in the sandy soil deposits, was the predominant vegetation in this area before European arrival. It comprised heath or scrub with small areas of low forest, including varieties of Banksia, Melaleucas, grasses and Xanthorrhoea. The Gadigal were named from the native Grass tree (Xanthorrhoea), known locally as the Gadi (Cadi) tree. It was used to make

sections of spear shafts with the stems and resin and was culturally significant to the Gadigal. 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. 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. Introduction of species from the Eastern Suburbs Banksia Scrub ecosystem into the RNEP landscape, as well as being a key interpretive feature, could provide biodiversity benefits as it is an endangered bio-community.

Consideration of plantings which reflect the six seasons as defined by Aboriginal botanical knowledge could also be considered. (Seasonal species as defined by Dharawal cultural knowledge are provided below, however further input from an Aboriginal horticultural company would be required to provide similar information from Gadigal cultural knowledge).



(Left) Native plantings at Barangaroo Reserve
(Right) plant label with Aboriginal cultural information, Marrickville Metro

Burran Hot and dry January-March Male kangaroos aggressive Meat forbidden Weetjellan blooming 	Marrai'gang Wet becoming cool April-June Quolls seeking mates Lillypilly ripens 	Burrugin Cold and frosty June-July Echidna seeking mates Burringoa flowering Shellfish forbidden
Wiritjiribin Cold and windy July-August Lyrebird building mounds Marrai'uo flowering Boo'kerikin flowering Gentle spring rains 	Ngoonungi Cool becoming warm September-October Flying foxes appear Ceremonial time Miwa Gawaian in flower 	Parra'dowee Warm and wet November-December Summer heat starts Stable weather

Dharawal six seasons, Bureau of Meteorology



Figure 5.28 Chizhou City Moat Heritage Park. Source: Moool

Former Overbridge Footings

A set of brick footings situated immediately north of the rail corridor and west of the Telecommunications Equipment Centre are associated with a footbridge constructed to facilitate employee access from Redfern Station to the Eveleigh workshops in 1914. The footbridge was key in connecting both North and South Eveleigh. Early cobbled surfaces are situated near the overbridge and represent former footpaths that led to and from the workshops. Although it was demolished in c1996, the renewal offers an opportunity for its function and significance at the ERW to be communicated through interpretative strategies aimed at remembering and celebrating this long-forgotten component of the workshop landscape. Incorporating interpretation around the footings could also be used to address the Sub-Precinct specific theme 'Employment at the Eveleigh Railway Workshops'. Strategies could include interpretive panels that incorporate photographs of workers walking over the bridge, early plans that show it with the ERW property and text. The partially ruined presentation of the bridge also presents a unique opportunity for information communication technologies such as VR or AR to be used in its interpretation, for example, allowing visitors to see how the bridge would have looked in the landscape by incorporating photographs into interactive software.



The last suburban steam train from Carlingford releases a hot blast of steam passing beneath the Eveleigh workshops footbridge near Redfern Station. 8 August 1959.

5.2.3

Integration of Aboriginal heritage expression elements in built form³⁶

Creative practices relating to place-making and the built form are powerful devices to incorporate and reflect the heritage values and stories of a site. Aboriginal heritage values embedded within the RNEP can be expressed through integrated, innovative architectural design response and choices of materials, providing a visual exploration of the history of the site.

Designs that echo traditional forms, spaces and narratives and their contemporary interpretations are increasingly being integrated within new developments worldwide, sending strong, respectful messages about the timeless links between Indigenous people and the landscape, and allowing for reflection of contemporary connections to the land. The significance of such design integration does not just lie in its aesthetics, but in the recognition and the empowerment that such public statements of value bring.

The involvement and authority of Aboriginal community knowledge holders and Aboriginal architects/designers/artists in such integration is paramount. The planning process for new developments or infrastructure ‘frequently mimics colonial institutional practices of collection and exchange’ by allowing superficially representations and tick-box involvement, and can ‘undermine cultural confidence with the Indigenous community.’ The RNEP project provides an opportunity to redress this by authentically engaging with Aboriginal communities and professionals, and respectfully developing an integrated design approach to built forms at an early planning stage.

This approach could be used in new built forms across the site, from large scale buildings to the small scale pavilion buildings currently in the public domain within draft, designed to address the key Aboriginal heritage themes for the precinct, integrated with surrounding landscape elements.



(Top) Puntukurnu Aboriginal Medical Services healthcare hub, by Kaunitz Yeung Architecture;

(Bottom) Uluru-Kata Tjuta Cultural Centre, National Parks



(Top Left)

Yagan Square, Perth;

(Top Centre)

Wikiaami shelter, Indiana USA

(Top Right)

City Rail Link Auckland: plans for new stations and plazas developed with Maori Mana Whenua (tribal groups): Station entrance incorporating sky narrative elements;

(Bottom Left)

Spirit Garden Thunder Bay, Canada

(Bottom Centre)

Walanga Muru pavilion, Macquarie University

(Bottom Right)

Walanga Muru pavilion, Macquarie University

5.2.4 Architectural and Archaeological Interpretation

The subject site is associated with a long and layered history, evidence of which may survive in the form of archaeological remains or partially ruined structures. Interpretation of structural features and any potential archaeological remains or relics that may be encountered within the subject site during the construction program could be carried out through in-situ interpretation or through a combination of information communication technologies (such as VR, AR, or a mobile app), interpretive panels, paving inlays and/or the addition of above ground features that communicate its presence and purpose within the subject site to members of the public.



Site of Calder House

Much of the Calder House footprint is located below a modern residential development on Wilson Street. However, its western wing and outbuildings may have extended slightly to the west and south of the development and could therefore be interpreted through pavement inlays, interpretive panels and information communication technologies. Curio proposes that this be implemented through pavement inlays that follow the footprint of these buildings and includes the dates it was occupied and text detailing its construction, the Chisholm family, its meaning amongst

the community and use as a boarding school. Additionally, there are numerous photographs, recollections, newspapers articles and cartographic materials that could be incorporated into interpretive panels, phone apps and website pages dedicated to the building. Interpretation at the site of Calder House would provide an opportunity for its history to be re-told and re-interpreted under site specific themes such as North Eveleigh's hidden histories: Calder House, Home Away From Home and Death and dying at Calder House.

ERW Former Building Footprints

A number of buildings currently occupying the subject site and directly associated with the Paint Shop Sub-Precinct will be removed as part of the renewal. Curio proposes that pavement inlays or contrasting pavers are used to mark their former footprints (in both internal and external spaces) to ensure their role within the subject site and ERW is not forgotten. So inlays are not overlooked by visitors, interpretive signs containing text and imagery would be incorporated appropriately within or close to the former building so their purpose, function, design and significance can be

adequately communicated. Interpretative frameworks could focus on Sub-Precinct specific themes 'Employment at the Eveleigh Railway Workshops' and 'All Aboard!: Eveleigh Railway Workshops and Sydney's commuter networks'.

It is also proposed that oral histories and information communication technologies such as VR, AR and mobile applications are included in this strategy. For example, VR or AR could be used to 'see' these former buildings in the landscape and oral histories used to 'hear' the experiences of those who worked in them.



Inspiration images for architectural and archaeological interpretation (Source: Pinterest)

5.2.5 Moveable Heritage

The subject site - most significantly, the Paint Shop and Scientific Services Building No. 1 - contains a large collection of moveable heritage. This includes suburban/inter-urban trailers, motor cars and sitting/parcels vans and intact laboratory equipment. In-situ retention of these items would provide a unique opportunity for each building's original purpose and context to be communicated with the public. It could also encourage multiple Sub-Precinct specific stories and themes to be told through one discreet item. For example, the theme 'The Science behind the scenes' could be used to interpret and showcase laboratory equipment from the Scientific Services Building No. 1 and the role it played in the ERW landscape.

This strategy could also be used for machinery, furniture and structural elements like cranes, rails and ancillary structures associated with the Sub-Precinct and its use function within the ERW landscape. In-situ retention should also be supplemented by incorporating interactive and static signage, web-based storytelling, VR, AR, digital and physical imagery and sound to ensure objects retain their meaning and significance within the Sub-Precinct. It is also proposed that some items of movable heritage be incorporated into a museum or exhibition space within the Sub-Precinct. This strategy is discussed in detail in the following subsection of this report.

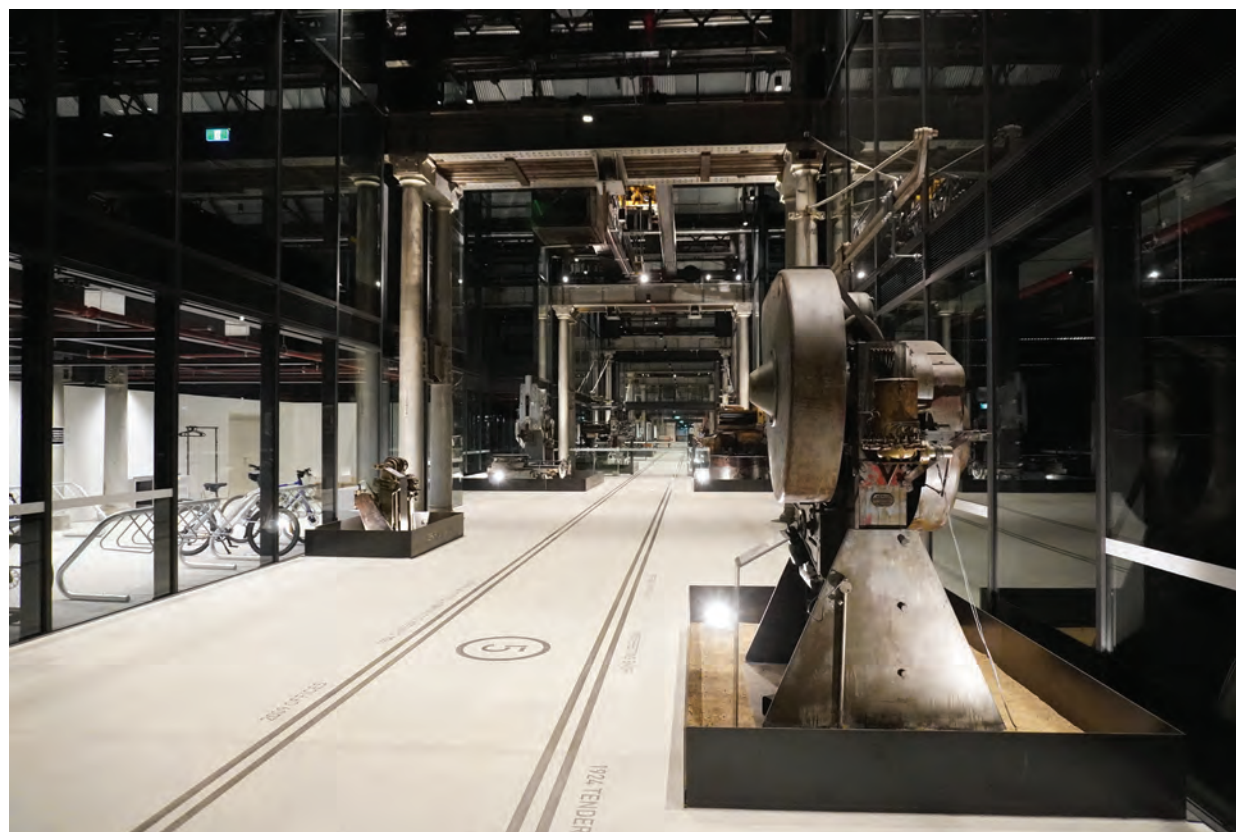


Figure 5.29
Retained machinery at the South Eveleigh Locomotive Workshop.
Source. Curio Projects, 2021



Figure 5.30
Regional Centre of Industrial Heritage at Senjski Rudnik, Serbia.
Source. Mihailo Timotijević & Miroslava Petrović Balubdžić.



Figure 5.31
Carriage and other internal features currently in the Paint Shop.
Source. Curio Projects, 2021



Figure 5.32
Furniture and other moveable heritage currently in the Paint Shop.
Source. Curio Projects, 2021

5.2.6 Education and Collection Spaces

Museum / Exhibition Space

The Paint Shop Sub-Precinct contains a large collection of movable heritage and intact interiors. As this collection covers a large area, and given that some buildings have expansive internal spaces, it would be a recommended outcome that a future museum or exhibition space be established at the site, to allow these objects to be creatively showcased in a meaningful way (timing, location and details pending future discussion with and commitments from Transport). There is also scope for an 'iMuseum', such as the one developed by CTRLZAK studio, to be incorporated into the development, allowing objects to be virtually viewed online. A museum or exhibition space would ensure important, unique

and engaging objects can be viewed and experienced in a purpose built/ designed space. Buildings that may be feasible options for this purpose include space(s) within the Chief Mechanical Engineer's building and a space within the Paint Shop. These strategies are discussed in the Adaptive Re-Use section of this report.

Alternatively, an exhibition space or museum could be incorporated into a contemporary building associated with the renewal project, bringing the old into the new. Various Sub-Precinct specific themes can be interpreted through this product, most relevantly those associated with the ERW and Paint Shop Sub-Precinct.

Figure 5.34 (Top)
iMuseum on the Greek island of Mykonos, by Milan firm CTRLZAK. Source: Azure.

Figure 5.35 (Bottom)
Example of modern museum interior. Source: New York School of Interior Design.



Figure 5.33 Exhibition space at the ATP Locomotive Workshop.

Source: Curio Projects, 2021



Walking Tours

Walking tours offer an excellent opportunity for members of the public and local the community to actively engage with the history of a building or landscape in an immersive and meaningful way. They provide an opportunity for all site specific themes and stories associated with the subject site to be communicated with members of the public and were raised as an important aspect of the renewal during community consultation and stakeholder engagement in 2020.

Curio proposes that guided and self-guided walking tours be

incorporated into the renewal, focussing on multiple themes and stories from its long history. Tours would not only celebrate the rich Aboriginal and post-European settlement history, they would also attract new audiences to the Sub-Precinct and local businesses and enhance the attractiveness of the precinct as a Cultural Heritage Tourism destination.

It is proposed that walking tours be incorporated into renewal strategies and implemented once development across the Sub-Precinct is complete.

Figure 5.36 (Top)

Local history walking tour at The Rocks. Source, Broadsheet

Figure 5.37 (Bottom)

Local history walking tour. Source, Journey Walks with Guide/ Founder Max Burns-McRuvie



5.2.7 Installations

Exhibitions Showcase

As well as large objects of movable heritage, buildings within the Paint Shop Sub-Precinct contain a collection of small objects, signs, architectural components and machinery that could be interpreted through an exhibitions showcase designated for each building or designed to tell the story of a broader landscape and/or composition of structures.

The exhibitions showcase would allow display of objects in an engaging, tangible and stimulating way that would provide an opportunity for smaller, sometimes easily overlooked components of the subject site to be appreciated and understood. This could be supplemented by a digital component of the heritage interpretation strategy in the form of QR codes, webpages or interactive screens.



Figure 5.38
Objects showcase at South Eveleigh. Source. Curio Projects, 2021.

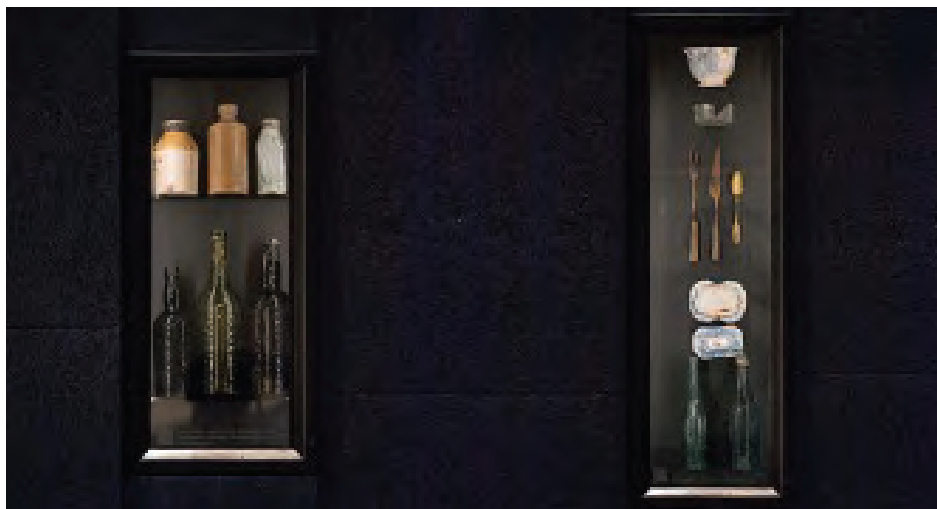


Figure 5.39 (Top Left) 200 George Street, artefact cases. Source Mirvac.

Figure 5.40 (Top Right) Exhibition space at the ATP Locomotive Workshop. Source. Curio Projects, 2021.

Figure 5.41 (Bottom) Mezzanine exhibition space in Bays 1 & 2 North, Locomotive Workshop, South Eveleigh. Source: Curio 2021

Interpretive Panels

Interpretative panels offer an opportunity for summarised histories, photographs, maps and illustrations to be presented to audiences in a succinct, engaging, and thought-provoking manner. They can also incorporate QR codes which allow users to access more information as they wish.

Panels used within the subject site can serve multiple purposes, telling the story of an object, building (past or present), occupation phase, plant, person or event. They can draw people to an area or guide them to another. The Paint Shop Sub-Precinct is an excellent venue for this form of interpretation thanks to its multilayered and expansive history, as well as its anticipated use by a variety of individuals and groups. All Sub-Precinct themes can be interpreted through this product.



Figure 5.42 (Top) Heritage interpretation panel designed for the Pyrmont Bridge in Sydney. Source: Deuce Design.
Figure 5.43 (Bottom Left) Street level heritage interpretation panels for 200 George Street. Source: Deuce Design.
Figure 5.44 (Bottom Right) Little Lon Heritage Interpretation panels at Spring Street, Melbourne. Source: GML.

5.2.8 Pavement Inlays

Pavement inlays allow heritage interpretation to be incorporated across a site in subtle and distinct ways, leading people through landscapes, marking the site of a building or landmark or communicating the contextual story of an event, building or place. Pavement inlays are proposed across the site to interpret rail tracks, former building footprints and site specific themes.



Figure 5.45
Heritage interpretation pavement inlays at 161 Sussex Street, Sydney. Source: Deuce Design.

Street Level Interpretation At The Paint Shop Sub-Precinct Entry Point

Like the nearby Carriageworks redevelopment, entry to the subject site should be an evocative and unique experience that draws on the public's imagination and offers a surprising and engaging introduction to the Sub-Precinct, while also communicating its role within the historical and contemporary landscape. This could be achieved via the introduction of ground level interpretive products at the entry point to the Paint Shop Sub-Precinct from Wilson Street, to communicate the multilayered history of the site to people entering and exiting the area as well as pedestrians passing by on Wilson Street.

Interpretation could take the form of site appropriate pavement inlays depicting architectural plans of Paint Shop Sub-Precinct buildings, historic maps depicting the site over time, quotes, timelines, the names of individuals, buildings and events that inform the site's cultural heritage. Design and materiality of the inlay should be subtle and sympathetic to the character of the ERW and nearby heritage listed items and conservation areas, yet also be created in a progressive and modern way. Inlays could incorporate the adaptive re-use of materials such as rails, brick or timber.

In addition, Curio proposes that pavement inlays be complimented by the retention of historically significant fabric within the Sub-Precinct such as sections of the Skippy Girl Fence, brick retaining wall and existing structural elements where possible to retain and preserve important components of the Sub-Precinct's historic character. Interpretative signage conveying both text and images could also be incorporated into street level entrances to introduce and attract visitors to the Sub-Precinct. Pavement inlays would be developed in reference to the 2021 Connecting With Country Framework and 2013 City of Sydney's City Art: Public Art Strategy.

All Sub-Precinct specific themes can be interpreted through this product. However, inlay locations should be relevant to each theme, and vice versa. For example, the theme 'North Eveleigh's hidden histories: Calder House' should be interpreted through pavement inlays only in the immediate vicinity of the area once occupied by the house and its outbuildings.



Figure 5.46
Ennis Road Bays pavement inlay heritage interpretation. Source. GML.



Figure 5.47
Interpretative inlays for the 200 George Street development. Source. Mirvac.

Fan of Tracks

It is proposed that the Fan of Tracks be retained in-situ as much as possible to ensure the Paint Shop's purpose and context are preserved. The Fan of Tracks were a vital component of the ERW and without these elements, much of the Sub-Precinct and Paint Shop's function and meaning will be lost. Interpretative signs, pavement inlays, and information communication technologies would assist in the tracks being understood and appreciated by members of the public. Similar techniques have been used at the nearby South Eveleigh redevelopment and Highline in New York.

Where in-situ retention is not feasible, inlays, or other in-ground features such as linear light features, integrating tracks into the finishes zone, laying contrasting material, or biophilia should all be considered. A transition between the tracks outside and inside would also create an interesting contrast between

spaces in the landscape. Paving could also be incorporated in line with the fan of tracks to ensure visual prompts for the Paint Shop's original use are retained. Like the in-situ tracks, interpretive signs and pavement inlays must be incorporated into designs to ensure the tracks retain their meaning and can be understood by visitors. Plantings can also be used to follow the former alignment and arrangement of the tracks, as they have been for New York's Highline redevelopment.

The retention and/or interpretation of the fan of tracks, and other tracks in the precinct, can be communicated through the Sub-Precinct specific theme '*All Aboard!: Eveleigh Railway Workshops and Sydney's commuter networks*'.

Figure 5.48 (Top)

Heritage Heritage interpretation at South Eveleigh representing former rail lines within the workshops. Source. Curio Projects.

Figure 5.49 (Bottom)

Interpretation of former rails at Midland Railway Square. Source. Mooolool





Figure 5.50 (Top)

The Spur, New York's Highline, photographed by Timothy Schenk.

Source. Design Boom

Figure 5.51 (Bottom)

Render of the proposed Fan of Tracks public square design for the project. Source. Bates Smart Architects



Aboriginal Cultural Elements (Ground Plane)³⁷

Embedding Aboriginal design elements or language into the ground plane of a site can connect a new development directly to Country, providing a tangible aesthetic reference to significant physical, social or spiritual features of the land. By installing such ground plane elements into outdoor spaces, a strong visual message about the Aboriginal heritage of the site can be created.

This connection could continue throughout the public domain through the use of ground plane patterning into the nearby Central State Significant Precinct, connecting the two areas through Aboriginal design elements.

It is essential that Aboriginal artists/designers and knowledge holders be involved in the design and content of any ground plane elements at the RNEP.



(Top Left) Wingarra-Murra, sandblasted paving design, University of Sydney

(Top Right) Auckland Metro

(Bottom Left) Ngarara Place, RMIT University Melbourne, by Greenaway Architects, Charles Solomon, Aroha Groves

(Bottom Right) Citizens Gateway by Brian Robertson, Cairns

5.2.9 Aboriginal Interpretive Elements and Principles³⁸

The following section provides an overview of further Aboriginal cultural interpretative elements developed by Artefact Heritage in the Aboriginal HIS. The Aboriginal HIS should be referred to in conjunction with this section, with more detail included within the Artefact Heritage 2021 report (Appendix A) than detailed here. (The relevant section of each element is provided for ease of reference).

In addition to these key proposed elements, the Aboriginal HIS highlights several key practical considerations for guiding the development of Aboriginal heritage interpretation at the RNEP, being:

- **Integration with the overall Public Art Strategy** - The overall heritage interpretation approach for the RNEP must be integrated with the Public Art Strategy, particularly in relation to Aboriginal heritage and involvement of Aboriginal artists. A world-class program of public art for the precinct should be developed in consideration of interpretive themes, embedding heritage messages within the artistic expressions at the subject site. This is especially important in the case of engaging Aboriginal artists and designers for involvement in future public art planning.
- **Engagement of Aboriginal artists/designers** - To ensure culturally appropriate designs embedded in Country are integrated into the RNEP, it is essential that Aboriginal artists/designers, with appropriate permissions and intellectual property rights in place, work with the design team. This should ideally occur in an early design stage and continue throughout the life of the project.
- **Sustained consultation with Aboriginal community** - is a fundamental part of the heritage interpretation process and should be continued throughout the life of the project at the RNEP. A continuous dialogue with the local Aboriginal community will ensure community ownership of the space as a meaningful, culturally safe area in the heart of Aboriginal Sydney. As the precinct evolves, the voices of the traditional owners of the land will ensure that the development maintains a dynamic connection to Country.
- **Reproducing images** - Images of identifiable deceased Aboriginal people should not be shown without permission from known relatives or Traditional Owners. These images should be displayed with a warning, such as Aboriginal and Torres Strait Islanders are advised that this panel/website/artwork contains images of people who have died.³⁹

Community Place

(Aboriginal HIS, Section 6.3.4)

The desire for a Community Place has been emphasised in previous consultation with the Aboriginal community for sites around Redfern, Waterloo and Eveleigh (see Section 4.2) and has been raised in consultation for the project undertaken by Balarinji. Community Places function in many ways according to the wishes and needs of the individual communities that participate in their management, including as a cultural centre for sharing Aboriginal stories, an exhibition space for artists' works, as a place of cultural safety, as a learning place for Aboriginal youth, as a centre for Aboriginal cultural activities and workshops, and as a Keeping Place for storing and displaying heritage material and a focus for heritage interpretation.

A Community Place within Redfern, the Aboriginal heartland of Sydney,

would be a significant and much needed feature, respecting the cultural significance of the location and providing a focus for the continuation of Redfern's cultural leadership.

A Community Place should be co-designed with Aboriginal community and professionals to ensure that it will meet the needs of the community it is serving and should be supported through an ongoing funding model. If a Keeping Place were to be considered for inclusion within the Community Place, then further consideration of the role, establishment, ongoing management and funding models will be required, with permanent participation by Aboriginal stakeholders in the design and ongoing management of a Keeping Place imperative, as well as consultation with Heritage NSW.



(Top) Armidale Keeping Place

(Bottom) Lake Condah Mission Keeping Place

Gathering spaces, seating, circles and shade (Aboriginal HIS, Section 6.3.8 and 6.3.9)

Gathering spaces are a key design feature in the public domain, allowing groups of people to meet, rest and connect. Embedding heritage interpretation elements within gathering spaces provides a rich context and points of engagement and conversation.

Patterning, text or graphic images as seating inserts are effective forms of interpretation, strategically positioned to engage people who have some time to pause, read and reflect absorbing messages and stories about the site. Seating inserts could include content such as words in the Sydney Language or Aboriginal design elements relevant to Country.

The practice of gathering in the public domain recalls the idea of speaking and listening from the heart, often referred to in the Aboriginal community as 'yarning'. Yarning circles, spaces which

enable and enhance communication, are regarded as an important cultural practice within Aboriginal culture. Developed in consultation with Aboriginal knowledge holders, the inclusion of yarning circles in the public domain could be a powerful interpretive device, as well as facilitating meaningful interactions and connections amongst groups and individuals.

The design of shade elements within the public domain areas of the RNEP is an opportunity to integrate the key Aboriginal themes into built fabric and showcase Aboriginal designers/artists. The form of the shade elements themselves may be influenced by Connecting with Country principles. Alternatively, the shade elements could form part of the pavilions which would be focus in the public areas. It is vital that Aboriginal artists/designers and knowledge holders be involved in the design for interpretative shade elements.



Hart's Mill Mudlangga to Yertabulti Track, Port Adelaide



Curtin University Learning Circle, Perth



Burwood Brickworks by Balarinji, Mandy Nicholson



Digital canopies, Yagan Square



Shellharbour Civic Centre seating by Uncle Steven Russell and Kristine Stewart

Naming/use of language

(Aboriginal HIS Section 6.3.5)

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 the long-held relationship between people and the land. Inclusion of Aboriginal language in new developments is a powerful symbol of the enduring connection to Country maintained by the local community for tens of thousands of years.

The inclusion of language could either be approached as a dual naming option (a practice supported by the

NSW Geographical Names Board since 2001) or the use of appropriate Sydney Language words to name key spaces or features in the new development as an interpretive option that recognises Aboriginal cultural heritage values. Language could also be included in public art, gathering spaces and other interpretive elements such as dual language panels.

Words and phrases could be sourced from the text recommended by Metropolitan LALC, Jakelin Troy's *The Sydney Language*, however it is essential that the approach to language use is co-developed with knowledge holders.



Darug language in seating, St Leonards



Awabakal language foreshore sculpture, Newcastle

Welcome to Country/ Acknowledgement of Country

(Aboriginal HIS Section 6.3.6)

A key way of signalling the importance of Country to audiences at the site is through using language to provide a Welcome to Country or Acknowledgement of Country message. A Welcome to Country is given by the traditional custodians/knowledge holders of the area, welcoming people to their land, while an Acknowledgement of Country is a sign of respect to the traditional owners of the land stated by the client/asset holder.

It is recommended that a Welcome or an Acknowledgement message, acknowledging the Gadigal as the traditional custodians of the land, be installed at prominent location within the new development, possibly at main entrances to the precinct or at the threshold of the Aboriginal community space to advance an opportunity for respectful pause and reflection before entering the land. The messages could be in the form of a statement or could be a statement combined with a graphic element designed by an Aboriginal artist. The message should be in bilingual text – the Sydney Language and English.



Acknowledgement of Country features



Guruwaal, UNSW Alumni Park

Interior Spaces

(Aboriginal HIS Section 6.4)

New developments provide an opportunity to integrate heritage interpretation design features into commercial, retail and residential buildings and public spaces. Aboriginal design elements could be incorporated as key features in internal public spaces, allowing for further exploration and reflection on contemporary connections to the land. Options could include:

- Paving in building foyers
- Image/feature walls
- Integration of designs or language within functional elements such as seating, screens, steps, balustrades
- Public art elements in foyers and courtyards
- Wall tapestries
- Digital displays
- Soft furnishings
- Rooftop gardens

Any Aboriginal design elements should be co-designed with Aboriginal artists/designers, incorporating consultation with relevant Aboriginal knowledge holders.



Mana Ngurang, by Nicole Monk, City West affordable housing foyer, Redfern



Coffs Harbour Stadium, by Saltwater Freshwater Arts Alliance

Temporary Hoardings

(Aboriginal HIS Section 6.3.15)

The City of Sydney Creative City team requires temporary hoardings to be covered in art by a living Australian artist or in relevant historical images with a connection to the construction site. The existing artworks offered by the City of Sydney include images designed by both Aboriginal and non-Aboriginal artists, covering a wide range of themes; an alternative option is for hoardings to be developed independently for each construction and approved by the City of Sydney.⁴⁰ Heritage listed buildings must be covered in temporary hoardings with historic images only.⁴¹

Though only temporary, the inclusion of Aboriginal artworks or historic images on hoardings during construction of the future developments would communicate a sense of the heritage of the site during the construction phase, engaging the local community in a positive manner.



City of Sydney approved hoardings



Archival images at the former Department of Education building, Sydney

Oral Histories

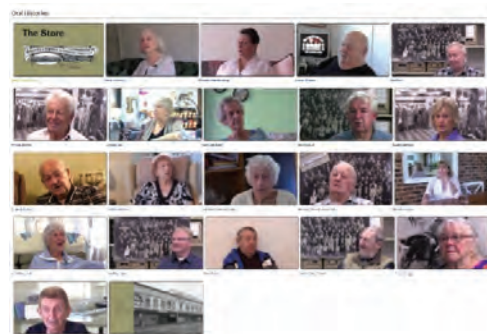
(Aboriginal HIS Section 6.6)

A positive way to engage the community and capture the rich layers of information about precinct's history would be to develop an oral history project, whereby the history of the site and its ongoing role in the evolution of Sydney is contextualised by first-hand accounts of those in the community who have been connected with the area, both Aboriginal and non-Aboriginal. The publication of an oral history project could either be published in hard-copy or available digitally on a website.

Partnerships with community focused organisations, such as the State Library of NSW, the Dictionary of Sydney or Redfern Residents for Reconciliation in developing an oral history project should be explored. The City of Sydney also has extensive expertise on the collection and publishing of oral histories, with its own Oral History Collection recording perspectives by Sydney's residents on the history of the city, art and culture, historic local businesses and many other topics at <https://www.sydneyorahistories.com.au/>.



The Store Oral History Project is a collection of stories gathered from members of the Newcastle community in 2020, sharing their thoughts and memories of the Store. We thank all of the interviewees and those who have contributed in other ways, such as sharing photographs and other sources and memorabilia.



The Store, Newcastle, oral history project, <https://livinghistories.newcastle.edu.au/nodes/view/89913>



Redfern Oral History project, <http://redfernoralhistory.org/>

5.2.10 Public Art

Integration of public art would provide an opportunity for the Sub-Precinct's multifaceted history to be communicated in a subtle, abstract and visually engaging way. Public art could include motifs synonymous with Aboriginal culture, conceptual representations of historic maps or works made using industrial fabric from the ERW or contrasting materials such as tapestry or silk.

Aboriginal art would be produced and designed by Aboriginal artists and developed in reference to the 2022 Connecting With Country Framework (discussed further below, and in Section 6.3.14 of the Aboriginal HIS- Artefact Heritage 2022). It is also recommended that Public Art within the Sub-Precinct incorporate guiding principles outlined in the City of Sydney's 2013 City Art: Public Art Strategy. Sub-Precinct specific themes outlined in Section 5.1.1 should be used to guide public art within the subject site.



Figure 5.52
Example of public art at an industrial heritage site converted to a library in Tilburg designed by Civic Architects LocHal. Source: Stijn Bollaert.

Public Art Strategy & Aboriginal Artworks

Public artworks, such as sculptures, murals and installations, can be an evocative and successful tool in interpreting the heritage significance of a site while also enhancing its aesthetic and cultural character. Creative public art is a powerful tool of cultural expression, able to tell stories and visually communicate cultural messages to a large audience. As well as making a visual or experiential statement, public art is often important in place-making for a new site.

Public artworks, embedded in Country and guided by the key themes, could communicate the Aboriginal values and associations of the RNEP. A separate Public Art Strategy has been developed for the site by Balarinji (2022),

with a curatorial framework focusing on the three key themes of: Gadigal Country, Industrial Heritage, and Regeneration.

The Public Art Strategy recommends integrating large scale public art within the Paint Shop precinct, for example a large scale artwork on the south (railway-facing) side of the Paint Shop providing a focal point for thousands of people entering and leaving Redfern Station by train. This opportunity could be used to represent the contemporary, suburban significance of the site for Aboriginal people today. The strategy also nominated areas including the Public Square, Paint Shop Roof Terrace, Arcade, Eastern Park and pavilions as places for public art placement, as well as works embedded in art pathways, laneways and meeting places

exploring both Aboriginal and non-Aboriginal themes. The strategy notes opportunities for activating creative streets and providing workshops and residencies for Aboriginal artists.

Additionally, an exciting opportunity to showcase heritage messages through public art installations could be explored in the Public Square area where the remnant train tracks could be intertwined with symbolic tracks of an older kind, showing a deeper connection with the land.

The design and production of public artworks with Aboriginal cultural themes must be undertaken by Aboriginal artists/designers with links to the local community to ensure clarity and depth of message, and according to the principles outlined in the Public Art Strategy for the RNEP.



Figure 5.53 (Left)
Aboriginal heritage interpretation in public art at 200 George Street. "Ngarunga nangama: Calm Water Dream", by Judy Watson.



Figure 5.54 (Right)
Reko Rennie's Remember Me sign at the Wilson Street entrance to Carriageworks which incorporates fabric from the workshops.



(Top) Always Was Always Will Be, Melbourne Arts Trams, by Recko Rennie (From Artefact Heritage 2021)
(Bottom Left) Edge of the Trees by Fiona Foley/Janet Lawrence, Museum of Sydney
(Bottom Centre) The Weight of History, the Mark of Time, by Brook Andrew, The Cutaway Barangaroo
(Bottom Right) Welcome to Redfern, by Reko Rennie, corner of Caroline & Hugo Streets, Redfern.

5.2.11 Digital Media & Projections

The interpretation of the tangible heritage items and fabric of the site could be further strengthened and supported by the introduction of digital heritage interpretation, for example in the form of projections and other digital media installations within appropriate spaces in the Sub-Precinct. This would allow the presentation of historical information in layers, as appropriate for different types of user engagement in a heritage context. Digital interpretation would also allow for the presentation of many high resolution archival images, plans and maps that would be difficult to produce together in one space.

All Sub-Precinct specific themes and stories could be easily incorporated into this strategy.



Figure 5.55 (Left)

Example of digital media used to interpret South Eveleigh's pre-industrial history at the Locomotive Workshops. Source: Curio Projects, 2021

Figure 5.56 (Right)

Light projections for the 'Making a Nation' exhibition at South Eveleigh provide a visual representation of the men who physically worked at the Locomotive Workshops





Figure 5.57
Travelator incorporating interpretive projections at the South Eveleigh redevelopment. Source. Curio Projects, 2021



Figure 5.58
Inspiration for Digital Media & Projections: Digital interpretation of the Vezere Valley, Lascaux IV and early forms of art. Source. Luc Boegly and Sergio Grazia.

5.2.12 Digital / Online

Website

A site specific website could be utilised for the Paint Shop Sub-Precinct through the use of QR codes and incorporation of new stories, detailed information about individual buildings, surviving moveable heritage, links to online databases for moveable heritage as well as the potential for VR to be incorporated into interpretation strategies for the site.

Online databases could incorporate items of moveable heritage, as well as any artefacts uncovered during archaeological excavations at the Sub-Precinct (if they occur). Storytelling through individual objects has been employed most notably by the Below the Surface⁴² website which allows visitors to interact with artefacts uncovered during excavation works for the North / South Metro Line project in Amsterdam.

This would provide an opportunity for the Sub-Precincts history and significance to be told in a detailed manner which also incorporates components of the renewal and adopted heritage interpretation strategy. All Sub-Precinct specific themes and stories could be easily incorporated into this strategy.



Figure 5.59-60

Example of the 'Below the Surface' website which showcases the archaeological finds of the North / South Metro Line project, Amsterdam. Source: Below The Surface



Figure 5.61

The Eveleigh Stories website

Virtual and Augmented Reality

VR or AR could be utilised in buildings or landscapes where evidence of these historic activities or features no longer survives. If archaeological excavations were required for the development this digital tool could also be used to communicate archaeological features or the archaeological process. Sub-Precinct specific themes and stories related to archaeology or buildings/landscape features that no longer survive in the landscape include: *Eveleigh's forgotten waterways*; *Gabara* (head), *Damara* (hand), *Butbut* (heart), *Yirran* (very, great, large, many), *Mura* (trackways) and *Ngurang* (places) (to be implemented through the 2022 Aboriginal HIS and Connecting with Country Framework); *North Eveleigh's hidden histories: Calder House*; *Death and dying at Calder House and All Aboard!*; *Eveleigh Railway Workshops* and *Sydney's commuter networks*.

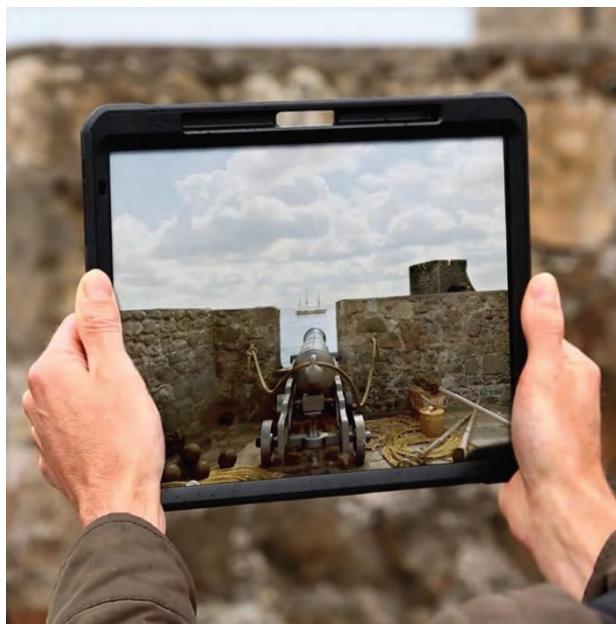


Figure 5.62
Heritage interpretation at Carrickfergus, Ireland using VR. Source. Curio Zubr



Figure 5.63
Example of archaeological interpretation at the Norman Cathedral Priory. Source. Wessex Archaeology

Mobile Apps

The development of a smartphone application could be utilised for the subject site and wider ERW and Redfern Station areas. This could include in-built GPS capabilities that would allow the user to access information about a past or present building or landscape within their immediate vicinity, a useful tool for areas that are associated with multiple phases of development of land use.

The application could include walking tours of the site which would allow visitors to take a self-guided walk within the ERW and Paint Shop Sub-Precinct. Additional components of proposed heritage interpretation strategies for example the collection of oral histories could also be incorporated into the application. All Sub-Precinct specific themes and stories could be easily incorporated into this strategy.

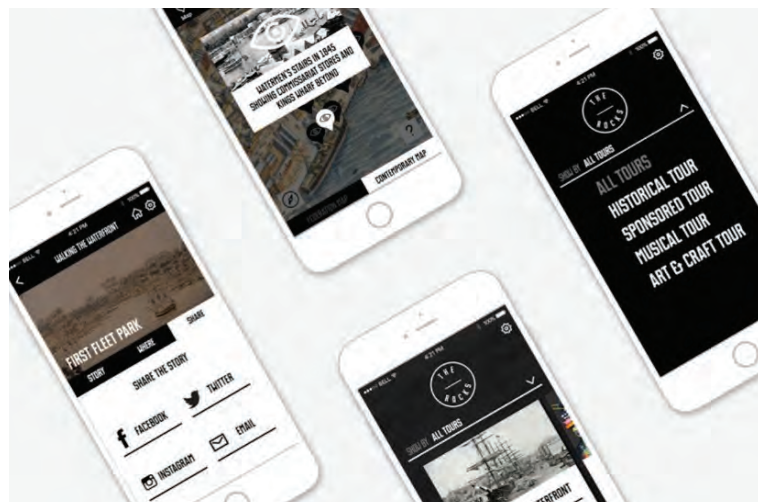


Figure 5.64 Example of heritage themed mobile app.
Source. Sophie Feary



Figure 5.65 Example of a mobile app associated with the historic O'Connell site. Source. Nature Tourism Services

5.3

Targeted Locations for Interpretive Elements

The location of interpretive elements must consider the practicality of available and accessible locations at a site, with respect to the shape, form, and function of a landscape or building; how different areas of the site are used/accessed, and by whom. Factors to consider during the selection of appropriate locations for heritage interpretation within the subject site include:

- Trafficability & visibility
- Public vs private domain
- Consideration of heritage fabric and buildings
- Physical area available
- Historical context

When considering which elements are appropriate for installation within each identified location, the use of space is also a factor for consideration, with regard to the form, nature, and interactivity of the proposed interpretative element. Different spaces and design elements to consider with this regard include:

- Materials and textures
- Dwell areas such as plazas, gardens, cafes, museums, seating, or quiet spaces within the sub precinct
- Transitional areas such as the future connection zones between Redfern Station and Telecommunications Equipment Centre and an arcade through the Paint Shop Extension (Suburban Car Workshop)
- Environment/Landscaping
- Public or Private
- Entry or Exit points

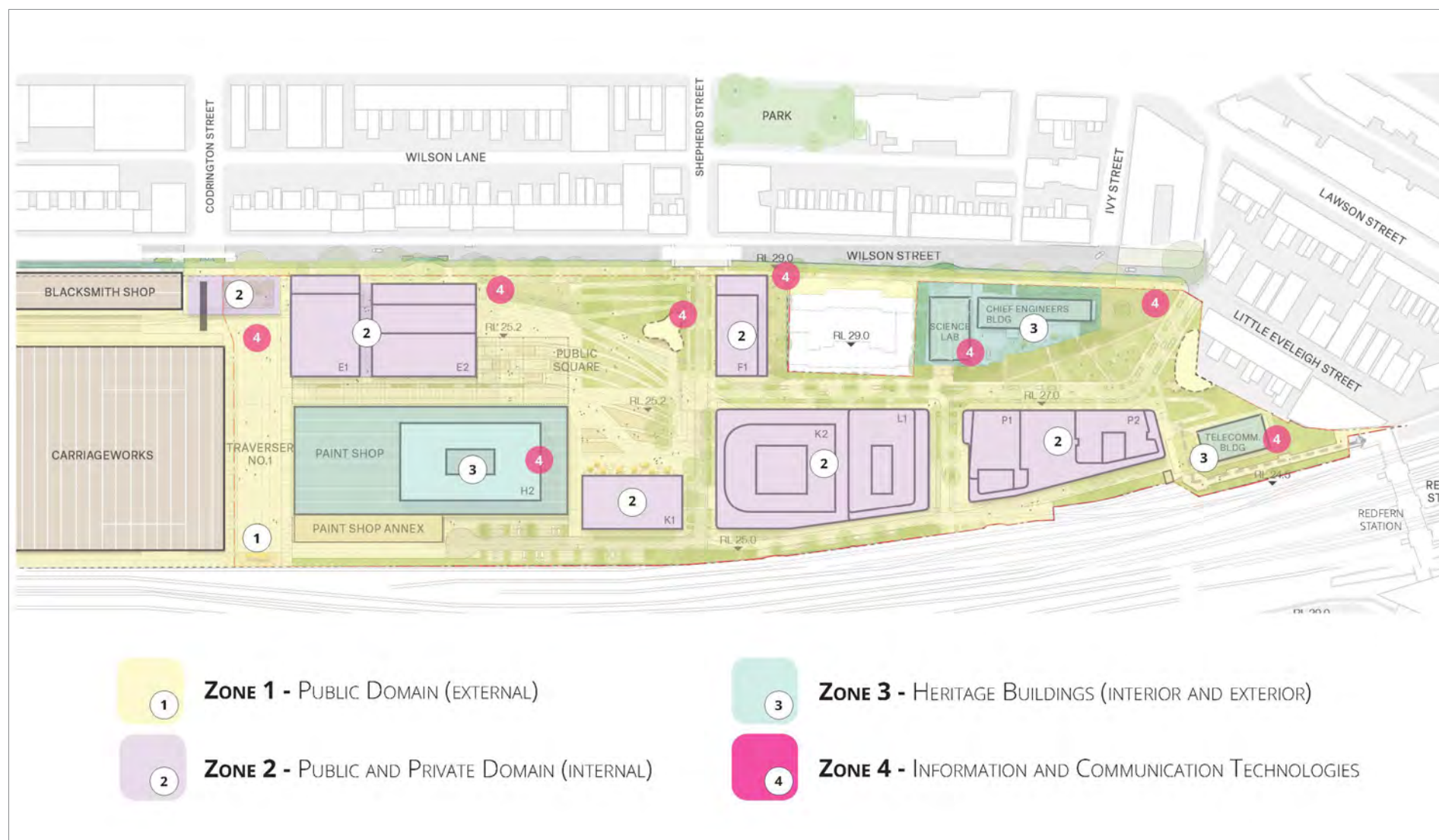


Figure 5.66

Thematic Mapping across Paint Shop Sub-Precinct (Bates Smart & Turf base image with Curio additions 2022)

5.3.1 Thematic Mapping

Thematic mapping offers a visual representation of site specific themes and stories and where they can be implemented within a landscape or building. Those shown in Figure 5.66 have been placed to reflect proposed designs for a project and key locations within the landscape and where interpretation can be used to communicate each sub-precinct specific theme.

5.3.2 Heritage Interpretation Zones

The Paint Shop Sub-Precinct has been divided into four primary interpretive zones to assist in the development of interpretation strategies and direct appropriate frameworks at predicted audiences. These zones are listed below, and detailed further in the following sections.

- **Zone 1:** Public Domain—External
- **Zone 2:** Public and Private Domain—Internal
- **Zone 3:** Heritage Buildings (Interior and Exterior)
- **Zone 4:** Information and Communication Technologies



Figure 5.67-68 Render of proposed outdoor urban space within the Fan of Tracks area, east of the Paint Shop and Suburban Car workshops. Source: Bates Smart Architects/Turf 2022

Zone 1: Public Domain - External

External areas that will be freely accessible to the public, such as green spaces, entry points, walkways and dwell spaces within the public domain. Examples of specific locations for heritage interpretation include: *Fan of Tracks*, proposed pavilions, public garden, walkways, gardens, entry points to the Sub-Precinct.

Interpretive elements that would be appropriate for this zone include:

Ground Inlays; Gardens, landscaping, water features and trees; Aboriginal Co-Design and Cultural Elements; Furniture; Interpretative Panels and Walking Tours.

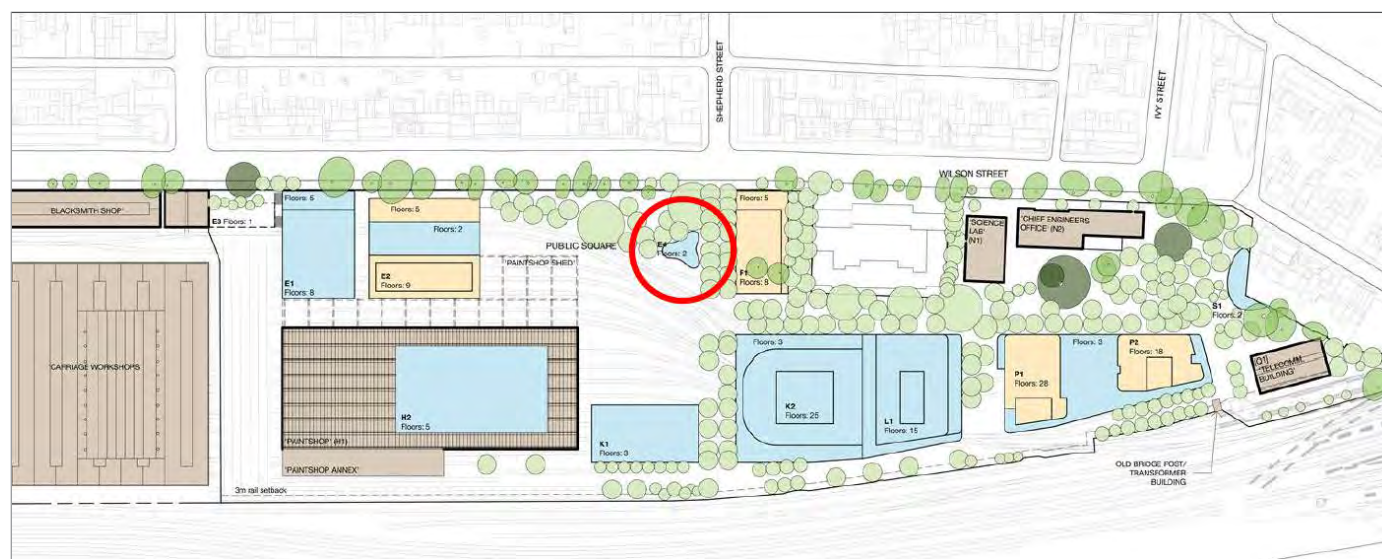
Sub-precinct specific stories that would be appropriate for this zone include:

- Eveleigh's forgotten waterways;
- Developing Darlington;
- Fighting for change at North Eveleigh; North Eveleigh's hidden histories;
- Calder House ; Home Away From Home; Death and dying at Calder House;
- *Mura* (trackways) and *ngurang* (places);
- *Gabara* (head), *damara* (hand) and *butbut* (heart);
- *Yirran* (very, great, large, many);
- All Aboard!: Eveleigh Railway Workshops and Sydney's commuter networks
- Employment at the Eveleigh Railway Workshops

Locations proposed for Aboriginal Co-Design in Built Form⁴³

Consideration of a co-design approach to building form should be given to the planning for all new builds in the precinct. The E4 pavilion may be particularly suitable for the integration of Aboriginal heritage expression within the built form due to their accessibility and visibility within the development.

The locations of this building is marked in red in the image below.



Location of suitable building (marked in red). Source: Bates Smart and Turf

Possible locations for Public Art⁴⁴

The following locations have been identified in the Public Art Strategy (Balarinji 2022) as possible locations for public art/installations:

- The Paint Shop's exterior wall, facing the railway line, shown in Figure opposite. This area is an iconic part of the heritage precinct and visible to all trains passing through Redfern Station.
- The Public Square
- The Paint Shop Roof Terrace
- The Arcade
- Pavilions
- Eastern Park
- Art pathways, laneways and meeting places onsite

For full information regarding proposed and opportunities for Public Art within the subject site, refer directly to Balarinji 2022 (Public Art Strategy), and the relevant sections of the Artefact Heritage 2022 Aboriginal HIS (Appendix A).



Sketch of Paint Shop building wall facing railway. Source: Bates Smart, 2022

Zone 2: Public and Private Domain - Internal

Areas considered to represent publicly accessible internal spaces such as foyers, publicly accessible parts of buildings, museums and commercial spaces.

Areas considered to represent private domain include residences, offices and administrative spaces associated with the precinct. Examples may include: Foyers of new residential and commercial buildings, offices and residences.

Interpretive elements that would be appropriate for this zone include:

Adaptive Re-use; Ground Inlays; Furniture; Aboriginal Co-Design and Cultural Elements; Interpretative Panels and Walking Tours.

Sub-precinct specific stories that would be appropriate for this zone include:

- *Mura* (trackways) and *ngurang* (places);
- *Gabara* (head), *damara* (hand) and *butbut* (heart);
- *Yirran* (very, great, large, many);
- The science behind the scenes;
- From Industry to Technology;
- Fighting for change at North Eveleigh;
- All Aboard!: Eveleigh Railway Workshops and Sydney's commuter networks
- Employment at the Eveleigh Railway Workshops

Figure 5.69 (Top) Render of proposed internal public and private domain between the subject site and Carriageworks Sub-Precinct. Source: Bates Smart Architects

Figure 5.70 (Bottom) Proposed internal (and external) spaces within the adaptively reused Suburban Car Workshops structure. Source: Bates Smart Architects



Zone 3: Heritage Buildings (Interior and Exterior)

Including the Paint Shop and Extension (Suburban Car Workshops), Chief Mechanical Engineer's Building, Telecommunications Equipment Centre and Scientific Services Building No. 1.

Interpretive elements that would be appropriate for this zone include: **Adaptive Re-use; Patinas; Ground Inlays; Furniture; Interpretative Panels; Moveable Heritage; Museum/Exhibition Spaces; and Walking Tours.**

Sub-precinct specific stories that would be appropriate for this zone include:

- All Aboard!: Eveleigh Railway Workshops and Sydney's commuter networks
- The science behind the scenes;
- From Industry to Technology;
- Employment at the Eveleigh Railway Workshops
- *Mura* (trackways) and *ngurang* (places); *Gabara* (head), *damara* (hand) and *butbut* (heart); *Yirran* (very, great, large, many);



Figure 5.71

Example of integrative interpretation that includes adaptive reuse and the retention of large items of moveable heritage. Source. Bates Smart Architects

Zone 4: Information and Communication Technologies

Interpretation of the subject site's history through interactive Information and Communication Technologies like websites, social media, digitised databases, Augmented Reality (AR) and Virtual Reality (VR) offers an opportunity for members of the public to access in-depth and layered information about an object, building or landscape through electronic devices, not just within the Sub-Precinct but anywhere in the world.

The presentation of information to users who are 'skimmers, divers and delvers' is supported by digital platforms, as they allow summarised information to be presented on home pages, and more detailed information to be presented further within site maps. This means that users can access the level of information suitable to their interest. Example may include Website, QR codes, digital interfaces, VR, applications, self-guided tours.

Interpretive elements that would be appropriate for this zone include: **Website; Mobile Applications and Virtual and Augmented Reality; Aboriginal Cultural Elements including Oral Histories.**

Sub-Precinct specific stories that would be appropriate for this zone include: **All Sub-Precinct specific stories can be integrated into this theme.**



Warrane Exhibition at the Macquarie Group building, Martin Place, Sydney. Source: Triggered Design.



Figure 5.72

Indicative Interpretive Zones across Paint Shop Sub-Precinct (Bates Smart & Turf base image with Curio additions 2022)

06

Conclusions & Recommendations



6.1

Conclusions

The requirement for heritage interpretation to be incorporated into the Paint Shop Sub-Precinct component of the Redfern North Eveleigh Precinct Renewal has provided an opportunity for the sub-precinct's history to be celebrated and considered, both now and into the future. The key themes and storylines produced as part of this process form a strong basis for developing interpretation that is relevant to the history of the site. In particular, there is an opportunity to create meaningful interpretation that not only celebrates the significance of the Paint Shop Sub-Precinct, and its relationship to the surrounding area, but also the historic relationship between the ERW and Sydney's rail network.

The information included in this plan forms the provisional basis for the development and installation of physical and digital interpretation products to support innovative and engaging storytelling at the subject site.

Curio Projects notes that at the writing of this plan, current or future proposed works may invoke archaeological investigation and/or heritage archival recording and as such, there is potential to expose significant historic archaeological and architectural material to be encountered.

While an effort has been made to integrate the key features of the Aboriginal heritage interpretation approach into this HIS report, (as detailed by Artefact Heritage in the Aboriginal HIS), Stage 2 of the Interpretive process should ensure that the Aboriginal heritage elements developed by Artefact Heritage are properly integrated with the non-Aboriginal elements developed by Curio Projects, to ensure a cohesive, layered interpretive experience is developed for the subject site.

The overall heritage interpretation approach should also be integrated with the Public Art Strategy, particularly in relation to Aboriginal heritage and

involvement of Aboriginal artists. A world-class program of public art for the precinct should be developed in consideration of interpretive themes, embedding heritage messages within the artistic expressions at the subject site. This is especially important in the case of engaging Aboriginal artists and designers for involvement in future public art planning.

Detailed content and design will be developed and finalised as Stage 2 of the Interpretation Process following publication of the new development standards for the Sub-Precinct and as part of any future SSD applications, in consultation with Curio Projects, Transport, Artefact Heritage, Balarinji and Bates Smart. To ensure the subject site retains its meaning and historic character, interpretative strategies would be incorporated into each zone throughout the design process and implemented in the final design through a Stage 2 Heritage Interpretation Plan.

6.2

Recommendations

The following recommendations are made with respect to the overall plan and non-Aboriginal heritage interpretation (Curio recommendations):

- An inventory & assessment of significance of all movable heritage items within the Paint Shop Sub-Precinct must be prepared prior to renewal works commencing and the preparation of an updated Heritage Interpretation Strategy for the project.
- Where an inventory already exists, it should be updated to reflect the current nature of a collection. The outcomes of the inventories should inform management and incorporation into Interpretation implementations for the site going forward.
- This Heritage Interpretation Strategy must be used to inform and develop final designs for the project
- This Heritage Interpretation Strategy must be updated upon the completion of final designs for the project
- The updated Heritage Interpretation Strategy must be implemented through a detailed Stage 2 Heritage Interpretation Plan and Implementation Strategy

Planning around Aboriginal cultural heritage should aim to ensure that Aboriginal cultural heritage is respected and interpreted by new development, through the following recommended planning provisions⁴⁵ (Artefact Heritage recommendations):

Planning for all future developments with the RNEP should address the RNEP Connecting with Country framework.

Specific Heritage Interpretation Plans, which address the RNEP HIS, should be prepared and implemented for all future developments in the precinct. This includes:

- Linking interpretive elements to the three key Aboriginal heritage key themes of the RNEP HIS: Mura (trackways) and ngurang (places), Gabara (head), damara (hand) and butbut (heart); and Yirran (very, great, large, many).
- Developing a range of interpretive media options across the site, as outlined in the HIS.
- Co-designing interpretive elements with Aboriginal knowledge holders and artists/designers, with appropriate permissions and intellectual property rights in place.
- Coordinating with the RNEP Public Art Strategy, particularly as it relates to integrated messaging and the engagement of Aboriginal artists.
- Referencing key policies and guidelines relating to heritage interpretation, including Heritage NSW (2005) Heritage Interpretation Policy and Interpreting Heritage Places and Items Guidelines, GANSW (2020) Connecting with Country framework, and Transport for NSW /Sydney Trains, 2019) Heritage Interpretation guidelines.

Aboriginal expertise should be included in specific roles within architectural/design teams in a co-design process for future development within the RNEP

Consider the establishment of an Aboriginal reference group to guide the design and interpretation for future planning approvals within the RNEP

Sustained consultation with Aboriginal knowledge holders should be continued during planning for future development within the RNEP.

To ensure culturally appropriate developments embedded in Country are integrated into the RNEP, it is essential that Aboriginal artists/designers/curators, with appropriate permissions and intellectual property rights in place, work with project design teams for future development.

07

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7.1 Books and Reports

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08

Appendix A

Aboriginal HIS (Artefact Heritage, 2022)



Redfern North Eveleigh Precinct Renewal

Aboriginal Heritage Interpretation
Strategy

Report to Transport for NSW

June 2022



© artefact

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We acknowledge the Gadigal, the traditional owners of the land on which we work and where the Redfern North Eveleigh Precinct is located.

We pay our respects to Elders past and present and extend that respect to any Aboriginal and Torres Strait Islander people who we work with on this project.

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Aboriginal and Torres Strait Islander people are advised that this report may contain images of people who have died.

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1.0 INTRODUCTION

1.1 Background

The NSW Government is investing in the renewal of the Redfern North Eveleigh Precinct to create a unique mixed-use development, located within the important heritage fabric of North Eveleigh. The strategic underpinning of this proposal arises from the Greater Sydney Region Plan and District Plan. These Plans focus on the integration of transport and land use planning, supporting the creation of jobs, housing and services to grow a strong and competitive Sydney.

The Redfern North Eveleigh Precinct is one of the most connected areas in Sydney, and will be a key location for Tech Central, planned to be Australia's biggest technology and innovation hub. Following the upgrading of Redfern Station currently underway, the Precinct's renewal is aimed at creating a connected destination for living and working, and an inclusive, active and sustainable place around the clock.

The Redfern North Eveleigh Precinct comprises three Sub-Precincts, each with its own distinct character:

- The Paint Shop Sub-Precinct which is the subject of this rezoning proposal;
- The Carriageworks Sub-Precinct, reflecting the cultural heart of the Precinct where current uses will be retained; and
- The Clothing Store Sub-Precinct which is not subject to this rezoning proposal.

This State Significant Precinct (SSP) Study proposes amendments to the planning controls applicable to the Paint Shop Sub-Precinct to reflect changes in the strategic direction for the Sub-Precinct. The amendment is being undertaken as a State-led rezoning process, reflecting its status as part of a State Significant Precinct located within the *State Environmental Planning Policy (Precincts - Eastern Harbour City) 2021*.

The amended development controls will be located within the City of Sydney Local Environmental Plan. Study Requirements were issued by NSW Department of Planning and Environment (DPE) in December 2020 to guide the investigations to support the proposed new planning controls.

1.2 Purpose of this report

The purpose of this report is to provide an Aboriginal Heritage Interpretation Strategy that addresses Study Requirement 5.1 (Heritage) within the *Aboriginal Cultural Heritage Study* (separate document, Artefact 2021) and addresses Study Requirement 5.4 (Heritage Interpretation), component 3 within the Heritage Interpretation Strategy.

Condition 5.1 requires the inclusion of a plan for Aboriginal heritage interpretation within the *Aboriginal Cultural Heritage Study*:

Prepare an Aboriginal Cultural Heritage Study for the Precinct that:

- *Undertakes an assessment of Aboriginal cultural heritage within or near the site including archaeology, culture, country, and including intangible and social heritage, using existing resources or new research as necessary;*
- *Includes a Statement of Heritage Impact to assess the likely impact of the precinct redevelopment on this identified cultural heritage;*

- ***Includes an interpretation plan*** having particular regard to the place's relationship with nearby heritage items;
 - *Provides recommendations to guide the management of Aboriginal heritage significance, in the context of the precinct development, and taking into account the findings of the Study, any items of significance, the likely impact on Aboriginal heritage as a result of the proposal and consultation*
 - *Informs and supports the preparation of the precinct planning framework*
 - *Includes results of consultation with relevant Aboriginal stakeholders and knowledge holders for the precinct and surrounds; and*
 - *Informs and supports the preparation of the precinct planning framework (including any DCP) and any management strategies.*
-

As such, this the information in this report has been included with the *Aboriginal Cultural Heritage Study* (separate report, Artefact 2021).

The need for innovative site-specific heritage interpretation has also been identified as part of the Study Requirements Section 5.4 'Heritage':

Prepare a detailed Heritage Interpretation Strategy for the Precinct that:

- *Includes precinct based key themes, social values, interpretive opportunities, measures and locations as an integral component of creating a unique and exciting destination as part of the broader State Heritage Register Eveleigh Railway Workshops site. The framework should identify themes and stories that emerge from the strategy and must be interwoven throughout the Redfern North Eveleigh Precinct detail design development*
 - *Provides the strategic direction for heritage interpretation across the entire precinct having regard to the precinct's historic significance (particularly the social, intangible, industrial and engineering values) and regard to the place's relationship with nearby heritage items, as an integral component of the development of detailed design*
 - ***Recognises and celebrates Aboriginal connection to the precinct and its spiritual, intangible and cultural values to Aboriginal people and addresses the full story of the place (i.e., landscape through the eyes of Indigenous inhabitants)***
 - *Accounts for existing and planned (where possible) interpretive approaches as part of other projects within and in the vicinity of the precinct; and*
 - *Integrates with broader design responses where relevant such design elements (form and fabric), public art, landscaping and cultural design principles.*
-

Transport for NSW has engaged Curio Projects to prepare the overarching Heritage Interpretation Strategy (HIS) for the RNEP, exploring the opportunities for expressing non-Aboriginal stories of the site. Artefact Heritage have been engaged to address the requirements to '*recognise and celebrate Aboriginal connection to the precinct....*' and have prepared an Aboriginal HIS (this document) to

input into the overall HIS. This Aboriginal HIS engages with the spiritual, intangible and cultural connections between the local Aboriginal community and the RNEP and, when integrated within the overall HIS, will create a harmonious, creative overarching interpretive approach for the precinct, firmly grounded in community and Country.

The relevant study requirements, considerations and consultation requirements, and location of where these points have been responded to is outlined in Table 1 below.

Table 1. Study requirements, considerations and consultation requirements

Requirement	Addressed
Condition 5.1 The Aboriginal Cultural Heritage Study '...Includes an interpretation plan.'	This report is included in <i>Aboriginal Cultural Heritage Study</i> (Artefact 2021)
Condition 5.4: Integrates with the overall HIS for the precinct to recognise and celebrate Aboriginal connection to the precinct and its spiritual, intangible and cultural values to Aboriginal people and addresses the full story of the place (i.e., landscape through the eyes of Indigenous inhabitants)	Addressed throughout, and specifically in Sections 3, 4 and 5
Together with the other heritage reports required for this project, include consultation with Local Aboriginal Land Councils, Heritage NSW, the Heritage Council of NSW, the City of Sydney, Aboriginal and Torres Strait Islander Advisory Panel and GANSW.	Consultation relevant to this report addressed in Section 3, and Appendix

1.3 Redfern North Eveleigh Precinct

The Redfern North Eveleigh Precinct (RNEP) is located approximately 3km south-west of the Sydney CBD in the suburb of Eveleigh.

It is located entirely within the City of Sydney local government area (LGA) on government-owned land. The Precinct has an approximate gross site area of 10.95 hectares and comprises land bounded by Wilson Street and residential uses to the north, an active railway corridor to the south, residential uses and Macdonaldtown Station to the west, and Redfern Station located immediately to the east of the Precinct. The Precinct is also centrally located close to well-known destinations including Sydney University, Victoria Park, Royal Prince Alfred Hospital, the University of Technology, Sydney and South Eveleigh, as part of the broader Tech Central District.

The Precinct is located within the State Heritage-listed curtilage of Eveleigh Railway Workshops and currently comprises the Platform Apartments with 88 private dwellings, Sydney Trains infrastructure and key state heritage buildings including the Paint Shop, Chief Mechanical Engineer's Building, and the Carriageworks and Blacksmith Shop which provide shared community spaces for events including the Carriageworks Farmers Markets.

A map of the precinct and relevant boundaries is illustrated in Figure 1. A map of the Paint Shop sub-precinct and relevant boundaries is illustrated in Figure 2.

Figure 1. Location plan of Redfern North Eveleigh Precinct. Source: Ethos Urban

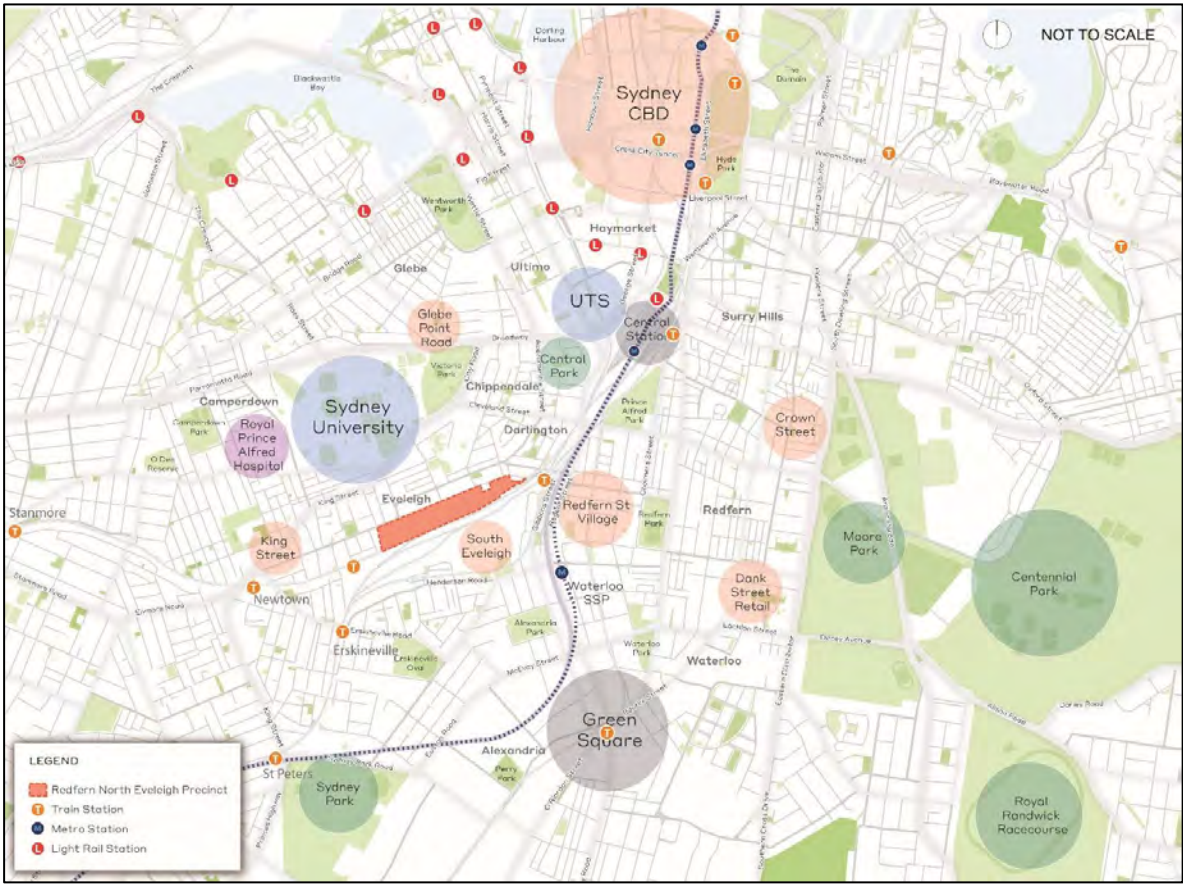
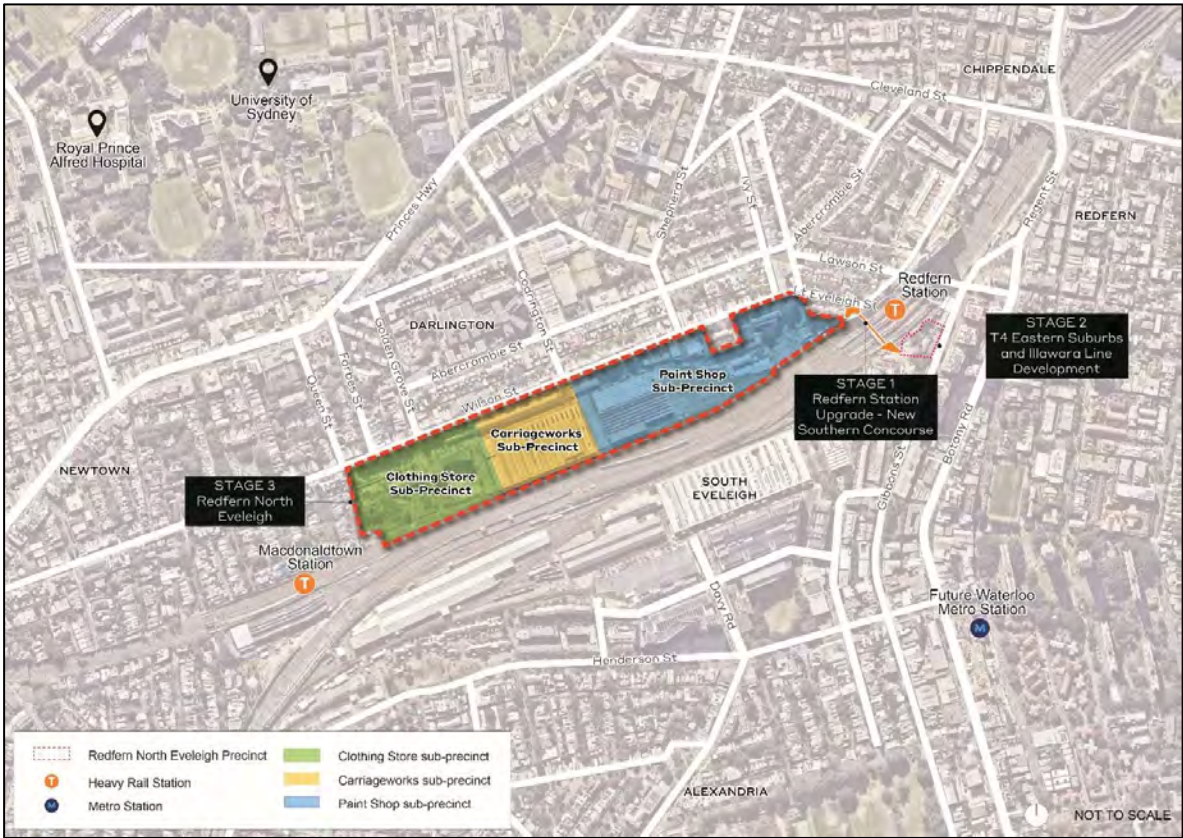


Figure 2. Redfern North Eveleigh and sub-precincts. Source: Ethos Urban



1.4 Redfern North Eveleigh Paint Shop Sub-Precinct

The Redfern North Eveleigh Paint Shop Sub-Precinct is approximately 5.15 hectares and is bounded by Wilson Street to the north, residential terraces and Redfern station to the east, the Western Line rail corridor to the south and the Carriageworks Sub-Precinct to the west. The Sub-Precinct has a significant level change from a Reduced Level (RL) height of RL25 metres to RL29 metres on Wilson Street.

The Paint Shop Sub-Precinct currently hosts a number of items of heritage significance, including the Paint Shop Building, Fan of Tracks, Science Lab Building, Telecommunications Building, and Chief Mechanical Engineer's Building. The Sub-Precinct has a number of disused spaces adjacent to the rail corridor as well as functioning Sydney Trains' infrastructure, offices and operational space. Vehicle and pedestrian access to this area is used by Sydney Trains. The site has a clear visual relationship to South Eveleigh and the Eveleigh Locomotive Workshops across the active rail corridor.

1.5 Renewal vision

The Redfern North Eveleigh Paint Shop Sub-Precinct will be a connected centre for living, creativity and employment opportunities that support the jobs of the future, as well as providing an inclusive, active and sustainable place for everyone, where communities gather.

Next to one of the busiest train stations in NSW, the Sub-Precinct will comprise a dynamic mix of uses including housing, creative and office spaces, retail, local business, social enterprise and open space. Renewal will draw on the past, adaptively re-using heritage buildings in the Sub-Precinct and will acknowledge Redfern's existing character and particular significance to Aboriginal peoples, culture and communities across Australia. The Sub-Precinct will evolve as a local place contributing to a global context.

1.6 Project description

An Urban Design and Public Domain Study has been prepared to establish the urban design framework for the Redfern North Eveleigh Paint Shop Sub-Precinct. The Urban Design and Public Domain Study provides a comprehensive urban design vision and strategy to guide future development of the Sub-Precinct and has informed the proposed planning framework of the SSP Study.

The Urban Design Framework for the Paint Shop sub-precinct comprises:

- Approximately 1.4 hectares of publicly accessible open space, comprising:
 - A public square – a 7,910 square metre public square fronting Wilson Street;
 - An eastern park – a 3,871 square metre park located adjacent to the Chief Mechanical Engineer's Building and the new eastern entry from Platform 1 of Redfern Station; and
 - Traverser No1 - a 2,525 square metre public square edged by Carriageworks and the Paint Shop.
- Retention of over 90% of existing high value trees.
- An overall greening coverage of 40% of the Sub-Precinct.
- A maximum of 142,650 square metre gross floor area (GFA), comprising:
 - between 103,700 - 109,550 square metres of gross floor area (GFA) for employment and community facility floor space (minimum 2,500 square metres). This will support approximately

6,200 direct jobs on the site across numerous industries including the innovation, commercial and creative sectors.

- between 33,100 - 38,950 square metres of GFA for residential accommodation, providing for between 381 and 449 new homes (including 15% for the purposes of affordable housing).
- New active transport infrastructure and routes to better connect the Paint Shop Sub-Precinct with other parts of Tech Central and the surrounding localities.
- Direct pedestrian connections to the new Southern Concourse at Redfern station.
- Residential parking rates, comprising:
 - Studio at 0.1 per dwelling
 - 1 Bed at 0.3 per dwelling
 - 2 Bed at 0.7 per dwelling
 - 3 Bed at 1.0 per dwelling
- Non-residential car parking spaces (including disabled and car share) are to be provided at a rate of 1 space per 700 square metres of GFA.
- 66 car spaces are designated for Sydney Trains maintenance and operational use.

The key features of the Urban Design Framework include:

- The creation of a new public square with direct pedestrian access from Wilson Street to provide a new social and urban hub to promote outdoor gatherings that will accommodate break out spaces and a pavilion structure.
- An eastern park with direct access from Redfern station and Little Eveleigh Street, which will provide a high amenity public space with good sunlight access, comfortable wind conditions and community character.
- Upgraded spatial quality of the Traverser No1 yard, retaining the heritage setting, and incorporating complementary uses and good access along Wilson Street to serve as a cultural linkage between Carriageworks and the Paint Shop Building.
- The establishment of an east-west pedestrian thoroughfare with new public domain and pedestrian links.
- A range of Water Sensitive Urban Design (WSUD) features.
- Activated ground level frontages with commercial, retail, food and beverage and community and cultural uses.
- Adaptive reuse of heritage buildings for employment, cultural and community uses.
- New buildings for the Sub-Precinct, including:
 - Commercial buildings along the rail corridor that range between 3 and 26 occupied storeys;
 - Mixed use buildings along the rail corridor, comprising a three-storey non-residential podium with residential towers ranging between 18 to 28 occupied storeys;
 - Mixed use buildings (commercial and residential uses) along Wilson Street with a four-storey street wall fronting Wilson Street and upper levels at a maximum of 9 occupied storeys that are set back from the street wall alignment;
 - A commercial building on the corner of Wilson Street and Traverser No.1 with a four-storey street wall fronting Wilson Street and upper levels at a maximum of 8 occupied storeys that

are set back from the street wall alignment. There is flexibility to allow this building to transition to a mixed-use building with active uses at ground level and residential uses above; and

- Potential options for an addition to the Paint Shop Building comprising of commercial uses.

These options (all providing for the same GFA) include:

- A 5-storey commercial addition to the Paint Shop Building with a 3m vertical clearance, with the adjacent development site to the east comprising a standalone 3-storey commercial building (represented in Figure 3);
- A 3-storey commercial addition to the Paint Shop Building with a 3m vertical clearance which extends and connects to the commercial building on the adjacent development site to the east; and
- No addition to the Paint Shop Building, with the adjacent development site to the east comprising a standalone 12-storey commercial building.
- Commitment to a 5 Star Green Star Communities rating, with minimum 5 Star Green Star Buildings rating.
- All proposed buildings are below the Procedures for Air Navigation Services – Aircraft Operations (PANS-OPS) to ensure Sydney Airport operations remain unaffected.

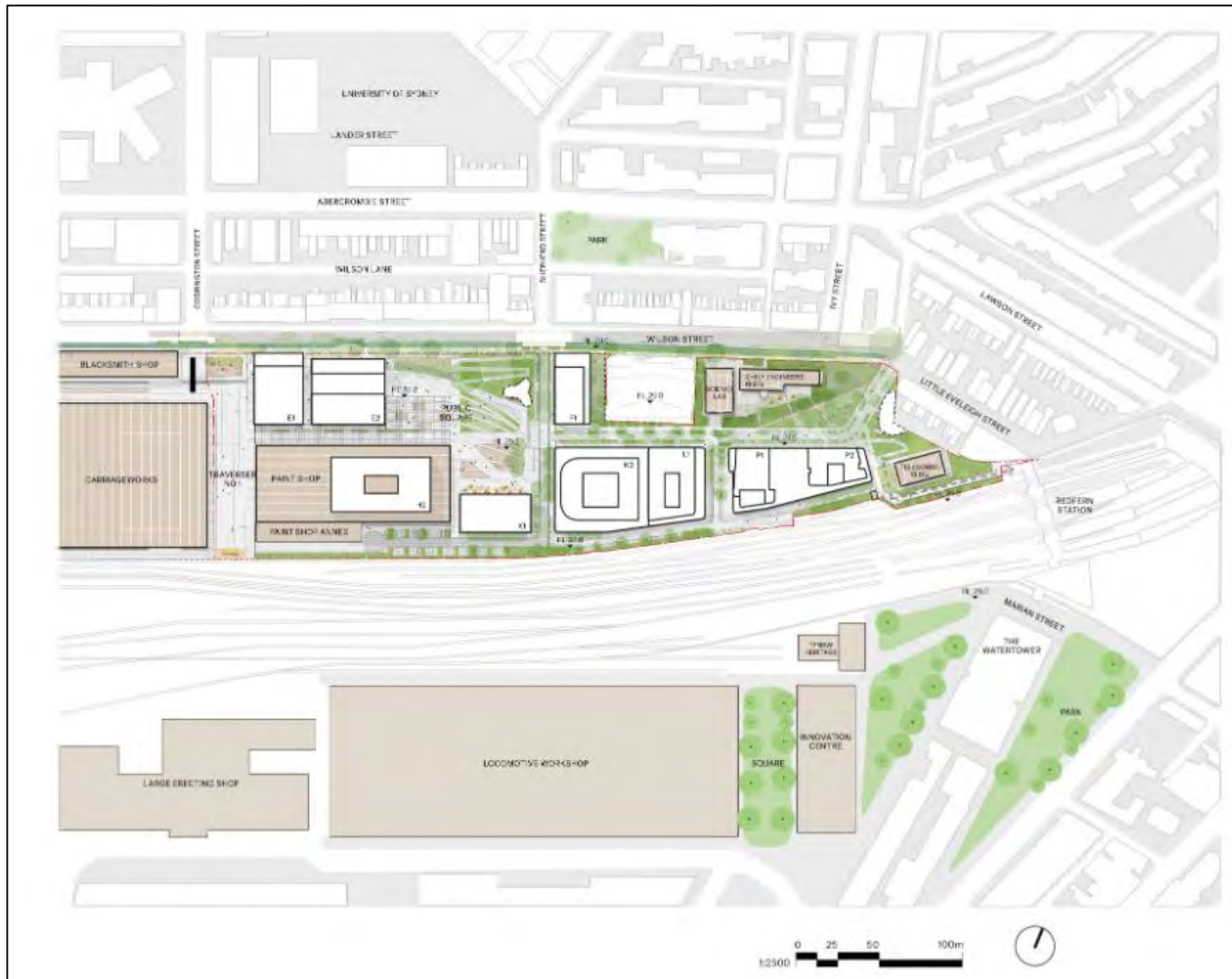
The proposed land allocation for the Paint Shop sub-precinct is described in Table 2 below.

Table 2. Breakdown of allocation of land within the Paint Shop sub-precinct

Land allocations	Existing	Proposed
Developed area	15,723 sqm / 30% of total site area	20,824 sqm / 40% of total site area
Public open space	Area not publicly accessible	14,306 sqm / 28% of total site area
Other public domain areas (Including streets, shared zones, pedestrian paths and vehicular zones)	Area not publicly accessible	15,149 sqm / 29% (Excludes privately accessible public links and private spaces ~ 3% of total site area)
TOTAL	5.15 ha	5.15 ha

The Modified Masterplan Proposal for the Paint Shop sub-precinct is illustrated in Figure 3 below.

Figure 3. Indicative Concept Proposal for the Paint Shop sub-precinct. Source: Bates Smart and Turf



1.7 Scope of the report

This Aboriginal HIS is one of a number of documents that address the Study Requirements outlined in Section 1.2.

A HIS is a tool that outlines a broad strategy for transmitting messages about cultural heritage values of a place to users and other audiences. It is intended to inform and guide planning for heritage interpretation by identifying relevant historical themes and outlining strategies for presenting these through a variety of interpretive media.

This report addresses only the Aboriginal cultural values and opportunities for their interpretation at the RNEP, with historical interpretation at the site being undertaken by Curio Projects. Both elements will be incorporated in the overall HIS for the precinct being prepared by Curio Projects to ensure an integrated approach to Aboriginal and non-Aboriginal heritage interpretation at the site.

As the HIS is a high-level strategy document, it does not include detailed content, concept drawings or designs. The preparation of the HIS is the first stage in the interpretive planning process for a site. The next stages (all outside the scope of this report) involve the synthesis of Aboriginal and non-Aboriginal approaches to heritage interpretation into an overall HIS for the precinct (being undertaken by Curio Projects), coordination with the Public Art Strategy and the engagement of/co-design with Aboriginal artists, and the development of a detailed Heritage Interpretation Plan (detailed content and designs) for the precinct.

1.7.1 Site relationships

The subject site addressed in this report comprises the Paint Shop sub-precinct and the Carriageworks sub-precinct. The relationship between the subject site and the SSP curtilage is shown in Figure 4.

The RNEP is strongly connected to its surrounding landscape, with transport, technology and education hubs located in close proximity to the area. The suburbs of Chippendale, Darlingtown, Redfern and Newtown surround the site, with strong pedestrian connections between local landmarks, residential areas and the railway present around the site. Redfern Station is located to the north, with Macdonaldtown Station to the south, connected to the precinct by a pedestrian pathway. The South Eveleigh technological precinct is positioned directly to the south east of the site, across the Fan of Tracks east of the Paint Shop sub-precinct. The University of Sydney campus and associated student accommodation facilities are located to the north.

The RNEP holds significant Aboriginal cultural heritage values, and historical and contemporary meanings and relationship, as outlined in this report.

Figure 4. Location of the Redfern North Eveleigh SSP subject site and the subject site for this report



Site location
21051 Redfern North
Eveleigh Precinct Renewal
LGA: City of Sydney

Scale: 1:8000
Size: A4
Date: 20-07-2021



1.7.2 Guiding documents

The following documents provided guidance for this report:

Redfern North Eveleigh Renewal site-specific guiding documents

- Redfern North Eveleigh Strategic Vision (Transport for NSW, 2021)
- Connecting with Country Approach – Redfern North Eveleigh (Cox Inall Ridgeway, 2021)
- Connecting with Country Framework – Redfern North Eveleigh (Balarinji, 2022)
- Redfern North Eveleigh Public Art Strategy (Balarinji, 2022)
- Eveleigh Railway Workshops Overarching Conservation Management Plan (OCP Architects, 2017 [unpublished]).

Heritage interpretation planning documents

- Burra Charter (Australia International Council on Monuments and Sites [ICOMOS], 2013)
- Ask First: A Guide to Respecting Indigenous Heritage Places and Values (Australian Heritage Commission, 2002)
- Interpreting Heritage Places and Items Guidelines (NSW Heritage Office, 2005)
- Heritage Interpretation Policy (NSW Heritage Office, 2005)
- Interpretation Guidelines (Transport for NSW/Sydney Trains, 2019)
- Reconciliation Action Plan (Transport for NSW, 2019-21)
- City Plan 2036 (City of Sydney, 2020)
- Eora Journey (City of Sydney, 2012)
- City Art Public Art Strategy (City of Sydney, 2011).

Additional interpretation documents relevant to the immediate vicinity

- Australian Technology Park Heritage Interpretation Strategy (Curio, 2016)
- Redfern Station Heritage Interpretation Plan (Curio, 2018)
- Locomotive Workshop Heritage Interpretation Plan (Curio, 2019)
- Central State Significant Precinct Heritage Interpretation Strategy (draft Artefact 2022).

Summaries of guiding documents and how they relate to Aboriginal heritage interpretation planning are shown below.

1.7.3 Site-specific guiding documents

1.7.3.1 Redfern North Eveleigh Strategic Vision (2021)

The Strategic Vision for the RNEP by Transport for NSW foregrounds Aboriginal and non-Aboriginal (historic) heritage interpretation as key components in the precinct redevelopment. A key theme for the project is 'Aboriginal past, present and future'.¹ This theme is expressed through the following precinct renewal principles:

¹ Transport for NSW, 2021. Redfern North Eveleigh Strategic Vision.

-
- *Reinforce a sense of belonging for the Aboriginal community through the provision of considered design and cultural spaces, achieved through ongoing engagement with local Aboriginal communities.*
 - *Contribute to the understanding and appreciation of Aboriginal culture through its integration into the precinct, creating a lived experience.*
 - *Embody Designing with Country and Understanding Country principles into design strategies.*
 - *Continue to engage with Aboriginal communities to understand how the significance of Redfern North Eveleigh as a place for Aboriginal people in the past, the present and the future can continue to be brought to life.*
-

The Strategic Vision document also includes preliminary community consultation undertaken by Transport for NSW for the project, including feedback on opportunities for Aboriginal heritage interpretation.²

1.7.3.2 Connecting with Country Approach – Redfern North Eveleigh Precinct (2021)

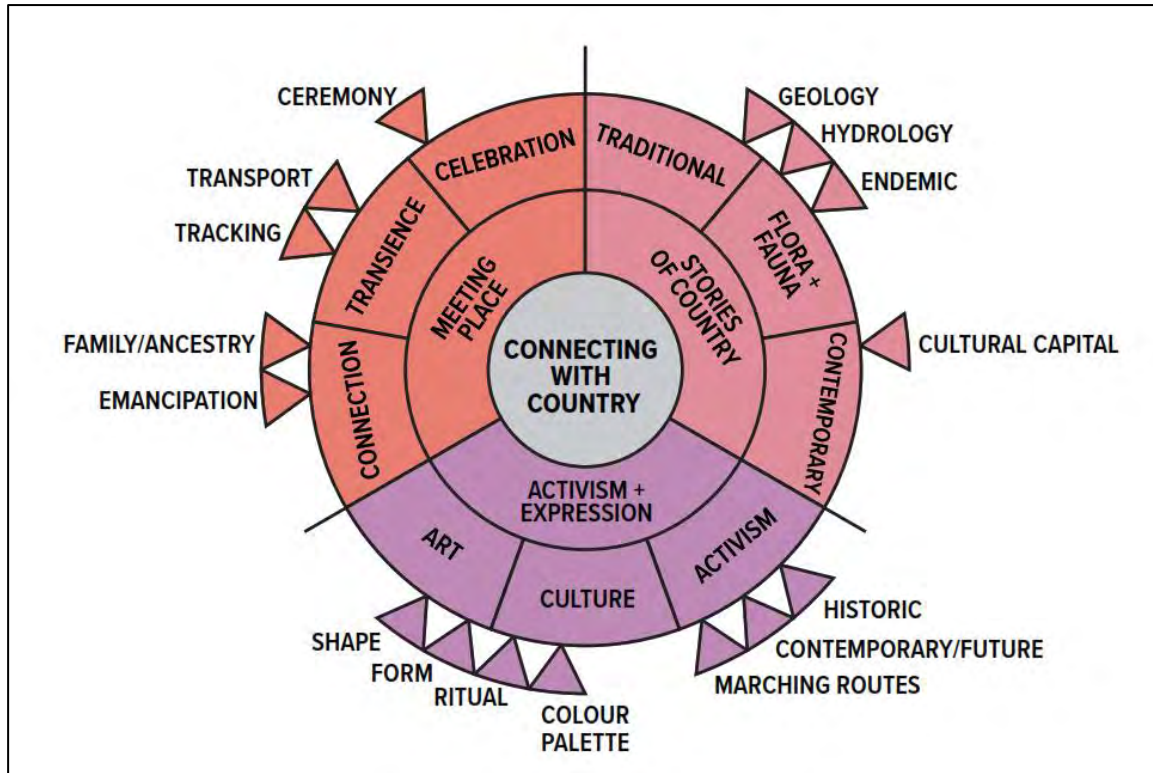
Cox Inall Ridgeway prepared a brief approach intended to inform a site-specific Connecting with Country Framework for the RNEP, outlining the ideas of Connecting with Country as:

- An understanding of place and space
- A design response
- A way of engaging with communities and stakeholders
- A way of defining and understanding success
- A way of growing cultural capacity as organisations and individuals.

A number of key elements were identified and are shown in the following diagram, with the three central themes of: Stories of Community, Activism and Expression, and Meeting Place being highlighted.

Figure 5. A preliminary Framework for Connecting with Country - early themes and considerations. Source: Cos Inall Ridgeway

² Transport for NSW, 2021. Redfern North Eveleigh Strategic Vision.



The Connecting with Country Approach also includes preliminary community consultation undertaken by Cox Inall Ridgeway for the project, including preliminary feedback on opportunities for Aboriginal heritage interpretation at the subject site (See Section 4.2).³ Further community consultation for this project is being undertaken by Balarinji.

1.7.3.3 Connecting with Country Framework – Redfern North Eveleigh (Balarinji, 2022)

A site-specific Connecting with Country Framework for the RNEP was prepared by Balarinji, involving community consultation to ensure that Aboriginal voices are embedded throughout the planning, design development, construction and operation of the precinct in line with the Government Architect's Office Connecting with Country Framework (draft 2020).

The Connecting with Country Framework for the RNEP identifies seven Statements of Commitment for the development, with accompanying principles for action and considerations and challenges. These Statements of Commitment are as follows:

- Statement of Commitment 1: We will respect the rights of Aboriginal peoples to Indigenous cultural intellectual property, and we will support the right of Country to be cared for
- Statement of Commitment 2: We will prioritise Aboriginal people's relationship to Country and their cultural protocols, through education and enterprise by and for Aboriginal people
- Statement of Commitment 3: We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country
- Statement of Commitment 4: We will share tangible and intangible benefits with the Country where we are working, and by extension the Traditional Custodians of that Country, including current and future generations

³ Transport for NSW, 2021. Redfern North Eveleigh Strategic Vision.

- Statement of Commitment 5: We will respect the diversity of Aboriginal cultures, but we will prioritise the local, place-specific cultural identity of the Country we're working on. Aboriginal people will determine the representation of their cultural materials, customs and knowledge
- Statement of Commitment 6: We will prioritise recognition and responsibility of Aboriginal people, supporting capacity building across Aboriginal and non-Aboriginal communities, and across government project teams
- Statement of Commitment 7: We will support Aboriginal people to continue their practices of managing land, water and air through their ongoing reciprocal relationships with Country. We will create opportunities for traditional first cultures to flourish.

From their consultation with community, Balarinji have also identified six key themes guiding the Connecting with Country design integration for the RNEP:

- Replacing landmarks
- Regenerating Country
- A meeting place
- Iconography of Country
- The legacy of Sydney Trains
- Custodianship.

These themes connect directly to the central themes identified by Cox Inall Ridgeway and the interpretive themes identified by Artefact in this HIS.

Figure 6. Connecting with Country Framework for the Redfern North Eveleigh Precinct has identified the below themes. Source: Balarinji

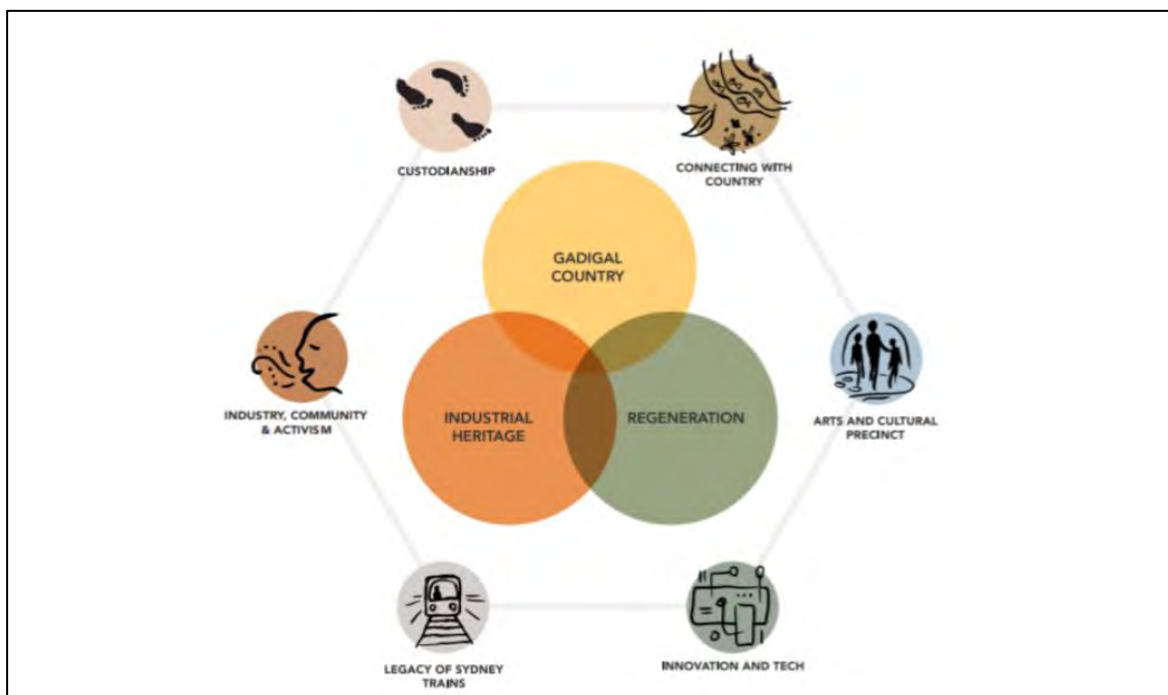


1.7.3.4 Public Art Strategy – Redfern North Eveleigh (Balarinji, 2022)

Balarinji have prepared a site-specific Public Art Strategy for the RNEP identifying the overarching approach and vision for public art at the RNEP, outlining the opportunities for public art to express the unique identity and history of the site and integrating key themes into a comprehensive art-based Curatorial Framework. This Curatorial Framework aligns with the Aboriginal heritage interpretation planning for the Precinct.

The Curatorial Framework for the Public Art Strategy works around the three central themes, Gadigal country, Industrial Heritage and Regeneration, with sub-themes expressing specific stories including Custodianship, Connecting with Country, Arts and Cultural Precinct, Innovation and Tech, Legacy of Sydney Trains, and Industry, Community & Activism. The interaction between these themes and sub-themes can be seen in Figure 7.

Figure 7. Curatorial Framework, RNEP Public Art Strategy. Source: Balarinji



1.7.3.5 Eveleigh Railway Workshops Overarching Conservation Management Plan (2017)

An Overarching CMP for the Eveleigh Railway Workshops was prepared by OCP Architects in 2017, outlining key principles for conservation of the site. The conservation policies relevant to interpretation are as follows:

- Policy 24: Maintain and develop public access – Management objectives for future use and development should encourage uses and/or opportunities to facilitate public visitation and interpretation of the whole Eveleigh Railway Workshops site and its elements, where viable, within the limits of security required for operation of the site and physical security.
- Policy 27: Coordinated approach to interpretation – The individual precinct within the site should be interpreted as part of a major railway workshop facility and the approach should be consistent in terms of form and scale across the entire Eveleigh Railway Workshops site. Interpretation of the Eveleigh Railway Workshops site should interpret the historic use and layout of the site and also its links to the surrounding context.

- Policy 28: Associations – The coordinated approach to interpretation for the Eveleigh Railway Workshops site should convey a coherent story about how the place operated, in particular addressing the functional layout of the workshops, yards, sheds and general stores etc that enabled the various divisions to communicate, in the manner of a production line, yet operate without interference. The general planning and layout of rails contributes to this interpretation.
- Policy 29: Review of interpretation – The interpretive media and strategy that is implemented in the future should be reviewed at maximum five year intervals as part of the management and maintenance of the site and its individual precincts, including to check for condition/vandalism, upgrading of content and location etc. The need to establish a funding mechanism over time to provide for coordinated ongoing maintenance and upgrading of interpretive media should be considered by all site managers/owners in a collaborative manner.
- Policy 32: Community participation – Ensure that adaptive reuse, interpretation and new development on any part of the Eveleigh Railway Workshops site includes meaningful community consultation. Provide opportunities to involve railway interest groups and other interested community groups and individuals in the development of proposals for the site as appropriate, and as identified in the individual conservation planning documents for each site.

It is noted that the Overarching CMP for the site does not make specific mention of principles for Aboriginal heritage interpretation at the site. Therefore, guiding principles for Aboriginal heritage interpretation have been sourced from current best-practice interpretation documents.

1.7.4 Heritage interpretation planning documents

1.7.4.1 ICOMOS Burra Charter (2013)

This document has also been informed by the Australia ICOMOS Burra Charter. 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).

In addition, and specifically in relation to Aboriginal consultation processes, the Burra Charter states that:

‘Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place’ (Article 12).

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.

1.7.4.2 Connecting with Country Framework (draft 2020)

This HIS has been developed mindful of the Government Architect's Office draft Connecting with Country framework. This framework assists with understanding the value of Aboriginal knowledge in the design and planning of places/built environment projects. The key principles of this framework are the following:

- Thinking differently about Country means prioritising Country
- Gaining cultural awareness is the first critical step towards connecting with Country
- Gaining an understanding of Country requires leadership from Aboriginal people.

An understanding of Country, how that is expressed through culture and how it forms identity is key to the Connecting with Country framework. The framework defines two strategies for connecting with Country and developing cultural awareness, key to working with built environment projects with an Aboriginal perspective. These strategies comprise:

- Pathways for developing cultural awareness:
 - Learning from first languages and place names
 - Developing mutually beneficial relationships with Country
 - Reawakening memories of cultural landscapes
 - Finding common ground through sharing knowledge and ways of knowing.
- Considering how project life cycles can be understood from an Aboriginal perspective:
 - Project formation becomes *sensing*, the point at which we start with Country
 - Project design and conceptualisation becomes *imagining*, where we listen to Country
 - Project delivery becomes the process of *shaping*, designing with Country
 - Project maintenance becomes *caring*, an ongoing continuum of caring for Country.

1.7.4.3 Ask First: A Guide to Respecting Indigenous Heritage Places and Values (2002)

The HIS has also been prepared in accordance with the definitions and principles within the Australian Heritage Commission's Ask First: a guide to respecting Indigenous heritage places and values, particularly in relation to consultation processes, ownership and acknowledgement of cultural knowledge. The guide states that Aboriginal people⁴:

- Are the primary source of information on the value of their heritage and how this is best conserved;
- Must have an active role in any Indigenous heritage planning process;
- Must have input into primary decision-making in relation to Indigenous heritage so they can continue to fulfil their obligations towards this heritage; and

⁴ Australian Heritage Commission, 2002. Ask First: a guide to respecting Indigenous heritage places and values. 6.

- Must control intellectual property and other information relating specifically to their heritage, as this may be an integral aspect of its heritage value.

1.7.4.4 Interpreting Heritage Places and Items: Guidelines and Heritage Interpretation Policy (2005)

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:

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 (2005) provides 'The Ingredients for Best Practice' as shown in Table 3.

Table 3. 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.

Ingredient	Outline
12: Collaboration	Collaborate with organisations and the local community.

1.7.4.5 Sydney Trains Heritage Interpretation Guidelines (2019)

The Sydney Trains Heritage Interpretation Guidelines provide an evaluative process for developing successful heritage interpretation at a railway-affiliated site. The guidelines aim to achieve the following:

- Deliver interpretation projects that are engaging, collaborative and integrated
- Improve consistency of information to easily recognise heritage-listed places
- Convey the significance of heritage places and objects to the community and staff
- Involve rail heritage and community stakeholders in interpretation projects
- Enhance the customer experience and promote place-making for local communities
- Promote a sustainable heritage industry by engaging younger generations in the appreciation of rail heritage
- Use digital technology to link common themes and promote cultural tourism at rail heritage places.

1.7.4.6 Transport for NSW Reconciliation Action Plan (2019)

Transport for NSW Reconciliation Action Plan ⁵ provides direction for the integration of Aboriginal cultural heritage values into design of the RNEP. It sets out deliverables which will ‘make a positive difference to Aboriginal and Torres Strait Islander peoples in areas such as employment, empowerment and economic development, and to enhance and develop cultural understanding.’

Four of the actions in the plan closely relate to the development and integrations of cultural design principles:

- **Action 1:** *Establish and maintain mutually beneficial relationships with Aboriginal and Torres Strait Islander stakeholders and organisations*, with a deliverable to ‘develop and implement a Transport Cluster Community Engagement Framework to work with Aboriginal and Torres Strait islander stakeholders, communities and organisations’
- **Action 5:** *Increase understanding, value and recognition of Aboriginal and Torres Strait Islander cultures, histories, knowledge and rights through cultural learning*, with a deliverable to ‘develop a consultation plan to engage local Traditional Custodians and/or Aboriginal and Torres Strait Islander advisors on the development and implementation of an Aboriginal Cultural Framework.’
- **Action 10:** *Promote respect for Aboriginal heritage and increase inclusion of Aboriginal art*, with three deliverables to ‘develop and implement a Transport Cluster Aboriginal Art Strategy’, ‘develop a Cultural Heritage Consultation Framework for all Transport Cluster works’ and ‘Promote public recognition and respect for Aboriginal and Torres Strait Islander heritage and art with the inclusion of signage and information for the public’
- **Action 11:** *Embed Aboriginal and Torres Strait Islander co-design principles across Transport Cluster Projects*, with a deliverable to ‘Develop a set of Transport Cluster Aboriginal co-design

⁵ Transport for NSW, 2019. Reconciliation Action Plan. Accessed at: <https://www.transport.nsw.gov.au/about-us/reconciliation-action-plan> (May 2021).

principles incorporating place-making and community-cantered design initiatives for all relevant projects and assets in NSW'.

1.7.4.7 City of Sydney, City Plan 2036 (2020)

The City of Sydney's City Plan 2036 provides a 20-year vision supporting planning priorities and actions for land use planning in the city. Its key priorities are listed below:

- Movement for walkable neighbourhoods and a connected city
- Align development and growth with supporting infrastructure
- Supporting community wellbeing with social infrastructure
- A creative and socially connected city
- Creating great places
- New homes for a diverse community
- Growing a stronger, more competitive Central Sydney
- Developing innovative and diverse business clusters in the city fringe
- Protecting industrial and urban services in the southern enterprise area and evolving businesses in the Green Square-Mascot strategic centre
- Protecting and enhancing the natural environment for a resilient city
- Creating better buildings and places to reduce emissions and waste, and use water efficiently
- Increasing resilience of people and infrastructure against natural and urban hazards
- Open, accountable and collaborative planning.

1.7.4.8 City of Sydney City Art Public Art Strategy (2011)

The City of Sydney's City Art Public Art Strategy, drawing on the City of Sydney's Sustainable Sydney 2030 Plan, provides a vision for maintaining and enhancing Sydney's vibrant cultural scene, aiming to embed public art into the fabric of the city to reflect Sydney's unique history and diverse communities. The strategy is driven by eight Guiding Principles, outlined below:

- Principle 1: Align significant City Art projects with major Sustainable Sydney 2030 urban design projects
- Principle 2: Recognise and celebrate Aboriginal stories and heritage in public spaces
- Principle 3: Support local artists and activate city sites with temporary art projects
- Principle 4: Support vibrant places in village centres with community art and City Art projects
- Principle 5: Promote high quality public art in new development
- Principle 6: Support stakeholder and government partners to facilitate public art opportunities
- Principle 7: Manage and maintain the City's collection of permanent artworks, monuments and memorials
- Principle 8: Initiate and implement programs to communicate, educate and engage the public about City Art.

1.7.4.9 City of Sydney Eora Journey (2012)

The City of Sydney and Dillon Kombumerri established the Eora Journey program in 2012, aiming to recognise and celebrate the living culture of Aboriginal and Torres Strait Islander peoples in Sydney. This program centres upon four elements:

- Recognition in the public domain
- A significant event celebrating Aboriginal and Torres Strait Islander cultures and heritage
- Preparation of an economic development plan in consultation with Aboriginal and Torres Strait Islander communities
- Development of an Aboriginal knowledge and culture centre.

As part of the 'recognition in the public domain' element, seven Eora Journey public art projects were recommended by curatorial advisor Hetti Perkins as part of the City Art public art program. The Barani-Barrabugu (Yesterday/Tomorrow) Walking Tour booklet was also produced, highlighting key associations, histories and cultural spaces in locations across Sydney city, including North and South Eveleigh and key sites in Redfern and Waterloo. The document also consolidates these locations into four walking 'journeys', with Redfern, Alexandra and Waterloo comprising Journey One.⁶ These 'journeys' should be considered in developing Aboriginal heritage interpretation at the subject site.

1.8 Related projects

A number of projects are being undertaken in the vicinity of the RNEP, transforming Sydney into a modern transport and innovation centre. These projects have already developed site-specific interpretive strategies, identified key site-specific stories and proposed interpretive elements. The strategies of these related projects should be considered during Aboriginal interpretation development to ensure a harmonious and comprehensive interpretive design for the RNEP. Summaries of the interpretive aspects of these projects are included below, and their locations are provided in Figure 8.

Figure 8. Related project locations

⁶ City of Sydney, 2011. Barani/Barrabugu (Yesterday/Tomorrow) Walking Tour. Accessed at: <https://www.cityofsydney.nsw.gov.au/history/barani-barrabugu-yesterday-tomorrow-walking-tour> (June 2021).



1.8.1 Central State Significant Precinct Renewal

The renewal of the Central State Significant Precinct is currently being undertaken by Transport for NSW, with planning for the future of Central Station and surrounds focusing on the transformation of the area into a world class centre of technology and a transport hub. Located north of the RNEP and closely connected by shared histories, the interpretive principles of the Central Precinct Renewal should be considered in the development of the proposal.

The overarching HIS for the Central Precinct Renewal project is being prepared by Artefact Heritage, addressing both the Aboriginal and non-Aboriginal heritage of the site. To guide interpretation, Artefact Heritage have identified the themes of **Journeys** and **Gatherings**, exploring the stories unfolding over tens of thousands of years in and around the Central State Significant Precinct.

1.8.2 Redfern Station

The upgrade of Redfern Station is currently being undertaken by Transport for NSW, with improved customer accessibility and a new southern concourse planned for the station. Located directly adjacent to the RNEP, it is likely that the majority of commuters will utilise Redfern Station to travel to the subject site.

The HIP for the Redfern Station upgrade was prepared by Curio Projects in 2018, addressing both the Aboriginal and non-Aboriginal heritage of the site. This HIP identified the theme of **Aboriginal Heartland – Redfern**, to guide the Aboriginal heritage interpretation of the station. A corresponding Body of Art Report was provided by Balarinji in 2018, providing summaries of community and Aboriginal artist consultation on artworks to be installed as part of the Aboriginal heritage interpretation of the station. These interpretive approaches should be considered in the detailed development of interpretation (outside the scope of this HIS).

1.8.3 South Eveleigh

The redevelopment of the Australian Technology Park is currently being undertaken by Mirvac, with the project focusing on renewing South Eveleigh as a centre for work, retail and community that conserves and celebrates the significant industrial heritage of the site. Located to the east of the RNEP, South Eveleigh is deeply connected to the subject site through their shared use as railway workshops since the 1870s.

The overarching HIS for the South Eveleigh project was prepared by Curio Projects in 2016, addressing both the Aboriginal and non-Aboriginal heritage of the site. The following key stories were identified to guide interpretation at South Eveleigh:

- Aboriginal connections: past and present
- Before the trains pulled in
- 'Faces in the crowd' (from Eveleigh Stories)
- Moving with the times
- Strikes, unionism and activism
- Eveleigh at war
- Eveleigh in decline
- Just one piece of the picture
- Work practices, safety and processes
- Defining a neighbourhood.

1.9 Constraints and challenges

The project comes with a range of site-specific challenges for Aboriginal heritage interpretation, both practically and conceptually.

The RNEP site contains a multitude of layered histories and stories, stretching over tens of thousands of years of Aboriginal occupation to the present day. Tangible and intangible Aboriginal heritage values are embedded within the precinct, with its histories of activism, work and culture deeply valued by a wide range of stakeholders. Incorporating these histories, and the voices of the key stakeholders, is a crucial challenge for the HIS.

Another key challenge is the industrial nature of the RNEP. Associated with the railway for over a century, the precinct is dominated by hardstand and rail infrastructure. The site is also evolving,

through the renewal project, into an innovation precinct. Creative and culturally appropriate Aboriginal heritage interpretation should reveal the layers of Country and cultural connections within the industrial environment of the RNEP.

Interpretation addressing the Aboriginal heritage of Redfern is already in place in other areas of the RNEP, such as at Redfern Station. Heritage interpretation designed for the subject site should where possible demonstrate a cohesive integrated approach with the existing Aboriginal heritage interpretation already in place within the precinct.

A further challenge for heritage interpretation at the RNEP is the site's connections to other key precincts in Sydney. The neighbouring South Eveleigh site, for example, is deeply linked to North Eveleigh through the railway workshops and the continued presence of Aboriginal communities on Country. The Central State Significant Precinct is also a key area, with continuity between the Aboriginal heritage of both sites. Both of these sites have heritage interpretation strategies in place or being developed, and the HIS must acknowledge and explore these connections.

1.10 Authorship and acknowledgements

The authors of this HIS are shown in Table 4.

Table 4. Report authorship and qualifications

Name	Role	Qualifications	Years of Experience
Carolyn MacLulich	Principal, Interpretation	B.Ed. (Hons); Masters of Letters in Museum & Heritage Studies	25
Darrienne Wyndham	Senior Heritage Consultant (Interpretation)	B.A (Anct Hist); Master of Museum & Heritage Studies	4
Dr Sandra Wallace	Director	B.A (Hons; Arch); PhD (Arch)	18

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2.0 SITE HISTORY

2.1 Introduction

This section provides a summary history of Redfern and the North Eveleigh subject site, specifically focusing on Aboriginal peoples and their lived experience of the area. This history is intended to provide context only and should not be considered as text for future interpretive elements.

2.2 Aboriginal histories of the locality

2.2.1 Pre-contact

Aboriginal people are the traditional custodians of the Sydney region and have cared for Country for tens of thousands of years. Their early occupation is evident from the middens, rock shelter art and engravings along waterways, and the traditional song lines and narratives which stretch far into the past.

Archaeologists have dated archaeological material from a sandstone shelter at Shaw's Creek, located on the Western Bank of the Nepean River, to 14,700 years Before Present (BP).⁷ Similar dates have been documented at an archaeological site at Pitt Town on the Hawkesbury River, where archaeological evidence of Aboriginal activities at that location were identified in two phases – the first between 15,000 years BP and the early to mid-Holocene, and the latter from the late Holocene onwards.⁸ Claims for the oldest dated archaeological material in the Sydney area includes flaked pebbles associated with gravels dated to c. 40,000 years BP at Cranebrook Terrace, Penrith, and 35,000 years BP at Parramatta.⁹

The subject site is located within the traditional lands of the Gadigal (alternatively spelled Cadigal or Cadi) who occupied the southern shore of Port Jackson, from South Head west to the Darling Harbour area. The term Eora is currently used by some Gadigal people to refer to the central Sydney area – often referred to as Eora Country or the Eora Nation. 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 particular¹⁰. The name Eora is derived from *Ea* meaning yes and *ora* meaning *this place* or *here* ¹¹. However, it has become a widespread term for the Aboriginal people on the southern shore of Port Jackson.

The language group spoken across Sydney was known as Darug (Dharug, Dharruk – alternate spellings). This term was used for the first time in 1900.¹² 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, including the subject site.¹³ Words from local language were first recorded by William Dawes in 1788-89 after he was taught language by Patyegarang, a local young woman, it is known locally today as 'The Sydney Language'.¹⁴

7 Stockton and Holland, 1974. Cultural sites and their environment in the Blue Mountains. University of Sydney.

8 Williams, A., Mitchell, P., Wright, R., and Toms, P., 2012. 'A Terminal Pleistocene Open Site on the Hawkesbury River, Pitt Town, New South Wales' in Australian Archaeology, Number 74, June 2012. 85-97.

9 Attenbrow, V., 2010, Sydney's Aboriginal Past: Investigating the Archaeological and Historical Records. UNSW Press. 152.

10 Attenbrow, 2010. 35.

11 Office of Environment and Heritage (former), 2016. The Sydney Basin - regional history.

12 Matthews, R.H. and M.M. Everitt, 1900. The organisation, language and initiation ceremonies of the Aborigines of the south-east coast of N.S. Wales 34: 262–281.

13 Attenbrow, 2010. 34.

14 Troy, Jakelin. 1992. The Sydney language. Canberra: y

Prior to the appropriation of their land by Europeans, Aboriginal people lived in small family or clan groups that were associated with particular territories or places and distinguished by particular customs. Aboriginal occupation pre-contact would have been concentrated around areas associated with water, with communities moving around the landscape in association with the changing seasons and corresponding changes in resources. Travel was undertaken on foot, using trackways that stretched over ridgeways from the coast to inland camping and ceremonial places. The stars were an important traditional source of navigation for Aboriginal communities, with the Milky Way and the Emu in the Sky constellation especially important in story.¹⁵

Country around the RNEP was rich in natural resources. A number of swamps and small waterlines were located within the low-lying areas of the undulating dune landform in the region surrounding Redfern and North Eveleigh. Historical sources suggest there was a large swamp to the east, where Redfern Park is today, known as Boxley's Lagoon. Freshwater springs rose near today's Surry Hills and formed streams and creeks that flowed southwards through this area towards Botany Bay. Many of the waterways in the area would have fed into Shea's Creek (Alexandra Canal) approximately 1.8 kilometres (km) to the southwest of the subject site, which is a tributary to Cooks River. The site is located approximately 1.5km (or about 20 minute walk) from the historical shoreline of Blackwattle Bay, and only 1.6km from the historical shoreline at Cockle Bay. Cockle Bay is known to have been a particularly abundant source of shellfish, known as *Tumbalong* (place of much shellfish) in the local language. The area between Eveleigh and today's Central 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.

The landscape around the subject site would have included vegetation such as the Sydney red gum, red bloodwood and Sydney peppermint, brown stringybark, broadleaved scribbly gum, *Gulgadya* (grass trees) and *Wiriyagan* (old man banksia). Various plant species within the area supplied food, seeds, nectars, fruits, roots and tubers to the local Aboriginal community, who read the signs of the seasons and the signals from the sky to understand when to gather certain resources. Species of native lilies with small tuberous roots were collected and eaten. The flower-cones of the *Wiriyagan* were soaked in water in bark or wooden containers to extract the nectar to make sweet drinks. The hearts of the *Gulgadya* stems were eaten and the nectar from the spike flowers was also collected and eaten. They could also be utilised for making tools such as spears, shafts and handles for stone implements, as well as carrying vessels of bark and woven fibre, digging sticks and a variety of other items utilitarian and non-utilitarian. The dry flower-stems of the smaller grass tree species were used for spears.

An abundance of native animals also occupied the subject site, utilised by the Gadigal for food and resources. Materials sourced from mammals such as kangaroos, wallabies and possums were eaten and processed for tool making. For example, tail sinews are known to have been used as a fastening cord, whilst 'bone points' which would have functioned as awls or piercers are an abundant part of the archaeological record.¹⁶ Ethnographic observations from early colonists noted that Aboriginal people used animal claws, talons, bone, skin, teeth, shell, fur and feathers for tools and non-utilitarian functions.

¹⁵ Attenbrow, 2010. 34.

¹⁶ Attenbrow, 2010. 118.

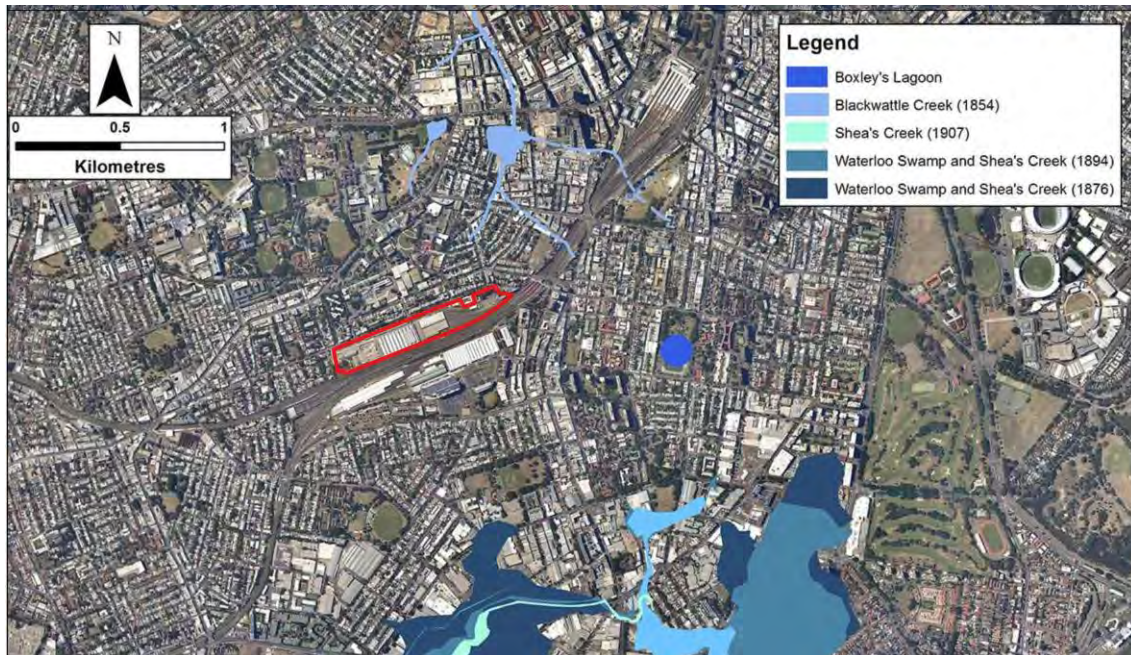
Figure 9. Sydney from Surry Hills, c.1817 by Joseph Lycett. Source: State Library of NSW



Figure 10. Aboriginal people hunting waterbirds, c.1820s by Joseph Lycett. Source: National Library of Australia



Figure 11. Overlay of approximate locations of waterways around the subject site during the early colonial period. Source: Eveleigh Stories¹⁷



2.2.2 Early contact

Colonists first encountered the Gadigal in and around the coves and bays of Port Jackson. The settlers included the name Gadigal, or its alternative spellings of Cadigal and Cadi, in some of the earliest records of colonial settlement in Sydney, for describing the Aboriginal people they had encountered.¹⁸

The arrival of colonists from 1788 had a rapid effect on the Aboriginal population due to introduced disease and the dislocation and disruption of traditions and established behaviours. Upon initial contact, the population of the Sydney area was likely to have been 1000; however, some estimates put the figure at between 3000-5000.¹⁹ In 1789, the area was hit by an epidemic of smallpox, leading to a significant death toll within the local Aboriginal communities around Sydney. Some historical sources report that only three members of the 60-strong Gadigal clan survived the epidemic, with others perishing due to malnutrition or from violent clashes with settlers.²⁰ The grief felt within the community was accompanied by a shock at the sudden collapse of an ancient way of life.

Following the arrival of European colonists, the Gadigal people were increasingly displaced from Country. Despite this, the Gadigal continued their traditional way of life, utilizing locations around the subject site for ceremonies. Today's Belmore Park and Central Station were important cultural grounds for ceremonial practice during the 1790s, with David Collins describing a 'clear spot between the town and the brickfield' being utilised for one such ceremony in December 1793.²¹ Collins noted the continuous use of this space as a ceremonial site, noting that the Aboriginal community 'derived so many comforts and so much shelter in bad weather' at the site.²² Moore Park, south-east of the

¹⁷Eveleigh Stories, n.d. Indigenous Connections. Accessed at: <https://eveleighstories.com.au/story/indigenous-connections> (June 2021).

¹⁸ Ibid.

¹⁹ Smith, K. V. 2006. Eora: Mapping Aboriginal Sydney 1770-1850, Exhibition Catalogue, State Library of NSW, Sydney.

²⁰ Cox Inall Ridgeway, 2021. Central Precinct Renewal Project: Consultation Report for Aboriginal Heritage Interpretation Strategy. Report prepared for Transport for NSW. 8.

²¹ Collins, David, 1798. An Account of the English Colony in New South Wales, Volume 1, T. Cadell Jun. and W. Davies, London.

²² Collins, David, 1802. An Account of the English Colony in New South Wales from Its First Settlement, in January 1788, to August 1801, Volume 2, T. Cadell Jun. and W. Davies, London.

subject site, was another key place for continuing cultural practices; colonists would travel to watch 'payback rituals' take place in the area, where Aboriginal people would resolve grievances through ritual and punishment.²³ Until the mid-1800s, the area of Prince Alfred Park (known then as Cleveland Paddocks) was an Aboriginal campsite where Gadigal people lived until the coming of the railway in the 1850s. As the first railway terminus at the Cleveland Paddocks was constructed in 1855, the Aboriginal community was dispersed from the campground.

Figure 12. Turning the first turf of the first railway in the Australasian colonies at Redfern, Sydney, July 1850. John Rae. Source: State Library of NSW No. a928444 / ML 244



2.2.3 The coming of the railway

Following the arrival of the railway in 1855, the areas around the RNEP became a growing industrial hub. The rail had a profound effect on the subject site, with major repercussions for the futures of Aboriginal people within the area then and into the future. The Eveleigh Railway Workshops, which opened in 1887, became one of the biggest employers of Aboriginal people. With the railway providing easy access to the district, other local companies began to employ Aboriginal people, including Henry Jones & Co, IXL Jam Factory, Francis Chocolates, and the Australian Glass Manufacturers.

Aboriginal people were employed at Eveleigh, working in the precinct's foundries, boiler rooms and workshops; however, the names of individuals employed during the early days of the workshops are difficult to obtain and photographs of Aboriginal workers are largely non-existent.²⁴ Taksa clarifies that Aboriginal employees at the Eveleigh Railway Workshops were listed in an employment register, without names, under the category of 'Boy'.²⁵ Taksa has since established an Eveleigh Workshops

²³ Cox Inall Ridgeway, 2021. Central Precinct Renewal Project: Consultation Report for Aboriginal Heritage Interpretation Strategy. Report prepared for Transport for NSW. 8.

²⁴ Michael Davis Consultants, 2012. Aboriginal Connections with Eveleigh. Report prepared for Sydney Metropolitan Development Authority. 1.

²⁵ Taksa, Lucy. 'From Steam Trains to Information Superhighways', Workers Online, Issue 12, 7 May 1999 in Michael Davis Consultants, 2012. Aboriginal Connections with Eveleigh. Report prepared for Sydney Metropolitan Development Authority. 6.

Register in 1999, which so far features a single Aboriginal employee by name; Phillip James Campbell.²⁶

There is some evidence that Aboriginal people were involved in political activism at the Eveleigh Railway Workshops; namely, in the general strikes of 1917. A growing awareness of workers' rights and the power of labour unions was infiltrating the populace of Eveleigh's workers during this time. When the government and railway commissioners attempted to introduce the Taylor Card System to 'streamline' production, Eveleigh workers walked off the job *en masse* on 2 August 1917; these strikes resounded around the country, with over 97 000 union members striking in support of the rail workers.²⁷ A deputation of workers wives, petitioning the NSW Premier to reinstate their husbands at Eveleigh, was recorded in the *Sydney Mail* on 15 August 1917. Taylor and Cahill report that this deputation included Aboriginal women, whose husbands were striking (Figure 13).

Figure 13. Eveleigh Railway Workshops' wives petition the NSW Government to reinstate their striking husbands, August 1917. Source: Sydney Mail, 15 August 1917 via National Library of Australia



WOMEN'S DEMONSTRATION IN FRONT OF PARLIAMENT HOUSE. These women, uniform and headgear, most of them had walked from Manlyville. Sydney Mail, August 1917.

²⁶ Ibid.

²⁷ Eveleigh Stories, n.d. Strikes, Unions and Activism. Accessed at: <https://eveleighstories.com.au/stories/working-life/strikes-unions-and-activism> (June 2021).

Figure 14. Staff from the Eveleigh workshops, 1949. Source: State Records of NSW



2.2.4 A strong community

As Eveleigh evolved in the early twentieth century, the character of nearby Redfern also began to change. 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.

Aboriginal people migrated to Redfern for several reasons; work was available, transport was relatively easy, and, most importantly, Redfern had the promise of a community of other Aboriginal people. Redfern was an important gathering place and source of social connection for Aboriginal men, women and children. Some Aboriginal people travelled to Redfern to look for family members kidnapped as part of the Stolen Generations. At a time when there were limited communications, the 'blackfella grapevine' was important. A Gadigal elder, interviewed by Cox Inall Ridgeway in 2020, stated:

Back in the old days when the blackfellas would come down from the country. Didn't have land lines, so had to turn up and look around. Go to the pubs where blackfellas drink and things like that, like the Empress.²⁸

As the population grew during the Great Depression of the 1930s the suburb became a hub for Aboriginal activists and political protesting. In 1943, Bill Ferguson was elected as the first Aboriginal member of the Aborigines Welfare Board following extensive campaign meetings at Redfern Town Hall.²⁹ The following year, the first Aboriginal Football Club was formed at the suburb. The Redfern All Blacks played rugby league at Alexandria Park southeast of the site, which would later host the annual Koori Knockout competition.³⁰

²⁸ Cox Inall Ridgeway, 2021. Selected research by Cox Inall Ridgeway – A brief history of the Redfern/Central area. 3.

²⁹ AHMS, 2015. Central to Eveleigh Corridor Aboriginal and Historical Heritage Review. Report prepared for UrbanGrowth NSW.

³⁰ Ibid. 24.

In 1956, the Aboriginal Australian Fellowship was established by Pearl Gibbs and Faith Bandler, aiming to facilitate equal rights for Aboriginal peoples in collaboration with non-Aboriginal supporters. The fellowship was actively supported by the workers of the Eveleigh Railway Workshops as well as other unions such as the Australian Workers Union. The workshops also invited Aboriginal activists to speak at lunch hour meetings, including Bert Groves, the first president of the Aboriginal-Australian Fellowship.³¹

The *Eveleigh News*, the local newsletter for the rail workshops, included full page articles promoting Aboriginal rights to healthcare and wage/social equality. One such newsletter, from 29 May 1957, stated³²:

No "dinkum" Aussie will deny that one of the most shameful features of our Australian history has been the tragic treatment of our Aborigines. Although we all have a very bad conscience about our inhuman behaviour to-wards the original Australians, our authorities continue to deny them economic, social & political equality, & enforce their existence as an underprivileged minority in their own Country.

Aboriginal people continued to work at the Eveleigh Railway Workshops. Gadigal elder Allen Madden recalled³³:

Most of my work here was on kegs. That's what I specialised in more or less. Didn't like drinkin' 'em, although you couldn't drink the bloody things anyway, but handling them was good. Not only working here, I used to get sent down to Darling Harbour [Goods Yard], because they used to do the same things. There were specialised black fellas where we worked, some worked with salt, paprika, prunes, and they were the jobs where these fellas knew what they were doing... these were jobs that we specialised in more or less.

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, Murawina childcare centre, the Block housing development, the Aboriginal Legal Service, the Aboriginal Medical Service and the Black Theatre. In 1965, a group of students from the University of Sydney, just north-west of the subject site, formed the Student Action for Aborigines (SAFA) group with Charles Perkins as president.³⁴ SAFA hired a bus, and led by Perkins, embarked on a fifteen-day journey through regional NSW advocating for Aboriginal rights, including challenging laws barring Aboriginal children from the Moree and Kempsey swimming pools and the ban against Aboriginal ex-servicemen attending the Walgett RSL.³⁵ This journey, known as the Freedom Ride, would bring much-needed publicity to the cause of Aboriginal rights throughout Australia and internationally.

Community elders in Redfern, including activist Mum Shirl (Shirley Smith), worked closely with Father Ted Kennedy of St Vincent's Church in Redfern Street to provide support services for Aboriginal

³¹ Mrs I McIlraith, Hon Sec Aboriginal-Australian Fellowship to T Dougherty, Secretary AWU, 21 March 1957, Aboriginal-Australian Fellowship Papers, Mitchell Library, MLM MSS 4057/5.

³² Michael Davis Consultants, 2012. Aboriginal Connections with Eveleigh. Report prepared for Sydney Metropolitan Development Authority. 6.

³³ Allen Madden, Oral History interview by UrbanGrowth NSW and Michael Davis, 2012. In Cox Inall Ridgeway, 2021. Review of Central and Redfern Renewal Project Documents. Report prepared for Transport for NSW.

³⁴ AIATSIS, n.d. 1965 Freedom Ride. Accessed at: <https://aiatsis.gov.au/explore/1965-freedom-ride> (July 2021).

³⁵ Deadly Story, n.d. Students lead 'Freedom Ride' through NSW towns. Accessed at: https://www.deadlystory.com/page/culture/history/Students_lead_%E2%80%98Freedom_Rides%E2%80%99_though_seggregated_NSW_towns (July 2021).

people in the Redfern area. Father Ted worked with community to support significant Aboriginal organisations, such as the Aboriginal Medical Service and was an active supporter of Aboriginal ownership of the Block housing development in the 1960s and 1970s.³⁶

Other organisations were forming at the same time around the subject site. The Foundation for Aboriginal Affairs was established in 1964 and moved into a building at 810-812 George Street, north of the precinct, in October 1966. Administered by Aboriginal community members including Charles Perkins, Chicka Dixon and Ken Brindle, the organisation also employed non-Aboriginal people to assist with fundraising and operations.³⁷ For over a decade, the 'Foundo' was an organisation that helped the local Aboriginal community find safe housing and employment, as well as providing a place for Aboriginal bands to play and Aboriginal Debutante Balls. These debutante balls would be the blueprint for the NAIDOC Balls held around Australia today.³⁸ In 1965, a sit-in at the local Burlington Hotel was staged by forty Aboriginal men in response to bans on Aboriginal people drinking at public bars.

The growing movement for Aboriginal rights at this time found a home, and many willing hands, in and around Redfern. In 1977, the NSW Aboriginal Land Council was established as a result of a Land Rights conference at the Black Theatre site on Cope Street in Redfern. The Land Rights conference had cleverly been organised to coincide with the Koori Knockout competition that year. The NSWALC's first office was on Botany Road, where the organisation worked to pressure the NSW Government to take action on Aboriginal land rights.³⁹

During the 1980s, the Eveleigh Railway Workshops closed alongside many other local factories, leaving many people out of a job and struggling to raise their families. The Redfern community was also impacted by Sydney's heroin epidemic in the late 1980s. Despite these struggles, the people of Redfern showed their strength and continued to build upon the political and social momentum of the 1960s and 1970s. In 1983, the *Aboriginal Land Rights Act* was established, with the Metropolitan Local Aboriginal Land Council (LALC) officially instituted two years later. The Metropolitan LALC's first meeting was also held at the former Black Theatre site, though today the officers are based at Renwick Street, Redfern.⁴⁰ Aboriginal artists collective, Boomalli, was founded in Chippendale in 1987 and an Aboriginal Resource Room was established at Cleveland Street High School, reflecting the high proportion of Aboriginal residents around the site.

During the late twentieth century, Redfern had become 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.

³⁶ Cox Inall Ridgeway, 2021. Selected research by Cox Inall Ridgeway – A brief history of the Redfern/Central area. 3.

³⁷ Barani, 2013. Foundation for Aboriginal Affairs. City of Sydney. Accessed at: <https://www.sydneymarani.com.au/sites/foundation-for-aboriginal-affairs/> (July 2021).

³⁸ Cox Inall Ridgeway, 2021. Central Precinct Renewal Project: Consultation Report for Aboriginal Heritage Interpretation Strategy. Report prepared for Transport for NSW.

³⁹ Cox Inall Ridgeway, 2021. Selected research by Cox Inall Ridgeway – A brief history of the Redfern/Central area. 7

⁴⁰ Metropolitan Local Aboriginal Land Council, 2015. History of Metro LALC. Accessed at: <https://metrolalc.org.au/about-us/our-history/> (July 2021).

Figure 15. Redfern All Blacks, 1940s. Source: Redfern All Blacks



Figure 16. The SAFA Freedom Riders in front of their hired bus, 1965. Source: AIATSIS, Wendy Watson-Ekatein and Ann Curthoys



Figure 17. The Block, Redfern, 1970. Source: Tony Spanos



Figure 18. Aboriginal Medical Service, Redfern, 1974. Source: National Archives



Figure 19. Aboriginal Legal Aid Service, Redfern, 1974. Source: National Archives



Figure 20. Protesters taking to the streets of Sydney during the 1988 Bicentenary. Source: Newspix



Figure 21. Launch of International Year of the World's Indigenous People, Redfern 1992. Source: City of Sydney Archives



2.2.5 Contemporary communities in Redfern and North Eveleigh

In recent decades, there has been a rapid gentrification of inner Sydney suburbs, including Redfern and Eveleigh.⁴¹ In 2005, the NSW State Government formed the Redfern Waterloo Authority (RWA) with a focus on developing and gentrifying Redfern.⁴² This development has seen an influx of students and young professionals to the area along with the establishment of new cafes, restaurants and bars. In addition, many of the industrial spaces have been redeveloped into residential spaces.⁴³ This has led to a decline in the Aboriginal population of Redfern, as rising rental prices have pushed families into more affordable suburbs. The estimated Aboriginal population in Redfern is between 500 – 1300 people,⁴⁴ with the 2016 census recording 284 residents.⁴⁵

Redfern has remained the Aboriginal spiritual heart of Sydney, an urban emblem of a living culture and a centre of Aboriginal activism, culture, community and art. Major Aboriginal legal, health and community services are still active in the area, with Aboriginal people travelling regularly to Redfern to touch base with community. Local festivals such as the annual Yabun Festival celebrates the strength and resilience of Aboriginal peoples, with Aboriginal-led arts and community organisations such as the National Centre for Indigenous Excellence providing employment opportunities, training and positive health outcomes for Aboriginal and Torres Strait Islander peoples.

Since 2007, Carriageworks at North Eveleigh has been an active support for contemporary Indigenous artists, partnering with the National Centre for Indigenous Excellence and commissioning new works through programs such as The National: New Australian Art, Klub Koori, the Yellamundie Aboriginal and Torres Strait Islander Playwriting Festival and the South East Aboriginal Arts Market. Carriageworks, located within the Carriageworks precinct at the subject site, is also home to

⁴¹ George Morgan, 2012. 'Urban Renewal and the Creative Underclass', *Journal of Urban Affairs*, Vol. 34 No. 2, 207-222.

⁴² Z. Begg & K. De Souza, 2009. 'Introduction', in Z. Begg and K. De Souza (eds), *There Goes the Neighbourhood: Redfern and the Politics of Urban Space*, Creative Commons, Sydney.

⁴³ AHMS, 2015. *Central to Eveleigh Corridor: Aboriginal and historical Heritage Review Final Report*. UrbanGrowth NSW, 21.

⁴⁴ Cox Inall Ridgeway, 2021. Selected research by Cox Inall Ridgeway – A brief history of the Redfern/Central area. 7

⁴⁵ Australian Bureau of Statistics, 2016. Redfern Census QuickStats. Accessed at: https://quickstats.censusdata.abs.gov.au/census_services/getproduct/census/2016/quickstat/SSC13339?opendocument (June 2021).

Marrugeku, an Indigenous dance and performing arts company, and Moogahlin Performing Arts, an Indigenous-led company that develops distinctive cross-cultural theatre.⁴⁶ Until 2019, North Eveleigh also hosted Yaama Dhiyaan, a restaurant and hospitality training centre specialising in Indigenous culture and cuisine.

During the last two decades, Redfern and Eveleigh have also undergone strategic urban renewal, with Aboriginal-led organisations and sustained, meaningful community consultation leading the way. In 2011, the Aboriginal Housing Company announced its planned redevelopment of The Block into the Pemulwuy Project, a mixed use site including affordable housing for Aboriginal and Torres Strait Islander families, childcare, a gallery and commercial spaces.⁴⁷ In 2019, Yerrabingin designed a native rooftop farm at South Eveleigh, featuring over 2000 edible, medicinal and culturally significant plants.⁴⁸

Today, the land around the subject site continues to hold a deep significance for the Aboriginal community and is home to many Aboriginal families. This spiritual connection is described by Cox Inall Ridgeway:

*The roots put down by Aboriginal people over generations continue to flourish and blossom today. The land itself, beyond the buildings and roads, beneath the footpaths and concrete, still contains the stories of ancestors, and the wisdom of Elders. It is this deep connection to culture and customs that regenerates and innovates in the rapidly changing world. This history is an integral part of Country here.*⁴⁹

⁴⁶ Carriageworks, 2017. Indigenous. Accessed at: <https://carriageworks.com.au/events/indigenous/> (July 2021).

⁴⁷ Aboriginal Housing Company, 2021. The Pemulwuy Project. Accessed at: <https://pemulwuyproject.org.au/about-us/> (July 2021).

⁴⁸ Yerrabingin, 2019. South Eveleigh Native Rooftop Farm. Accessed at: <https://www.yerrabingin.com.au/projects/rooftop-farm> (July 2021).

⁴⁹ Cox Inall Ridgeway, 2021. Selected research by Cox Inall Ridgeway – A brief history of the Redfern/Central area. 8.

3.0 CONSULTATION

3.1 Introduction

A key part of developing a HIS for a site is consultation with those people who have strong associations with the heritage and history of the place. Below are summaries of the consultation approach and sessions undertaken for this project.

3.2 Aboriginal community consultation

Consultation with Aboriginal knowledge holders is a fundamental aspect of the heritage interpretation process. As the traditional owners of the land, the local community maintains a dynamic connection to Country which informs their identity, culture, language and ways of living.⁵⁰ The depth of this connection requires that appropriate, effective consultation with relevant community members must take place for any archaeological or heritage works occurring on their traditional land.

Under the Burra Charter⁵¹:

Article 12. Conservation, interpretation and management of a place should provide for the participation of people for whom the place has significant associations and meanings, or who have social, spiritual or other cultural responsibilities for the place.

'Ask First: a guide to respecting Indigenous heritage places and values' states that Aboriginal people⁵²:

- Are the primary source of information on the value of their heritage and how this is best conserved;
- Must have an active role in any indigenous heritage planning process;
- Must have input into primary decision-making in relation to indigenous heritage so they can continue to fulfil their obligations towards this heritage; and
- Must control intellectual property and other information relating specifically to their heritage, as this may be an integral aspect of its heritage value.

By working collaboratively with the Aboriginal community, interpretive elements for the RNEP can reflect their traditional knowledge and experiences.

3.2.1 Previous consultations

A number of previous Aboriginal stakeholder consultations have been undertaken for projects in this area over the past several years. These include:

- Archaeological & Heritage Management Solutions for Urban Growth NSW, Central to Eveleigh Corridor: Aboriginal and Historical Heritage Review Final Report (2015)
- Origin Communications Australia for Urban Growth NSW, Central to Eveleigh Urban Transformation and Transport Program Final Report on Engagement Activities and Feedback from Aboriginal Community Members, Organisations and Stakeholders (Phase 1 – 2015)
- Extent Heritage Advisors for Urban Growth NSW, North Eveleigh West Railway Yards Historical and Aboriginal Archaeological Impact Assessment (2016).

⁵⁰ Australian Heritage Commission, 2002. Ask First: a guide to respecting Indigenous heritage places and values.

⁵¹ Australia ICOMOS, 2013. Burra Charter –The Australian ICOMOS Charter for Places of Cultural Significance. 3.

⁵² Australian Heritage Commission, 2002. Ask First: a guide to respecting Indigenous heritage places and values. 6.

A review of these existing community consultation for recent projects in and around the subject site was undertaken for the project by Cox Inall Ridgeway in 2021, and a summary is provided below:

*Key themes and recommendations arising from the previous engagement sessions include the desire of the local Aboriginal community for **the stories and memories of Redfern as the Aboriginal heart of Australia to be recorded and celebrated** and the central importance of **recognising the area as Cadigal Country**. Previous suggestions put forward to celebrate the area's rich Aboriginal history include **an oral histories project, a Keeping Place, a Gathering Place, family mapping, co-naming and signage**.*

*The area contains **extremely significant Aboriginal heritage values which encompass traditional cultural connections, local histories, industrial/entrepreneurial histories, social/kinship histories and political histories** which are ongoing to the present day.*⁵³

The report also summarised previous suggestions for interpretation options deriving from these consultations which included:

- An oral history project
- A keeping place
- Cultural expression through art, murals, street art, sculpture
- Smart apps and virtual reality tours/museums
- Naming, use of The Sydney Language in signage/place naming/street names
- Landscape design & plantings
- Walks and tours
- A gathering place - spaces and places that allow Aboriginal people to connect and gather
- Cultural expression programs
- Show tangible markers of Aboriginal culture and history
- Cultural sensitivity as to what can be shared/shown.

3.2.2 Consultation for Connecting with Country Framework, Balarinji

The site-specific Connecting with Country Framework⁵⁴, developed by Balarinji for the project, included consultation with key Aboriginal knowledge holders, community members and organisations.

This framework provided guidelines aligned with the GANSW draft Connecting with Country Framework (2020) and Designing with Country (2020), aiming to produce:

- Design that places local Aboriginal stakeholders at its centre: *We will respect the diversity of Aboriginal cultures, but we will prioritise the local, place-specific cultural identity of the Country we're working on. Aboriginal people will determine the representation of their cultural materials, customs and knowledge.*

⁵³Cox Inall Ridgeway, 2021. Central Precinct Renewal Project: Review of Central and Redfern Renewal Project Documents. Report prepared for Transport for NSW.

⁵⁴Balarinji, 2022. RNE Connecting with Country framework. Report prepared for Transport for NSW

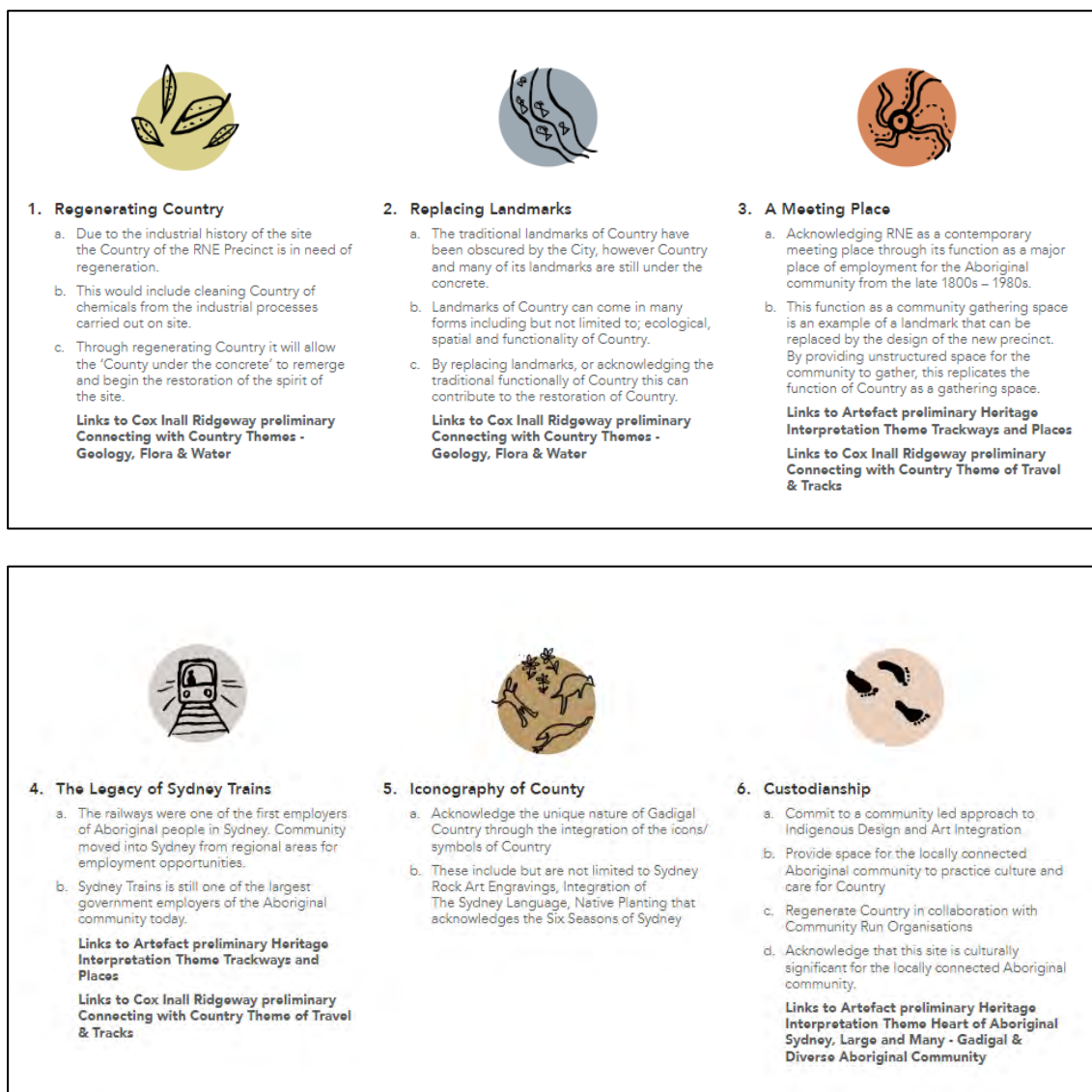
- Benefits to Country and its Traditional Custodians: *We will prioritise financial and economic benefits to the Country where we are working, and by extension to the Traditional Custodians of that Country.*

Balarinji arranged consultation sessions with:

- Adam Byrne, Gadigal Elder
- Allen and Charles 'Chicka' Madden, Gadigal Elders
- Barbara McGrady, Redfern community member and cultural knowledge holder
- Bronwyn Penrith, Redfern community member and Director of the Redfern Foundation Ltd and the Chairperson of Mudgin-Gal Aboriginal Women's Corporation
- Cameron Davidson, Gadigal educator
- Deborah Lennis, storyteller, artist and Cultural Advisor to Inner West Council
- Ray Davidson, Gadigal Elder, and board member of Metropolitan LALC

Consultation with these stakeholders led to Balarinji's development of Key Design Themes for the RNEP, provided in Figure 22.

Figure 22. Key Design Themes, Connecting with Country Framework. Source: Balarinji



3.2.3 Consultation on Heritage Interpretation, Balarinji

During their preparation of the Connecting with Country framework for the RNEP, Balarinji also undertook consultation specifically on the Aboriginal heritage interpretation planning for the site. This consultation involved interviews with selected local stakeholders who had been invited to participate:

- Aiesha Saunders, Redfern community member, previous Assistant Curator, Sydney Living Museums
- Allen Madden, Gadigal Elder
- Barbara McGrady, Redfern community member and cultural knowledge holder
- Binowee Bayles, Redfern community member and cultural knowledge holder
- Charles 'Chicka' Madden, Gadigal Elder
- Donna Ingram, Redfern community member and Redfern Then and Now Historical Walking Tours
- Ray Davison, Gadigal Elder.

Other invitees, such as Michael Mundine, Tim Leha, Shane Philips, Liza-Mare Syron and Lily Shearer declined to participate in consultation.⁵⁵

This particular consultation was focused on the three interpretive themes developed for the RNEP. The stakeholders' responses to the key themes were positive overall, with feedback that certain words implying more Western concepts of linear time should be removed, including 'contemporary', 'ancient', and 'modern' to maintain the focus on Aboriginal culture as a vibrant, living culture.⁵⁶ The themes in this report have been adjusted according to this feedback.

The following consultation questions and summaries of responses were also included in the report:

- *Are there any stories about stakeholders working at the Eveleigh Railway Workshops or around the railways in the area?* The full response is included in the report in Appendix
- *What stories can/should be told about the area? Is there anything that should be kept private/not included?* A large range of responses suggested pre-colonial history, knowledge of Country, exploration of the positive and negative aspects of Aboriginal experiences at Redfern (employment, services, activism, workers' rights, pioneering Aboriginal-led organisations), housing and community in Redfern, movement of people to the area, the diversity of the Redfern community, arts and performance, sports. The full response is included in the full report in Appendix
- *Are there any specific programs/interpretive features that you would like to see in the area?*
A broad range of programs and interpretive features were suggested by the stakeholders, including spaces for programs connecting to existing services in the area and linked with local Aboriginal arts institutions, meeting places/yarning circles, areas that connected with Country, naming/wayfinding/signage elements on Country, native plantings and green spaces in collaboration with local Aboriginal businesses, and meaningful public art that is connected to place and Country.
- *Are there any specific people that should be participating in the development of artwork/interpretive elements?* A range of artists and curators were nominated by the stakeholders, included in the full report in Appendix. Barbara McGrady and Ray Davison recommended that young Aboriginal people also be involved in any artworks or programs.

⁵⁵ Balarinji, 2021. Redfern North Eveleigh Precinct Renewal Project, Aboriginal Heritage Interpretation Strategy, Consultation Summary Report. Report prepared for Transport for NSW

⁵⁶ *ibid* 10.

- *What would be the signs of a successful development/Aboriginal interpretation?*

The overall community definition of 'success' for the development would be measured by an intangible feeling, with the creation of a space that is welcoming, safe, engaging and inviting to all Aboriginal people while recognising the connection and history of the local Aboriginal community'.⁵⁷

- *Is it appropriate to use local language to name places and spaces within the new development?*

All stakeholders agreed that using local language was appropriate, if it was developed in concert with local community members and language specialists. Overlap with other named areas around Sydney should be avoided. Jakelin Troy's *The Sydney Language* was agreed as the most acceptable resource, but stakeholders recommended discussions with community and language specialists such as Nadeena Dixon over any proposed naming.

The full results of this heritage interpretation consultation are included in the Appendix.

3.2.4 Consultation with Metropolitan LALC

A site inspection was carried out on 8 September 2021 by Elizabeth Bonshek (Senior Heritage Consultant), Michael Lever (Heritage Consultant) and Darrienne Wyndham (Senior Heritage Consultant) of Artefact Heritage, together with Rowena Welsh-Jarratt (Cultural Heritage Officer, Metropolitan LALC). The aim of this inspection was to assess the potential for Aboriginal archaeological remains across the site, using visual assessment coupled with cultural information from the Cultural Heritage Officer. A discussion exploring the Aboriginal heritage values of the area and its significance to the local Aboriginal community, along with a preliminary discussion about heritage interpretation, was also undertaken. The site inspection identified one Potential Archaeological Deposit (RNEP-PAD001) within the study area (see *Aboriginal Cultural Heritage Study*, Artefact 2021). Metropolitan LALC provided a written report on 5 November 2021 (see Appendix).

Consultation with Metropolitan LALC was also undertaken over the approach to heritage interpretation on 5 October 2021 via Zoom. Carolyn MacLulich (Principal) and Darrienne Wyndham (Senior Heritage Consultant) met with Rowena Welsh-Jarratt (Cultural Heritage Officer, Metropolitan LALC) to discuss the themes of *Mura (trackways)* and *ngurang (places)*, *Gabara (head)*, *damara (heart)* and *butbut (heart)* and *Yirran (very, great, large, many)* developed by Artefact Heritage, the appropriate cultural stories to tell about the Aboriginal connections to the RNEP and what places and interpretive devices the community and LALC would like to see as part of the new development. Artefact also provided a summary handout for Rowena to discuss with Nathan Moran (CEO, Metropolitan LALC). Metropolitan LALC provided feedback over the phone and via email on 12 October 2021. Metropolitan LALC agreed that the interpretive themes resonated with the experiences of the community, especially the connections to the Eveleigh Railway Workshops and other industries in the area providing employment which empowered Aboriginal people to live in Redfern. The LALC also provided feedback that the area forms part of the Gadigal food bowl, an area rich with medicine and remedies, that runs down Shea's Creek into Gamay (Botany Bay). The Metropolitan LALC expressed the overall wish to acknowledge the Gadigal and surrounding communities through art, culture, social, business and ecological programs. The feedback from Metropolitan LALC is included in the Appendix.

3.2.5 Consultation with City of Sydney Council's Aboriginal and Torres Strait Islander Advisory Panel

Consultation with the City of Sydney Aboriginal and Torres Strait Islander Advisory Panel is being undertaken by Transport for NSW and Balarinji, as part of the Connecting with Country framework development. See the project's Consultation Outcomes Report for details.

⁵⁷ Balarinji, 2021. Redfern North Eveleigh Precinct Renewal Project, Aboriginal Heritage Interpretation Strategy, Consultation Summary Report. Report prepared for Transport for NSW

4.0 ABORIGINAL HERITAGE SIGNIFICANCE

4.1 Introduction

An understanding of the relevance and importance of the Aboriginal cultural landscape is key to sensitive cultural design development. This understanding provides opportunities to explore Aboriginal peoples' unity with the natural environment, their traditional knowledge of spirit, places, land uses and ecology, and the ongoing interrelationships between past and present. These understandings are best developed through authentic and sustained consultation with Aboriginal knowledge holders and professionals.

The Aboriginal cultural landscape of the RNEP is highly valued by Aboriginal people because of their long and complex relationship with the land, both pre- and post-contact. The area, part of the traditional lands of the Gadigal, has a wealth of intangible and tangible Aboriginal heritage values. Intangible heritage values are communicated through story and song and should only be shared through meaningful consultation with knowledge holders (see Section 3.0). More tangible heritage values, communicated through Aboriginal sites, are recorded and cared for through the AHIMS database, which is continually updated with new archaeological discoveries.

This section of the HIS provides a brief summary of the intangible Aboriginal heritage values of the RNEP to guide Aboriginal interpretation of the site, as well as the tangible values including the Aboriginal archaeology of the site. Further details can be found in the *Aboriginal Cultural Heritage Study* (separate document, Artefact 2021).

4.2 Aboriginal cultural values

The Redfern area has been associated with Aboriginal communities for tens of thousands of years, with a strong deep time connection formed between peoples and Country. The local region was rich in resources, supporting Aboriginal people who cared for Country in return. The Aboriginal heritage values of the area are rich and complex.

While the traditional custodians of the site and local area are the Gadigal, many other groups also have strong connection to Redfern, as it has grown to become the Aboriginal heart of Sydney. The Redfern area is significant for the continuous associations formed between the Aboriginal communities of the area, through deep time to the present day.

Many people of the Redfern Aboriginal communities became connected to the railway, travelling via rail from the country to Sydney to find work and search for family members. Deeper connections to the area's rail history were forged through employment at the Eveleigh Railway Workshops. The railway workshops and the general progressiveness of rail workers and unionists had affected the Aboriginal communities of Redfern, as the railway workers campaigned for equal pay and treatment during the twentieth century. Though documentary evidence of Aboriginal employees is scarce due to poor record keeping, close family connections to Redfern North Eveleigh through the railway workshops have been reported anecdotally.

Redfern is often referred to as the Aboriginal heart of Sydney, and a centre of Aboriginal activism, where major Aboriginal legal, health and community services were established. The Redfern area continues to hold great cultural significance for Aboriginal people; both those who have lived here for generations and for communities who identify with the historical and political significance of the area.

Previous consultations, as stated in Section 4.2 and as conducted by Artefact for other projects in the Redfern area, have highlighted the below Aboriginal cultural values as being key elements for consideration:

- **Deep time** - There are deep time connections with this area over tens of thousands of years. The traditional owners of the land in which the subject site is located are Gadigal of the Darug language group. The name Gadigal was used in the earliest historical records of the European settlement in Sydney to describe the Aboriginal band or clan that lived on the southern shore of Port Jackson, from South Head west to the Darling Harbour area. The Redfern area is historically significant for the associations it has with the Gadigal and many other Aboriginal people in the past and continuing today.
- **Landscape and waterscape** - The area is located within the Sydney Basin, a large depositional geological feature that spans from Batemans Bay to the south, Newcastle to the north and Lithgow to the west. The underlying geology of the project area consists in parts of Hawkesbury Sandstone, Ashfield Shale and Quaternary sediments, and is located on the transition between the Botany sand sheet and Ashfield Shale. This position made the area rich in resources to support Aboriginal lifeways. Historical sources suggest there was a large swamp where Redfern Park is today, as well as the creeks which ran north of the site. Many of the waterways in the area would have fed into Shea's Creek (Alexandra Canal) approximately 1.8 km to the southwest of the site, which is a tributary to the Cooks River.
- **Trackways** - Historical sources indicate that the area was part of a travel route from the Ultimo area to Botany Bay, roughly followed by the current day Botany Bay Road, which was an important corridor for trade and movement for Aboriginal people in early Sydney.
- **Places of gathering** - Historical sources indicate that the areas around Belmore Park and Central Station were important meeting points for Aboriginal people throughout the 1790s where Aboriginal performances, ceremonies and trials in this spot were often witnessed by hundreds of spectators from Sydney town, and the area of Cleveland Paddocks (now Prince Alfred Park) was an Aboriginal campsite until the coming of the railway in the 1850s.
- **Gadigal food bowl** – Feedback from the Metropolitan LALC revealed that the Redfern area forms part of the Gadigal food bowl, an area rich with medicine and remedies, that runs down Shea's Creek into Gamay (Botany Bay).
- **Aboriginal astronomy** – The stars were used by Aboriginal people while navigating across Country, with the setting and rising of certain stars associated with cultural knowledge about harvests and hunting times.
- **A complex heritage** - The Aboriginal heritage values of the area are rich and complex, and interwoven with the European heritage values: for example, the coming of the railway in the 1850s facilitated movement of Aboriginal people into the area to work at the Eveleigh Railway Workshops and other factories and light industry around Redfern.
- **Labour** – Feedback during Balarinji's consultation linked the railway workshops at Redfern North Eveleigh to the living memories of the local Aboriginal community. Allen Madden recalled cutting concrete and loading trucks and carriages at the workshops; Aiesha Saunders recalled her grandfather working at the railway and living in Redfern, and Ray Davison mentioned Aboriginal people living in tiny cottages alongside the railway yards on Cornwallis Street.⁵⁸

⁵⁸ Balarinji, 2021. Redfern North Eveleigh Precinct Renewal Project, Aboriginal Heritage Interpretation Strategy, Consultation Summary Report. Report prepared for Transport for NSW.

- **The Aboriginal heart** - From the late nineteenth century onwards, Aboriginal people began to move to Redfern in large numbers. The communities formed at Redfern, made up of Aboriginal people from all over the country, was a place of safety, where Aboriginal people could live, work, access services and come together. Redfern is a key location, often referred to as the Aboriginal heart of Sydney, and was where major Aboriginal legal, health and community services were established.
- **Activism** - The civil rights movement was born in Redfern in the 1940s, and would grow throughout the 1960s, 1970s and 1980s into a strong force for change for Aboriginal people.
- **Yesterday, today, tomorrow** - 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.
- **Welcome to Country** - In Aboriginal culture, welcoming protocols are important in clan relationships. When crossing into clan Countries, Aboriginal people would show respect to the Country they are crossing by waiting on the border for the Country's clansmen to welcome that person. As Aboriginal people are custodians of the land, the welcoming of persons through their land ensures the good intentions of these persons towards the land itself and the clan. This tradition continues to be practiced today in the form of a Welcome to Country, an acknowledgement of Aboriginal people's connection to the land and custodianship of Country. The continuation of welcoming protocols was suggested as an important aspect to consider during design.⁵⁹
- **Many languages** – The local language spoken by the Aboriginal community prior to the arrival of colonists was a coastal version of the Darug language. Words from the language were recorded by William Dawes in 1790 after he was taught language by Patyegarang, a local young woman, it is known locally as 'The Sydney Language'. Stakeholders stressed the importance of inclusivity in regard to using language or acknowledging all the Aboriginal groups existing within the Sydney CBD/Redfern/Eveleigh area to encourage a sense of belonging in the local Aboriginal community.⁶⁰
- **Cultural challenges** – The sensitivity and appropriateness of information must be assessed by community elders, Traditional Owners and family custodians during the interpretive process. Sacred and non-public information must be protected.
- **Contemporary lifeways** – Aboriginal people expressed their interest in modern issues directly affecting their communities in and around the subject site, including housing affordability, gentrification and specific design elements (e.g., high rises, fenced and locked areas) that are seen as exclusionary.⁶¹

Additionally, the *Connecting to Country* framework summarises the significance of the Redfern area as⁶²

Redfern as an Urban Homeland

Redfern and the surrounding area continues to be a significant site for Aboriginal people, both those who have lived in the area for generations and for other communities who identify with the political symbolism of this dynamic place. Redfern in

⁵⁹ Balarinji, 2022. Aboriginal Core Narrative and Cultural Design Principles Report: Central Precinct Renewal Project. Report prepared for Transport for NSW.

⁶⁰ Ibid.

⁶¹ Cox Inall Ridgeway, 2021. Review of Central and Redfern Renewal Project Documents. Report prepared for Transport for NSW

⁶² Balarinji, 2022. Redfern North Eveleigh Precinct Renewal Project, Connecting with Country Framework. Report prepared for Transport for NSW. P89.

particular has become iconic territory for the national Aboriginal rights movement, recognised as a place nurturing “Aboriginal” identity and an Urban Aboriginal Homeland secure from white bureaucratic scrutiny.

The area has thus been a formative force in the evolution of contemporary Aboriginal politics and services, whether medical, legal, housing or communications. It was one of the first places in modern Australia to have land formally handed back by government, often touted as the precursor to NSW land rights, and the community has produced a number of notable Aboriginal community leaders, spokespersons and sportspeople. The area is also a place of creativity in Indigenous arts, design, services and business. The rapid gentrification of inner Sydney suburbs including Redfern over recent decades has had significant, and often devastating, impacts upon the local Aboriginal population. In 2005 the NSW Government formed the Redfern Waterloo Authority with an eye to the urban renewal of the area.³⁰ This has pushed rent prices up and put renewed pressure on the remaining Aboriginal families living in the area. According to the most recent census, the Aboriginal population of Redfern declined from 35,000 in 1968 to less than 300 in 2016.

A continuing Aboriginal presence is testament to the resilience of the Gadigal and the importance to them of their historical gathering place, enriched by more recent meanings as an Aboriginal urban homeland. It speaks to the opportunities and challenges that this presence be preserved, and its history remembered, to recognise how the precinct’s original inhabitants’ experiences frame its meaning as a place for contemporary Aboriginal people. The Aboriginal community is keenly aware of the fallout it has suffered from displacement and wishes to see this acknowledged.

4.3 Archaeological investigations

The following outline of conclusions from archaeological investigations that have occurred in the vicinity of the subject site has been extracted from the RNEP *Aboriginal Cultural Heritage Study* (Artefact 2021).

The subject site is not in a location where large numbers of Aboriginal sites have been previously identified. This is likely due to a combination of natural and landform factors that render the subject site a less attractive location for habitation and resource extraction than other locations within close proximity. Additionally, soil disturbance in the surrounds of the subject site appears to have been generally significant, associated with the early and intensive residential development of the location, and the industrial development of the subject site in particular. Even where natural soils have been preserved and extensive archaeological test excavation has been carried out in locations adjacent to Blackwattle Creek where soils were likely deeper than elsewhere in the surrounds, the archaeological sensitivity of the search area has been very low. Findings by Steele and Czastka⁶³ match the functional modelling suggested above - that while Aboriginal people may have utilised resources associated with this low-lying and poorly drained area, they are unlikely to have established long-lasting occupation sites on such land.

⁶³ Steele, D., & Czastka, J. (2003). Final Aboriginal Archaeological Excavation Report Quadrant Development Site, Broadway and Mountain Streets, Sydney, New South Wales.

4.4 Aboriginal Heritage Information Management Systems search

The locations and details of Aboriginal sites are considered culturally sensitive information. It is recommended that this information, including the AHIMS data and GIS imagery, is removed from this report if it is to enter the public domain.

The Aboriginal Heritage Information Management System (AHIMS) search provides archaeological context for the area and identifies whether any previously recorded Aboriginal sites are located within or near the site. AHIMS searches have been completed throughout the life of the project to provide an up-to-date record of the identified archaeological record within and in the vicinity of the site.

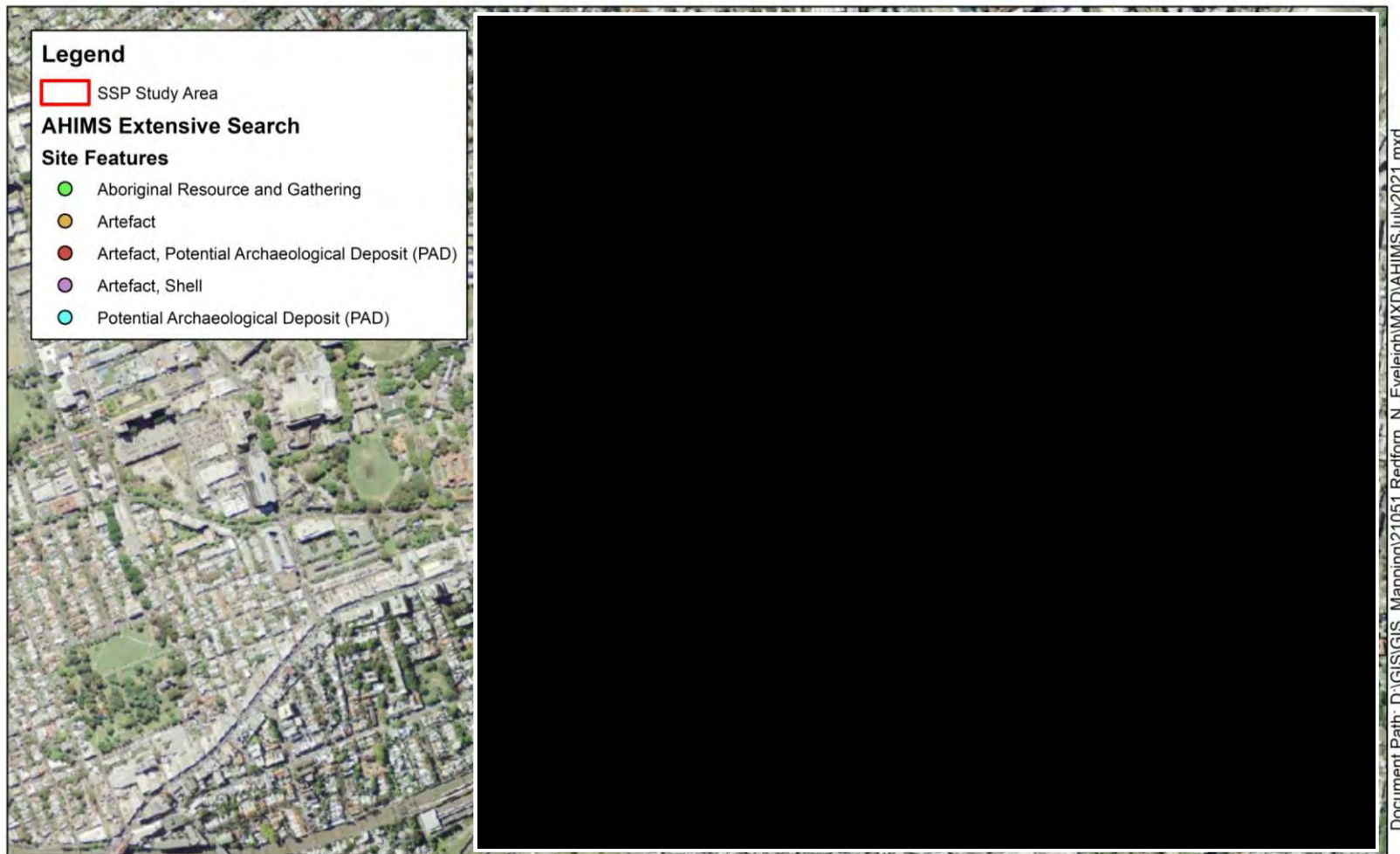
A search of the Aboriginal Heritage Information Management System (AHIMS) was carried out on 12 July 2021 by Michael Lever (Client ID 605750) for a search area of 1,000 metres (m) surrounding the subject site. This search identified a total of nine Aboriginal sites and objects within the search area. These are mapped in Figure 23. No sites were identified within the subject site.

Of these nine identified sites in the overall search area, four sites (44%) are Potential Archaeological Deposit (PAD). Areas of PAD are subject to an assessment of potential only and it is possible that no cultural material is present within them. Similarly, one site (AHIMS ID 45-6-2767) is a registration of a location used for twentieth century protest activities, and cannot be used to model the archaeological potential of activities carried out by Aboriginal people in the pre-colonial past in the subject site. The remaining four sites are either low density artefact deposits (75%) recovered from disturbed contexts, or a combination of midden and artefact site. The combination midden and artefact site card (AHIMS ID 45-6-2597) gives its location as on a dune, within 50m of freshwater. No such dune or freshwater resources are present in the subject site.

The lack of registered Aboriginal sites within the subject site, the low number of Aboriginal sites in the search area, and the low density of artefacts within sites identified in the search area, cannot in themselves be taken as conclusive evidence of low rates of utilisation of the search area by Aboriginal people in the past. The early date of development of the land in the search area, and the robust nature of industrial development in the subject site, may indicate that archaeological remains once present within them have been removed or disturbed.

The potential PAD (RNEP-PAD001) located during the site visit on 8 September 2021 may be registered with the AHIMS in due course.

Figure 23. AHIMS sites in relation to the subject site, as of July 2021



Locations redacted for public issue



AHIMS Extensive Search

21051 Redfern to North Eveleigh Precinct Renewal

LGA: City of Sydney

SCALE 1:10,000
SIZE A4
DATE 23/07/2021

0 0.1 0.2 0.4 Kilometers



5.0 KEY THEMES

*Heritage interpretation is a means of sharing Australian culture and history within communities and with other communities, new citizens, visitors, and people overseas. It is also a means of passing on the knowledge and appreciation of Australian culture to new generations. Interpretation is an integral part of the experience of significant heritage places...*⁶⁴

5.1 Introduction

This section provides a summary of the overarching cultural themes identified as appropriate for the RNEP. A brief outline of the NSW historical themes relating to the subject site has been included, informing the key stories for interpretation at the new development.

5.2 NSW 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. Successful interpretation is 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 which relate to the site are listed below.

Table 5. Historical themes for Aboriginal interpretation at the Redfern North Eveleigh Precinct

Australian Historic Theme	NSW Theme	Local context
Tracing the natural evolution of Australia	Environment - naturally evolved There are two aspects to this theme: (1) Features occurring naturally in the physical environment which have significance independent of human intervention (2) Features occurring naturally in the physical environment which have shaped or influenced human life and cultures.	Local water sources; Boxley's Lagoon, Blackwattle Creek, local wetlands and their importance to the Aboriginal community The landscape of Redfern and North Eveleigh, its rich resources and how these contributed to daily life for Aboriginal people Redfern/Botany corridor as an Aboriginal trackway
	Aboriginal cultures and interactions with other cultures 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.	The continuous Aboriginal occupation and use of the area; Aboriginal sites located in the vicinity; cultural significance to Aboriginal people Redfern emerging as a centre of activism and community in the twentieth century Local contemporary Aboriginal communities, with Redfern as the Aboriginal heart of Sydney
Peopling Australia		

⁶⁴ NSW Heritage Office, 2005. Heritage Interpretation Policy.

Australian Historic Theme	NSW Theme	Local context
Developing local, regional and national economies	Transport Activities associated with the moving of people and goods from one place to another, and systems for the provision of such movements.	Aboriginal people working at the Eveleigh Railway Workshops Aboriginal communities gathering in Redfern due to work opportunities, ease of transport in urban centre
	Environment – cultural landscape Activities associated with the interactions between humans, human societies and the shaping of their physical surroundings	Redfern as the Aboriginal heart of Sydney, a centre for Aboriginal services and community
	Industry Activities and processes associated with the manufacture, production and distribution of goods	Participation of Aboriginal workers at the Eveleigh Rail Workshops and other industrial workplaces during the early twentieth century
Building settlements, towns and cities	Land tenure Activities and processes for identifying forms of ownership and occupancy of land and water, both Aboriginal and non-Aboriginal	Aboriginal uses for the land, for ceremony and daily life, both pre- and post-contact
	Accommodation Activities associated with the provision of accommodation, and particular types of accommodation	Vital role of Aboriginal community housing The Block in developing Redfern and Eveleigh
Working	Labour Activities associated with work practises and organised and unorganised labour	Aboriginal people working at the Eveleigh Railway Workshops Continuity of Aboriginal workers and Aboriginal-led organisations in the area
Developing Australia's cultural life	Creative Endeavour Activities associated with the production and performance of literary, artistic, architectural and other imaginative, interpretive or inventive works; and/or associated with the production and expression of cultural phenomena; and/or environments that have inspired such creative activities	Contemporary Aboriginal art, stories and cultural practices shaping modern Redfern and Eveleigh The role of Carriageworks in showcasing Indigenous artwork and performing arts in North Eveleigh
Marking the phases of life	Persons Activities of, and associations with, identifiable individuals, families and communal groups	Association of the area with local Aboriginal families and key activists

5.3 Key themes for interpretation

Key themes are a vehicle for structuring information to convey the layered history of a site and its cultural landscape. Key themes are informed by an analysis of the historic themes outlined above, historical research and by feedback from consultations with the local Aboriginal communities. In order to simplify the interpretive structure and to provide some major anchor-points, three key interpretative themes are suggested which encapsulate the Aboriginal heritage significance of the RNEP.

The key themes for Aboriginal interpretation of the RNEP are:

- ***Mura (trackways) and ngurang (places)***⁶⁵

Aboriginal people live, walk and care for this Country; it is a place of growth, creativity and resilience that continues to draw Aboriginal people today. The site has always been a beginning and ending point for movement of all kinds, with Aboriginal walking tracks lying beneath historic and contemporary railway tracks. The ideas of journey and gathering, people and place, are intertwined in the fabric of the site.

- ***Gabara (head), damara (hand) and butbut (heart)***

The Redfern and Eveleigh area is known as the 'heart' of Aboriginal Inner Sydney, where the Aboriginal community have built safe cultural haven for all Aboriginal people. As well as this, the area can represent the 'head' of Aboriginal Inner Sydney, a place of fierce activism, powerful protest and strong Aboriginal-led support services, and also represent the 'hand' of Aboriginal Inner Sydney, as a place of community, work and labour, where Aboriginal families have experienced struggle and success together. The Redfern area remains a vital place of spiritual connection for the Aboriginal community, where stories of the head, hand and heart are key to understanding the place.

- ***Yirran (very, great, large, many)***

Though the area remains the traditional lands of the Gadigal, the Aboriginal communities of Redfern and Eveleigh are made up of many families from different places and peoples, who travelled to the Redfern area for a great many reasons over the past 200 years. These diverse Aboriginal families have come together and bound themselves into the strong, proud and spiritually grounded community of today, supporting their community through the many thriving Aboriginal-led organisations in and around Redfern.

⁶⁵ The use of the Sydney language in the interpretive themes is sourced from Jakelin Troy's *The Sydney Language*, the guiding text recommended by the Metropolitan Local Aboriginal Land Council and approved by community stakeholders.

6.0 INTERPRETIVE APPROACH

*Heritage interpretation is a means of communicating ideas and feelings which help people understand more about themselves, their culture, and their built or natural environment.*⁶⁶

This section outlines the strategic approach to Aboriginal heritage interpretation recommended for the RNEP development, aimed at producing a world-class suite of interpretive elements that express the rich and complex Aboriginal stories of the site and surrounds. The chapter considers the possible audiences for the precinct and provides a set of principles to manage the development of appropriate and engaging Aboriginal heritage interpretation for these audiences.

The key interpretive principles guiding the Aboriginal heritage interpretation of the RNEP are as follows:

- Present the site as a distinct cultural landscape, the product of numerous phases of use and associations, and intrinsically connected with the nearby Redfern area
- Incorporate documentary research and graphic materials to illustrate and express the Aboriginal history of the site
- Collaborate with Traditional Owners and relevant Aboriginal groups to ensure interpretation adheres to the cultural heritage significance of the area
- Ensure that interpretive media are physically and conceptually accessible, designed to engage audiences and stimulate interest
- Ensure that any new interpretive media are developed to align with the non-Aboriginal interpretive media designed for the precinct by Curio Projects
- Ensure that on-site interpretive media are developed in a way that complements the built environment and landscape design of the site and integrates with Aboriginal heritage interpretation elements already within the immediate area.

6.1 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, orientation, content and design of interpretive media provide engaging and informative experiences relevant to those audiences.

A diverse range of audience groups have been identified as current and future users of the RNEP by Bates Smart and Transport for NSW.⁶⁷ These audience groups will interact with the subject site in many different ways according to their unique needs and will possess differing levels of familiarity with/interest in the site's Aboriginal heritage. The patterns of use at the site will also change from day to night. The identified audience groups include:

- Workers at Redfern North Eveleigh, South Eveleigh and Redfern
- Local residents
- Local Aboriginal communities
- Local tertiary students

⁶⁶ Interpretation Australia. <https://interpretationaustralia.asn.au/>

⁶⁷ Bates Smart and Transport for NSW, Redfern North Eveleigh Paint Shop Sub-Precinct Design Team Information Pack.

- Commuters, travelling through the site to and from Redfern Station
- Night-time users
- Destination-centric users
- Event-centric users.

Workers, local residents, local tertiary students and the local Aboriginal community are likely to spend the most amount of time at the RNEP and will be repeat users of the spaces. These audience groups will have larger amounts of discretionary time to read or reflect on interpretation than commuters, who are typically time-poor and unlikely to seek out interpretive experiences. Local Aboriginal communities particularly have a dual role, both as contributors to the overall interpretive approach and as people and groups who will use and experience the site.

Certain audience groups, such as heritage enthusiasts, historians, cultural groups and school groups, may visit the RNEP specifically to encounter heritage and learn more about Aboriginal cultural experiences of the subject site. Others, such as those attending the precinct for dinners, events, festivals, markets or performances, may not expect such encounters, and could be attracted to well-designed, vibrant interpretive media.

It is important that heritage interpretation at the station and wider precinct be designed with these factors in mind, ideally with strong, succinct and accessible messages that capture the attention of audiences and provide variety in style to engage repeat audiences. Locations of interpretive media should be carefully considered to align with the intended space usage, from gathering spaces to pinch points. An emphasis should be placed on utilising visual mediums suitable for day and night-time activation that are able to engage commuters and tourists without impeding foot traffic.

6.2 Potential interpretive media

This section presents a range of opportunities for interpretive media at the RNEP site. These options have been assessed as appropriate media to provide audiences with a creative, embodied and engaging experience with Aboriginal cultural values and should be developed in consultation with Aboriginal knowledge holders and artists/designers.

Identified potential interpretive media include:

- Integration of Aboriginal heritage expression elements in the built form
- A community place
- Landscape geometry and plantings
- Rooftop gardens
- Naming/use of language
- Welcome to Country/Acknowledgement of Country
- Ground plane elements
- Gathering spaces, seating, yarning circles
- Shade elements
- Wall features
- Lighting and soundscapes
- Play area
- Interpretive panels

- Public art
- Temporary hoardings
- Interior spaces
- Online interpretation: onsite and offsite digital engagement
- Oral histories
- Public programming and tours.

Descriptions of each interpretive media option and examples of its successful use at other sites are provided below.

It is not intended that all options be utilised at the RNEP site; rather than the most appropriate elements be embedded into the design of the site and inform any future developments within the Precinct.

6.3 Exterior spaces and public domain

The exterior spaces and public domain of the RNEP represent the largest area of publicly accessible space onsite, presenting a large range of opportunities for integrating Aboriginal cultural values into the site. It is envisioned that large proportion of the precinct's heritage interpretation elements will be embedded within this public domain space.

There are many examples from Australia and around the world where former industrial sites have been transformed into active public spaces, blending industrial heritage with the natural environment and contemporary design features. The following interpretive elements are suggested for the exterior spaces/public domain at the RNEP, where Aboriginal culture can be celebrated as a vibrant, resilient culture with a deep time connection to Country.

6.3.1 Integration of Aboriginal heritage expression elements in the built form

Creative practices relating to place-making and the built form are powerful devices to incorporate and reflect the heritage values and stories of a site. Aboriginal heritage values embedded within the RNEP can be expressed through integrated, innovative architectural design response and choices of materials, providing a visual exploration of the history of the site.

Designs that echo traditional forms, spaces and narratives and their contemporary interpretations are increasingly being integrated within new developments worldwide, sending strong, respectful messages about the timeless links between Indigenous people and the landscape, and allowing for reflection of contemporary connections to the land. The significance of such design integration does not just lie in its aesthetics, but in the recognition and the empowerment that such public statements of value bring.

The involvement and authority of Aboriginal community knowledge holders and Aboriginal architects/designers/artists in such integration is paramount. The planning process for new developments or infrastructure 'frequently mimics colonial institutional practices of collection and exchange' by allowing superficially representations and tick-box involvement, and can 'undermine cultural confidence with the Indigenous community.'⁶⁸ The RNEP project provides an opportunity to redress this by authentically engaging with Aboriginal communities and professionals, and respectfully developing an integrated design approach to built forms at an early planning stage.

This approach could be used in new built forms across the site, from large scale buildings to the small scale pavilion buildings currently in the public domain, designed to address the key Aboriginal heritage themes for the precinct and integrated with surrounding landscape elements.

⁶⁸ Pieris A., 2016. Indigenous Cultural Centres and Museums: an illustrated international survey.

Key themes

The key themes guiding the integration of Aboriginal elements into the built form are:

- Mura (trackways) and ngurang (places)
- Gabara (head), damara (hand) and butbut (heart)
- Yirran (very, great, large, many).

Examples



Left: Puntukurnu Aboriginal Medical Services healthcare hub, by Kaunitz Yeung Architecture; right: Uluru-Kata Tjuta Cultural Centre, National Parks



Left: Yagan Square, Perth; Left: Wiikiaami shelter, Indiana USA.



Left: City Rail Link Auckland: plans for new stations and plazas developed with Maori Mana Whenua (tribal groups): Station entrance incorporating sky narrative elements; right -Spirit Garden Thunder Bay, Canada



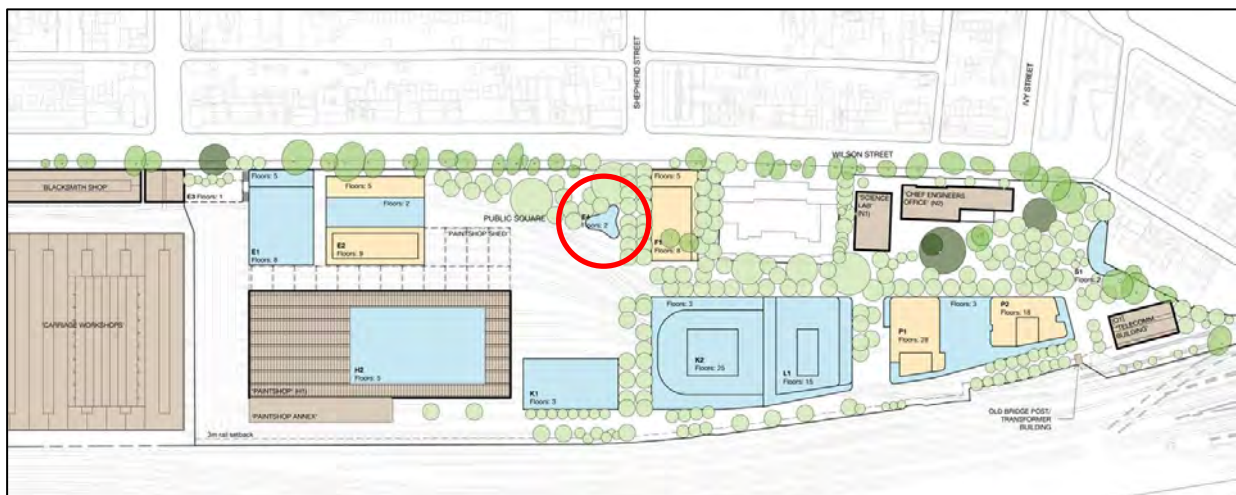
Walanga Muru pavilion, Macquarie University



Location

Consideration of a co-design approach to building form should be given to the planning for all new builds in the precinct. The E4 pavilion may be particularly suitable for the integration of Aboriginal heritage expression within the built form due to its accessibility and visibility within the development. The location of this building is marked in red in Figure 24.

Figure 24. Location of suitable building (marked in red). Source: Bates Smart and Turf



6.3.2 Landscape geometry and plantings

The geometry of the landscape within the public domain areas of the RNEP can also be a very effective heritage interpretation device. The landscape geometry could echo previous landforms and geology through the positioning of pathways and the use of sandstone, provide integrated spaces for gatherings/yarning circles, provide plantings in naturalistic clumpings, and provide programming locations defined by the spatial layouts.

Plantings of species that were in the Sydney area prior to European arrival, and therefore part of the Indigenous landscape experienced by the local Aboriginal community, is also a powerful interpretive feature that can be implemented in all public domain areas within the precinct.

The endangered Eastern Suburbs Banksia Scrub ecosystem, thriving in the sandy soil deposits, was the predominant vegetation in this area before European arrival. It comprised heath or scrub with small areas of low forest, including varieties of Banksia, Melaleucas, grasses and Xanthorrhoea. The Gadigal were named from the native Grass tree (Xanthorrhoea), known locally as the Gadi (Cadi) tree. It was used to make sections of spear shafts with the stems and resin and was culturally significant to the

Gadigal. 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. 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. Introduction of species from the Eastern Suburbs Banksia Scrub ecosystem into the RNEP landscape, as well as being a key interpretive feature, could provide biodiversity benefits as it is an endangered bio-community.

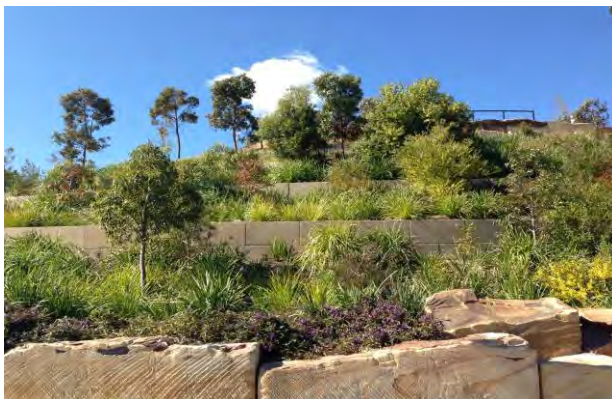
Consideration of plantings which reflect the six seasons as defined by Aboriginal botanical knowledge could also be considered. (Seasonal species as defined by Dharawal cultural knowledge are provided below, however further input from an Aboriginal horticultural company would be required to provide similar information from Gadigal cultural knowledge).

Key themes

The key themes guiding the design of landscape geometry and plantings are:

- Mura (trackways) and ngurang (places)
- Yirran (very, great, large, many).

Examples



Left: Native plantings at Barangaroo Reserve; right: plant label with Aboriginal cultural information, Marrickville Metro

Burran Hot and dry January-March	Marrai'gang Wet becoming cool April-June	Burrugin Cold and frosty June-July	Wiritjiribin Cold and windy July-August	Ngoonungi Cool becoming warm September-October	Parra'dowee Warm and wet November-December
Male kangaroos aggressive Meat forbidden Weetjellan blooming	Quolls seeking mates Lillypilly ripens	Echidna seeking mates Burringoa flowering Shellfish forbidden	Lyrebird building mounds Marrai'uo flowering Boo'kerrikin flowering Gentle spring rains	Flying foxes appear Ceremonial time Miwa Gawaian in flower	Summer heat starts Stable weather

Dharawal six seasons, Bureau of Meteorology

Location

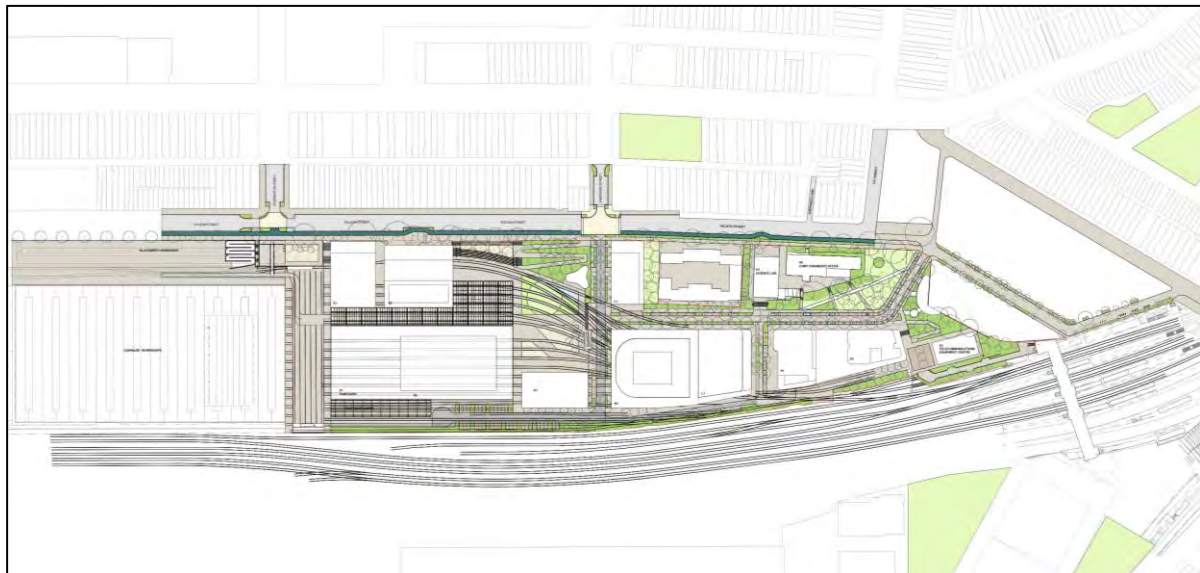
There are opportunities for integrating landscape geometry evoking Country across the public domain of the entire RNEP precinct, though this must be balanced with other ground plane elements such as the Fan of Tracks. The landscaping masterplan for the Paint Shop sub-precinct, by Turf Studio, is included below.

Balarinji's Connecting with Country report for the Paint Shop sub-precinct proposes the below plan for implementing a sense of the original terrain and topography in the northern portion of the site and integrating water in the landscaping of the southern portion of the site.

Figure 25. Balarinji Connecting with Country landscape geometry summary. Source: Bates Smart and Balarinji



Figure 26. Paint Shop sub-precinct landscaping masterplan. Source: Turf



6.3.3 Rooftop gardens

While native plantings could be integrated with the public domain spaces, dedicated rooftop gardens growing Aboriginal food and medicinal plants could also be considered. Adjacent to the precinct, the native rooftop farm of 500sqm at Yerrabingin House in South Eveleigh provides not only an environment full of over 2000 edible, medicinal and culturally significant plants, but also supplies specialist restaurants and shops through an urban food production program and employment for Aboriginal

people. Consideration of continuing and expanding this project by including rooftop garden spaces within the Paint Shop sub-precinct as well should also be considered.

Key themes

The key themes guiding the design of a rooftop garden are:

- Mura (trackways) and ngurang (places)
- Yirran (very, great, large, many).

Examples

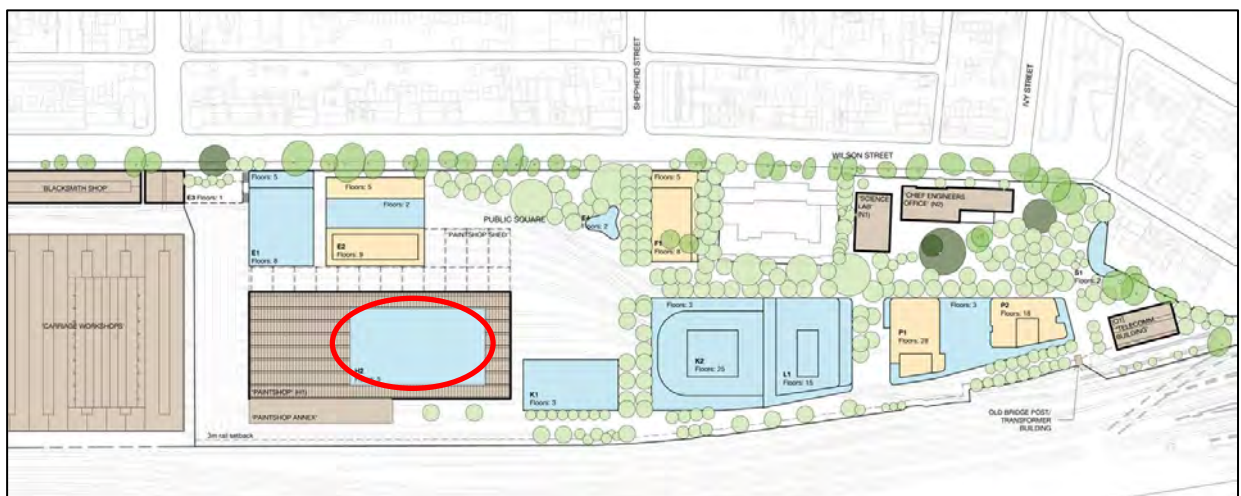


Left and right: South Eveleigh Native Rooftop Farm by Yerrabingin

Locations

Aboriginal co-design buildings, such as the H2 Paint Shop extension, have been identified as suitable for incorporating rooftop gardens. Other residential and commercial buildings throughout the RNEP should also be considered for incorporating rooftop gardens with native plantings. The location of the H2 building is marked in red in Figure 27.

Figure 27. Location of H2 Paint Shop extension building (marked in red). Source: Bates Smart and Turf



6.3.4 Community Place

The desire for a Community Place has been emphasised in previous consultation with the Aboriginal community for sites around Redfern, Waterloo and Eveleigh (see Section 4.2) and has been raised in consultation for the project undertaken by Balarinji. Community Places function in many ways according to the wishes and needs of the individual communities that participate in their management, including as a cultural centre for sharing Aboriginal stories, an exhibition space for artists' works, as a place of cultural safety, as a learning place for Aboriginal youth, as a centre for Aboriginal cultural activities and workshops, and as a Keeping Place for storing and displaying heritage material and a focus for heritage interpretation. A Community Place within Redfern, the Aboriginal heartland of Sydney, would be a significant and much needed feature, respecting the cultural significance of the location and providing a focus for the continuation of Redfern's cultural leadership.

A Community Place should be co-designed with Aboriginal community and professionals to ensure that it will meet the needs of the community it is serving and should be supported through an ongoing funding model. If a Keeping Place were to be considered for inclusion within the Community Place, then further consideration of the role, establishment, ongoing management and funding models will be required, with permanent participation by Aboriginal stakeholders in the design and ongoing management of a Keeping Place imperative, as well as consultation with Heritage NSW.

Examples



Left: Armidale Keeping Place; right: Lake Condah Mission Keeping Place

NB: this HIS has not addressed the issue of inclusion of spaces and places for Aboriginal run businesses and start-ups particularly in new technologies as an integral part of the new precinct, as that is beyond the scope of the HIS. However, both the concept of a Keeping Place and of support for Aboriginal run businesses/start-ups should be considered.

6.3.5 Naming/use of language

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 the long-held relationship between people and the land. Inclusion of Aboriginal language in new developments is a powerful symbol of the enduring connection to Country maintained by the local community for tens of thousands of years.

The inclusion of language could either be approached as a dual naming option (a practice supported by the NSW Geographical Names Board since 2001) or the use of appropriate Sydney Language words to name key spaces or features in the new development as an interpretive option that recognises Aboriginal cultural heritage values. Language could also be included in public art, gathering spaces and other interpretive elements such as dual language panels.

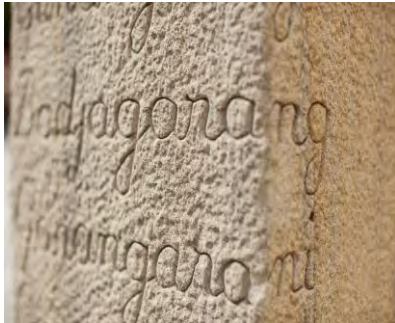
Words and phrases could be sourced from the text recommended by Metropolitan LALC, Jakelin Troy's *The Sydney Language*, however it is essential that the approach to language use is co-developed with knowledge holders.

Key themes

The key theme guiding the naming of public places is:

- Yirran (very, great, large, many).

Examples



Left: *Edge of Trees*, Museum of Sydney, Janet Laurence and Fiona Foley; right Darug language in seating, St Leonards



Left: Awabakal language foreshore sculpture, Newcastle; right: *Edge of Trees*, Museum of Sydney, Janet Laurence and Fiona Foley

6.3.6 Welcome to Country/Acknowledgement of Country

A key way of signalling the importance of Country to audiences at the site is through using language to provide a Welcome to Country or Acknowledgement of Country message. A *Welcome to Country* is given by the traditional custodians/knowledge holders of the area, welcoming people to their land, while an *Acknowledgement of Country* is a sign of respect to the traditional owners of the land stated by the client/asset holder.

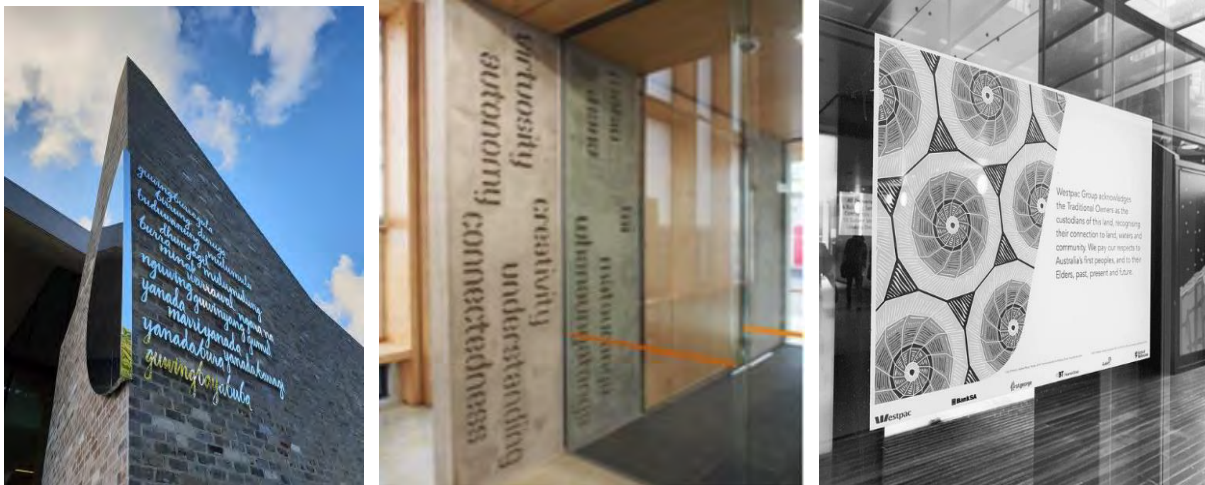
It is recommended that a *Welcome* or an *Acknowledgement* message, acknowledging the Gadigal as the traditional custodians of the land, be installed at prominent location within the new development, possibly at main entrances to the precinct or at the threshold of the Aboriginal community space to advance an opportunity for respectful pause and reflection before entering the land. The messages could be in the form of a statement or could be a statement combined with a graphic element designed by an Aboriginal artist. The message should be in bilingual text – the Sydney Language and English.

Welcome wording must be devised by key Aboriginal knowledge holders for the area and approved by the Metropolitan LALC. *Acknowledgement* wording would be defined by Transport for NSW in line with their state- wide policy, and discussed with the Metropolitan LALC, but could read, for example:

You are standing on the land of the Gadigal who have lived here for tens of thousands of years.

Transport for NSW acknowledges Aboriginal people as the traditional custodians of this site, pays respects to Elders past and present, and extends that respect to all Aboriginal and Torres Strait Islander people who are here today.

Examples



Left, centre and right: examples of Acknowledgement of Country features

6.3.7 Ground plane elements

Ground plane elements embedded in public domain areas are a subtly effective heritage interpretation medium. Paving colours, metal inlays or sandblasted patterns may be installed into ground planes, forming artworks, containing small 'bites' of information or quotes creating a narrative as paths are traversed. Ground plane elements may also work to connect other interpretive media, including plantings, seating, lighting and public art. These elements can form an important graphic link between different areas and spaces.

Embedding Aboriginal design elements or language into the ground plane of a site can connect a new development directly to Country, providing a tangible aesthetic reference to significant physical, social or spiritual features of the land. By installing such ground plane elements into outdoor spaces, a strong visual message about the Aboriginal heritage of the site can be created.

Three key public domain areas have been identified in the Masterplan which could be key locations for ground plane elements. These comprise:

- A public square – a 7,910 square metre public square fronting Wilson Street;
- An eastern park – a 3,871 square metre park located adjacent to the Chief Mechanical Engineer's Building and the new eastern entry from Platform 1 of Redfern Station; and
- Traverser No1 - a 2,525 square metre public square edged by Carriageworks and the Paint Shop.

This connection could continue throughout the public domain through the use of ground plane patterning into the nearby Central State Significant Precinct, connecting the two areas through Aboriginal design elements.

It is essential that Aboriginal artists/designers and knowledge holders be involved in the design and content of any ground plane elements at the RNEP.

Key themes

The key themes guiding the design of ground plane elements are:

- Mura (trackways) and ngurang (places)
- Yirran (very, great, large, many).

Examples



Left: Wingarra-Murra, sandblasted paving design, University of Sydney; right: Auckland Metro



Left: right: Ngarara Place, RMIT University Melbourne, by Greenaway Architects, Charles Solomon, Aroha Groves; right: Citizens Gateway by Brian Robertson, Cairns

Location

The three key public domain areas identified as possible spaces for ground plane elements as place making devices are provided in Figure 28:

- Public Square
- Eastern Park
- Traverser No. 1.

Figure 28. Key public domain areas (Public Square in red, Eastern Park in purple, Traverser No.1 in blue). Source: Source: Bates Smart and Turf with Artefact markup

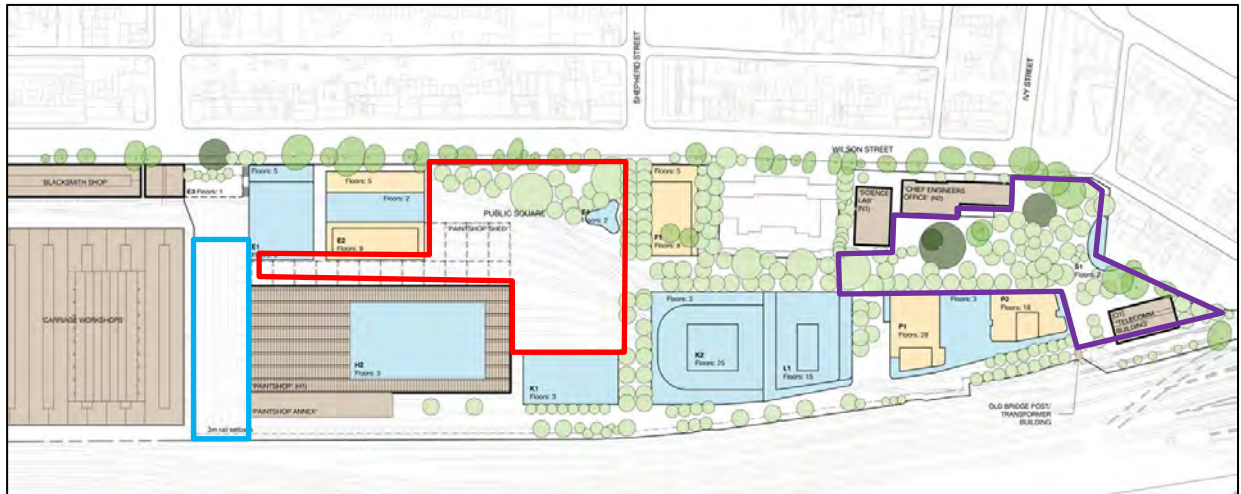


Figure 29. Image of Public Square. Source: Bates Smart and Turf, 2022



Figure 30. Image of Eastern Park area. Source: Bates Smart and Turf, 2022



6.3.8 Gathering spaces, seating, circles

Gathering spaces are a key design feature in the public domain, allowing groups of people to meet, rest and connect. Embedding heritage interpretation elements within gathering spaces provides a rich context and points of engagement and conversation.

Patterning, text or graphic images as seating inserts are effective forms of interpretation, strategically positioned to engage people who have some time to pause, read and reflect absorbing messages and stories about the site. Seating inserts could include content such as words in the Sydney Language or Aboriginal design elements relevant to Country.

The practice of gathering in the public domain recalls the idea of speaking and listening from the heart, often referred to in the Aboriginal community as ‘yarning’. Yarning circles, spaces which enable and enhance communication, are regarded as an important cultural practice within Aboriginal culture. Developed in consultation with Aboriginal knowledge holders, the inclusion of yarning circles in the public domain could be a powerful interpretive device, as well as facilitating meaningful interactions and connections amongst groups and individuals.

Key themes

The key theme guiding the design of gathering spaces and seating is:

- Mura (trackways) and ngurang (places).

Examples



Left: Aboriginal motifs in concrete seating; right: seating elements, Champion Lakes, Perth



Left: Hart's Mill Mudlangga to Yertabulti Track, Port Adelaide; right: Curtin University Learning Circle, Perth

6.3.9 Shade elements

In public domain design, shade elements create opportunities for site users to relax, gather or shelter from wind and weather in an outdoor space. These elements are an important connecting feature from indoors to outdoors, softening the divide between spaces. Additionally, shade elements provide a vital 'pause point' for creative heritage interpretation, with site users able to spend time reading text or examining features of visual interest.

The design of shade elements within the public domain areas of the RNEP is an opportunity to integrate the key Aboriginal themes into built fabric and showcase Aboriginal designers/artists. The form of the shade elements themselves may be influenced by Connecting with Country principles. Alternatively, the shade elements could form part of the pavilions which would be a focus in the public areas. It is vital that Aboriginal artists/designers and knowledge holders be involved in the design for interpretative shade elements.

Key themes

The key themes guiding the design of shade elements are:

- Mura (trackways) and ngurang (places)
- Yirran (very, great, large, many).

Examples



Left: Burwood Brickworks by Balarinji, Mandy Nicholson; right: Shade shelters by Russell Saunders and Lee Black, Queen Elizabeth Park Taree



Left: Digital canopies, Yagan Square. right: Southern Health Healing Centre

6.3.10 Lighting and soundscapes

Lighting, sound and projection are dynamic forms of interpretation that can tell stories in a non-invasive manner, and support night-time uses and activations of a site. Lighting and sound are also flexible, able to be adapted and changed to suit different themes and uses.

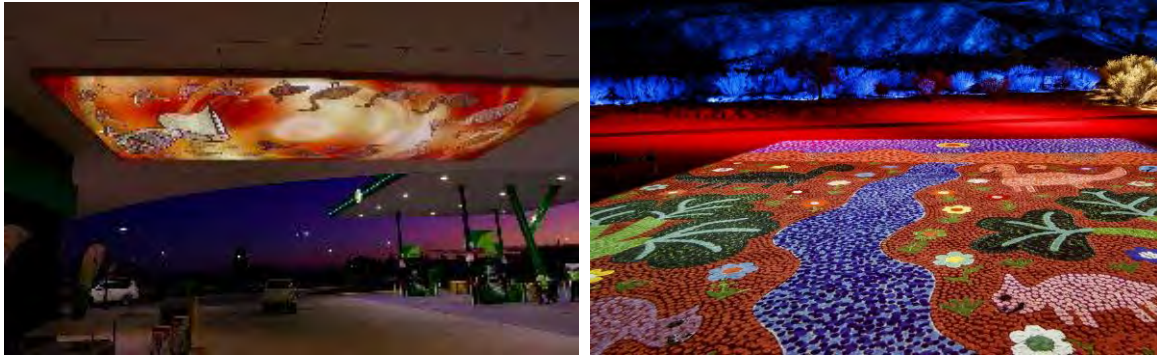
Aboriginal heritage interpretation themes can be expressed through lighting patterning, using a gobo or template over a lighting source, as this medium has the ability to creatively move and change to tell unfolding cultural stories. Audiences can view and physically interact with lighting displays, enabling meaningful messages about the cultural values of the RNEP to be experienced. Audios of the Sydney Language being spoken could be utilised in entrance/threshold spaces, supported by associated lighting, to immerse site users in meaningful messages of Country.

Key themes

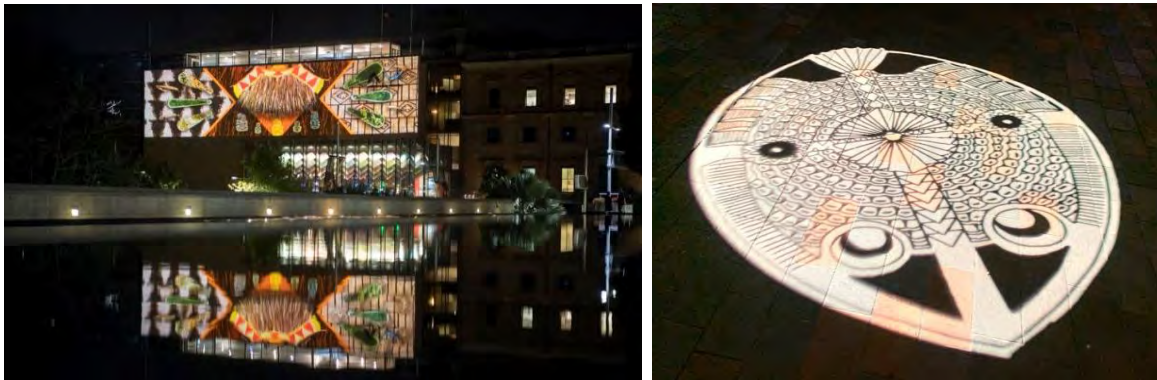
The key themes guiding the design of lighting and soundscape elements are:

- Gabara (head), damara (hand) and butbut (heart)
- Yirran (very, great, large, many).

Examples



Left: Ballina Service Centre, Balarinji and Marcus Ferguson; right: Parrtjima Festival in Light, Alice Springs



Left: Australian Museum 'Treasures' projections; right: Gobo projection of Aboriginal design on pavement, Cairns

6.3.11 Wall features

Large-scale wall features can have a striking impact in an exterior setting, presenting the heritage significance of a site on a broad canvas and providing an engaging introduction to the deeper cultural layers of the subject site. Wall features placed on the external façade of a structure could include historical images, public art, murals, wall textures, laser-cut outs, treatments with key dates or quotes, features which echo the original landscape, or sculptural elements which can give an impressionistic impression of the Aboriginal cultural values of the RNEP.

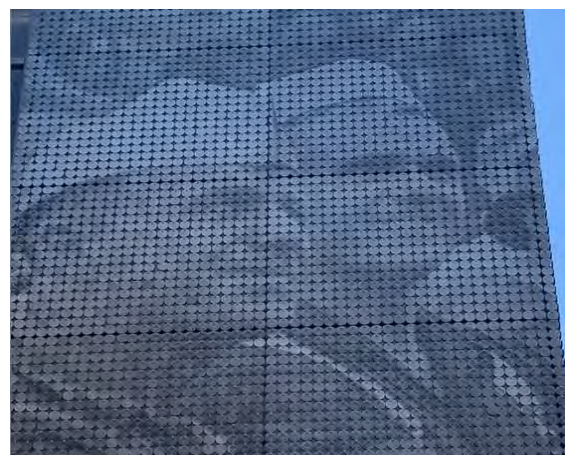
Other more personal experiences can also be crafted with external wall features, such as memory walls which can incorporate images and quotes from the Aboriginal communities about their experiences working on the railway or at the Eveleigh Railway Workshops. These memory walls could be linked with lighting or soundscapes to activate the space, creating an embodied, intimate storytelling experience for site users.

Any wall features focusing on Aboriginal heritage interpretation must be designed by an Aboriginal artist/design team with appropriate local consultation and knowledge, and any images of community members must be obtained with agreement about their future use.

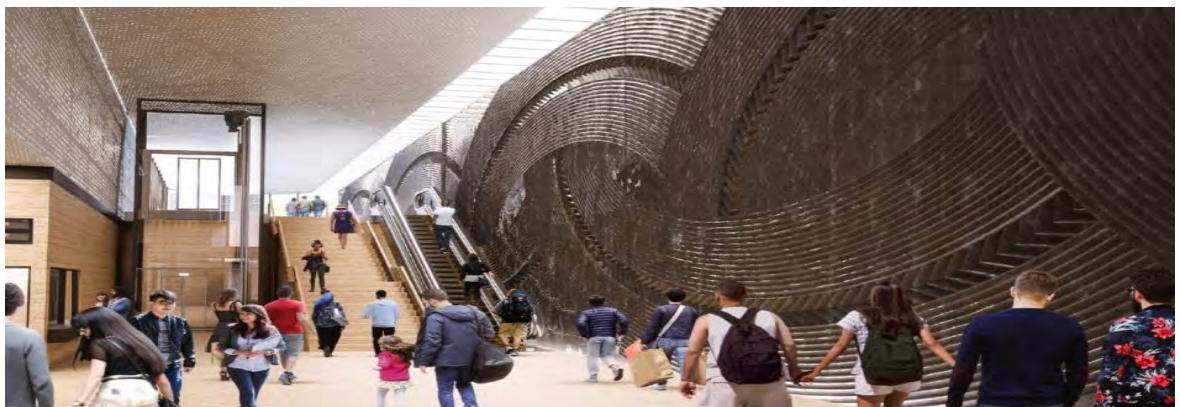
Examples



Left Sydney Elders Exhibition Australian Museum (oral histories and images); right: Biripi Aboriginal Corporation Medical Centre, Purfleet Clinic



Left: Marrickville Library history wall; right: South Eveleigh Workers Wall, Curio Projects



City Rail Link Auckland: plans for new stations and plazas developed with Maori Mana Whenua (tribal groups), Basalt stone cladding floor to ceiling representing the earth and the nearby volcano terraces

6.3.12 Play spaces

Play spaces act as community focus points, drawing young families to spaces of recreation, safety and relaxation. By incorporating Aboriginal heritage interpretation in play spaces in creative and subtle ways, both children and parents can encounter new ideas and integrate educational experiences into everyday play.

Play spaces included within the public domain green space could be expressed through landscape geometry and topography which can provide spaces and places for more naturalistic play, while

playground equipment can be customised to the heritage experience, with local materials and natural shapes creating a strong sense of connection to Country.

Play spaces are opportunities to embed Aboriginal cultural values and contemporary histories into the landscape, exploring shapes of the original landscape and Aboriginal cultural stories. If any specific cultural stories are selected to influence play space design, Aboriginal knowledge holders should be consulted during the design process.

Key themes

The key themes guiding the design of play areas are:

- Mura (trackways) and ngurang (places)
- Gabara (head), damara (hand) and butbut (heart)
- Yirran (very, great, large, many).

Examples



Left: Eveleigh Tree Houses, South Eveleigh; right: sculpture play, Redfern Park by Fiona Foley



Left and right: Play equipment at Gosford Leagues Club Park

6.3.13 Interpretive panels

Well-designed and well written interpretive panels are an excellent media for effectively conveying key messages, providing contextualising information and posing questions. If integrated into the design of the site, they can be strategically located to gain appropriate exposure.

Information about the Aboriginal associations with the area in more recent times, the work in the Eveleigh Railway Workshops, and the area as a centre for Aboriginal activism could be a key feature of the panels. Panels could have static and/or active elements such as digital displays, or QR codes to provide access to digital delivery of enhanced interpretive stories.

Key themes

The key themes guiding the design of interpretive panels are:

- Mura (trackways) and ngurang (places)
- Gabara (head), damara (hand) and butbut (heart)
- Yirran (very, great, large, many).

Examples



Examples of exterior interpretive panels



Examples of mounted interpretive panels

6.3.14 Public art

Public artworks, such as sculptures, murals and installations, can be an evocative and successful tool in interpreting the heritage significance of a site while also enhancing its aesthetic and cultural character. Creative public art is a powerful tool of cultural expression, able to tell stories and visually communicate cultural messages to a large audience. As well as making a visual or experiential statement, public art is often important in place-making for a new site.

Public artworks, embedded in Country and guided by the key themes, could communicate the Aboriginal values and associations of the RNEP. A separate Public Art Strategy has been developed for the site by Balarinji (2022), with a curatorial framework focusing on the three key themes of: Gadigal Country, Industrial Heritage and Regeneration.⁶⁹

The Public Art Strategy recommends integrating large scale public art within the Paint Shop sub-precinct, for example a large scale artwork on the south (railway-facing) side of the Paint Shop extension providing a focal point for thousands of people entering and leaving Redfern Station by train.⁷⁰ This opportunity could be used to represent the contemporary, suburban significance of the site for Aboriginal people today.

The strategy also nominated areas including the Public Square, Paint Shop Roof Terrace, Arcade, Eastern Park and pavilions as places for public art placement, as well as works embedded in art

⁶⁹ Balarinji, 2022. Public Art Strategy: Redfern North Eveleigh Precinct. Report prepared for Transport for NSW.

⁷⁰ Ibid.

pathways, laneways and meeting places exploring both Aboriginal and non-Aboriginal themes.⁷¹ The strategy notes opportunities for activating creative streets and providing workshops and residencies for Aboriginal artists.

Additionally, an exciting opportunity to showcase heritage messages through public art installations could be explored in the Public Square area where the remnant train tracks could be intertwined with symbolic tracks of an older kind, showing a deeper connection with the land.

The design and production of public artworks with Aboriginal cultural themes must be undertaken by Aboriginal artists/designers with links to the local community to ensure clarity and depth of message, and according to the principles outlined in the Public Art Strategy for the RNEP.

Key themes

The key themes guiding the design of public art are:

- Mura (trackways) and ngurang (places)
- Gabara (head), damara (hand) and butbut (heart)
- Yirran (very, great, large, many).

Examples



Always Was Always Will Be, Melbourne Arts Trams, by Recko Rennie

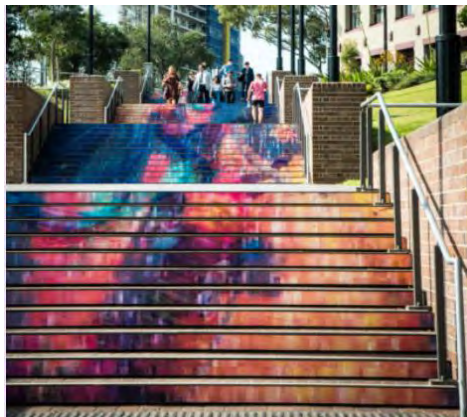


Left: Weavings of Light and Life glasswork, by Bronwyn Bancroft, Leichhardt Park Aquatic Centre; Right: Wall mural, by Matt Adnate, Newcastle

⁷¹ Balarinji, 2022. Public Art Strategy: Redfern North Eveleigh Precinct. Report prepared for Transport for NSW.



Left: *Totems* by Recko Rennie, La Trobe University; centre: right: *Edge of the Trees* by Fiona Foley/Janet Lawrence, Museum of Sydney



Left: *Synthesis* by Nadeena Dixon, South Eveleigh; right: *You've always wanted to be black (white friend)*, by Brook Andrew



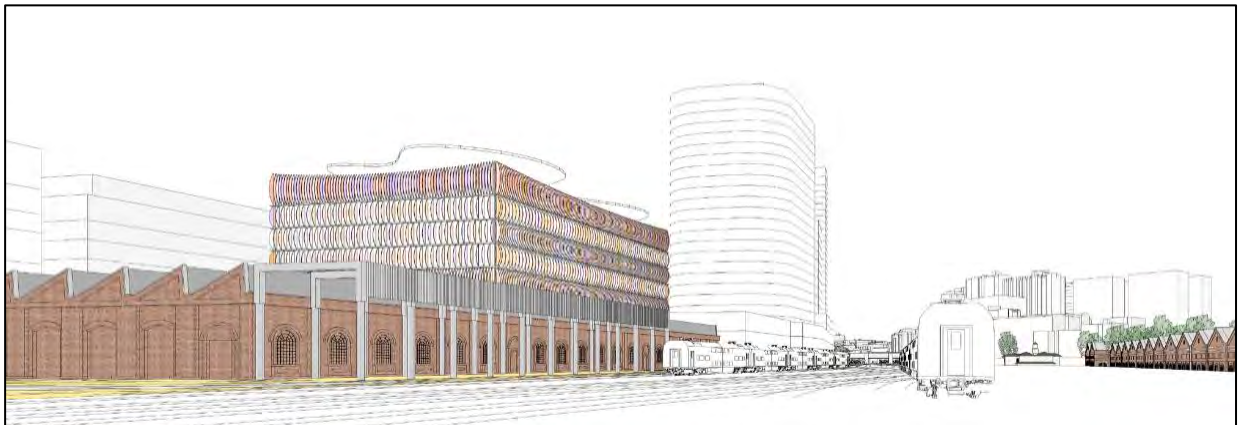
Left *The Weight of History, the Mark of Time* by Brook Andrew, The Cutaway Barangaroo; right: Redfern wall

Location

The following locations have been identified in the Public Art Strategy as possible locations for public art/installations:

- The Paint Shop extension's exterior wall, facing the railway line, shown in Figure 31. This area is an iconic part of the heritage precinct and visible to all trains passing through Redfern Station.
- The Public Square
- The Paint Shop Roof Terrace
- The Arcade
- Eastern Park
- Art pathways, laneways and meeting places onsite.

Figure 31. View of Paint Shop extension facing the railway line. Source: Bates Smart, 2022



6.3.15 Temporary hoardings

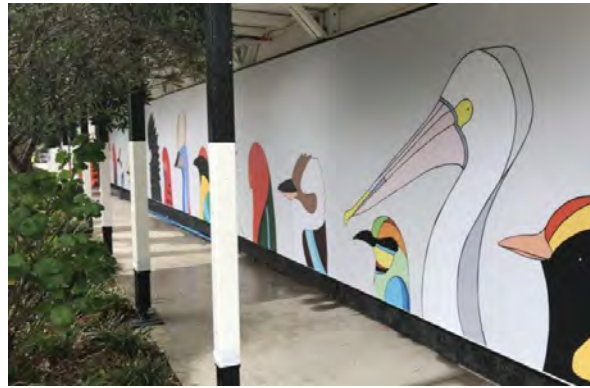
Hoardings are a highly visible temporary canvas for heritage interpretation and are necessary for developments constructed in high traffic areas for safety and to mitigate visual impacts. The City of Sydney Creative City team requires temporary hoardings to be covered in art by a living Australian artist or in relevant historical images with a connection to the construction site. The existing artworks offered by the City of Sydney include images designed by both Aboriginal and non-Aboriginal artists, covering a wide range of themes; an alternative option is for hoardings to be developed independently for each construction and approved by the City of Sydney.⁷² Heritage listed buildings must be covered in temporary hoardings with historic images only.⁷³

Though only temporary, the inclusion of Aboriginal artworks or historic images on hoardings during construction of the future developments would communicate a sense of the heritage of the site during the construction phase, engaging the local community in a positive manner.

⁷² City of Sydney, 2021. Creative Hoardings Program. Accessed at: <https://www.cityofsydney.nsw.gov.au/cultural-support-funding/creative-hoardings-program> (April 2021).

⁷³ City of Sydney, 2021. How to create or commission your own site-specific artwork for construction site hoardings. Accessed at: <https://www.cityofsydney.nsw.gov.au/hoardings-temporary-structure-approvals/create-commission-site-specific-artwork-hoardings> (April 2021).

Examples



Left and right: City of Sydney approved hoardings by local artists



Left and right: Archival images at the former Department of Education building, Sydney

6.4 Interior spaces

New developments provide an opportunity to integrate heritage interpretation design features into commercial, retail and residential buildings and public spaces. Aboriginal design elements could be incorporated as key features in internal public spaces, allowing for further exploration and reflection on contemporary connections to the land.

Options could include:

- Paving in building foyers
- Image/feature walls
- Integration of designs or language within functional elements such as seating, screens, steps, balustrades
- Public art elements in foyers and courtyards
- Wall tapestries
- Digital displays
- Soft furnishings
- Rooftop gardens.

Any Aboriginal design elements should be co-designed with Aboriginal artists/designers, incorporating consultation with relevant Aboriginal knowledge holders.

Key themes

The key themes guiding the design features in interior spaces and buildings are:

- Mura (trackways) and ngurang (places)
- Gabara (head), damara (hand) and butbut (heart)
- Yirran (very, great, large, many).

Examples



Left: *Mana Ngurang*, by Nicole Monk, City West affordable housing foyer, Redfern; right: Coffs Harbour Stadium, by Saltwater Freshwater Arts Alliance



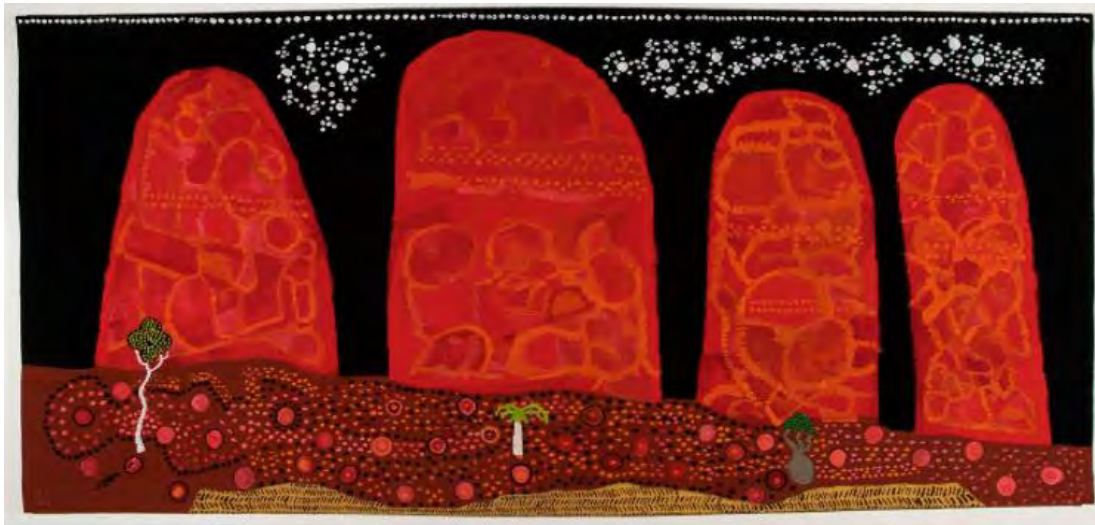
Sandstone sculpture mapping the landscape, by Judy Watson, 200 George Street Sydney



Left and right: Auckland Rail interior designs evoking Maori cultural elements and patterning, New Zealand



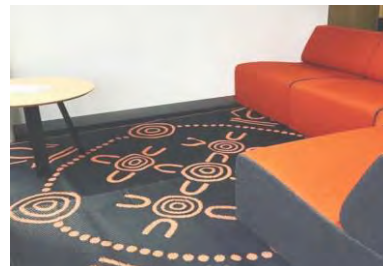
Left: *Wellama* installation, an audio-visual artwork by Alison Page and Nik Lachajczak at Barangaroo; right: Montreal Jazz festival audio visual wall



Kimberley Under the Stars tapestry by Trevor Kickolls, Tapestry Foundation of Australia



Left: *Bush Path* by Balarinji, Nespresso Pitt Street Mall; right: *Bush Tukka Connection* by Ailsa Walsh, WSP Head Office



Examples of Aboriginal designed furniture and soft furnishings, Winya

6.5 Online interpretation

As technology advances, the web has become one of the most flexible and accessible interpretive avenues available, able to reach a wide audience and be promoted with little effort. A number of online solutions suitable for exploring the Aboriginal cultural values of the RNEP are outlined below.

Key themes

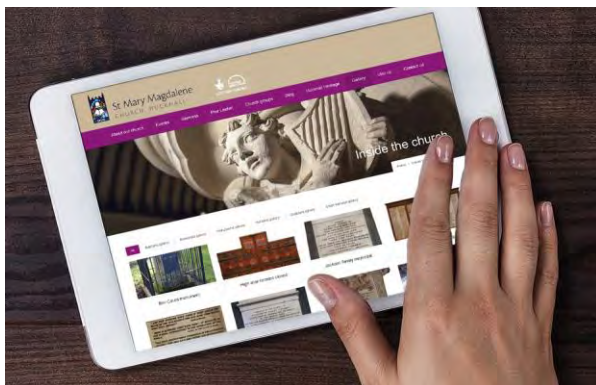
The key themes guiding online interpretation are:

- Mura (trackways) and ngurang (places)
- Gabara (head), damara (hand) and butbut (heart)
- Yirran (very, great, large, many).

6.5.1 Onsite digital engagement

Mobile, wireless and location-based media delivers information directly to personal mobile devices such as mobile phones, iPads, e-books and laptops. Downloadable apps are some of the most flexible and accessible of interpretive devices available. provide a vehicle for layering of information, and easy access to a wide range of images, photographs and historical information. Using Beacon Technology (in which small, wireless transmitters that use Bluetooth technology are installed in convenient high traffic locations), QR codes or phone GPS, a structured heritage interpretation resource with information/audio/video specific to the Aboriginal themes and stories of the subject site could also be incorporated into a future wayfinding app. There may also be an opportunity for a virtual reality app component showing an approximation of the landscape prior to European occupation.

Examples



Left and right: Examples of apps with heritage features



Virtual Warrane, by Brett Leavy for Virtual Songlines, showing Sydney Harbour pre-European occupation

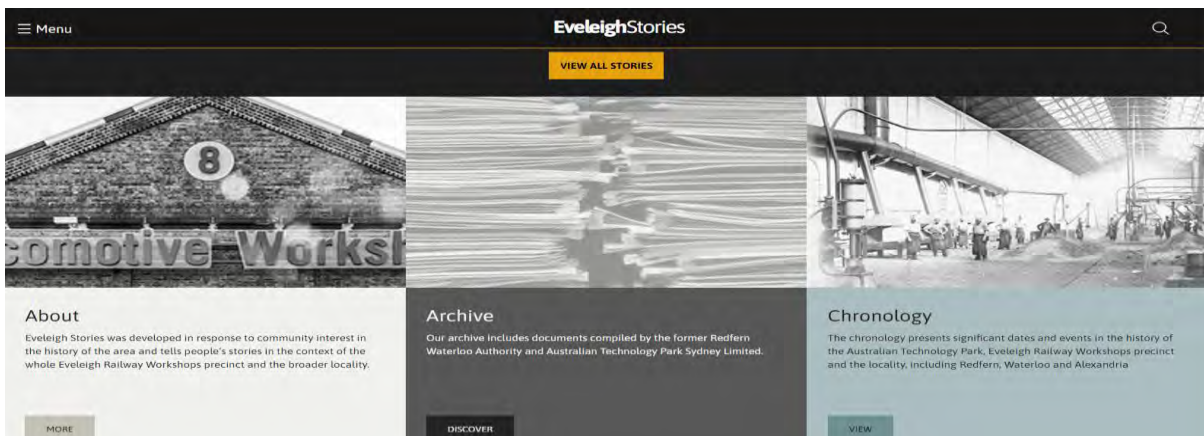
6.5.2 Offsite digital engagement

As a more traditional and very accessible form of digital engagement, web pages have continued to be popular with a wide range of audience groups. Dedicated pages within a website can provide a vehicle for layering of information and easy access to a wide range of images, photographs and historical information about the Aboriginal past, present and future around Sydney and Redfern.

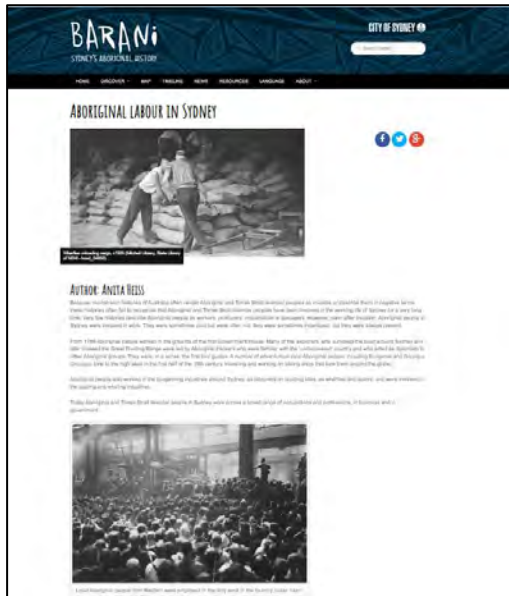
The website developed by South Eveleigh, *South Eveleigh Stories*, contains oral histories and scholarly sources to create a digital portrait of the non-Aboriginal and Aboriginal stories of the site. A similar approach may be appropriate for the RNEP.

Web pages can also be seamlessly integrated with other interpretive media onsite via QR codes. A link from onsite media via QR codes to the website would mean that a wealth of information could be accessible to interested audiences with no additional investment. Complementary interpretive elements such as naming, programming, and digital engagement could also be included or advertised on the web page creating a useful and cost-effective feedback loop for interpretation at the precinct.

Examples



South Eveleigh Stories historical webpage



Left: Barani Aboriginal Sydney webpage; right: History of Aboriginal Sydney

6.6 Oral histories

A positive way to engage the community and capture the rich layers of information about precinct's history would be to develop an oral history project, whereby the history of the site and its ongoing role in the evolution of Sydney is contextualised by first-hand accounts of those in the community who are connected to the area, both Aboriginal and non-Aboriginal. An oral history project could either be published in hard-copy or available digitally on a website.

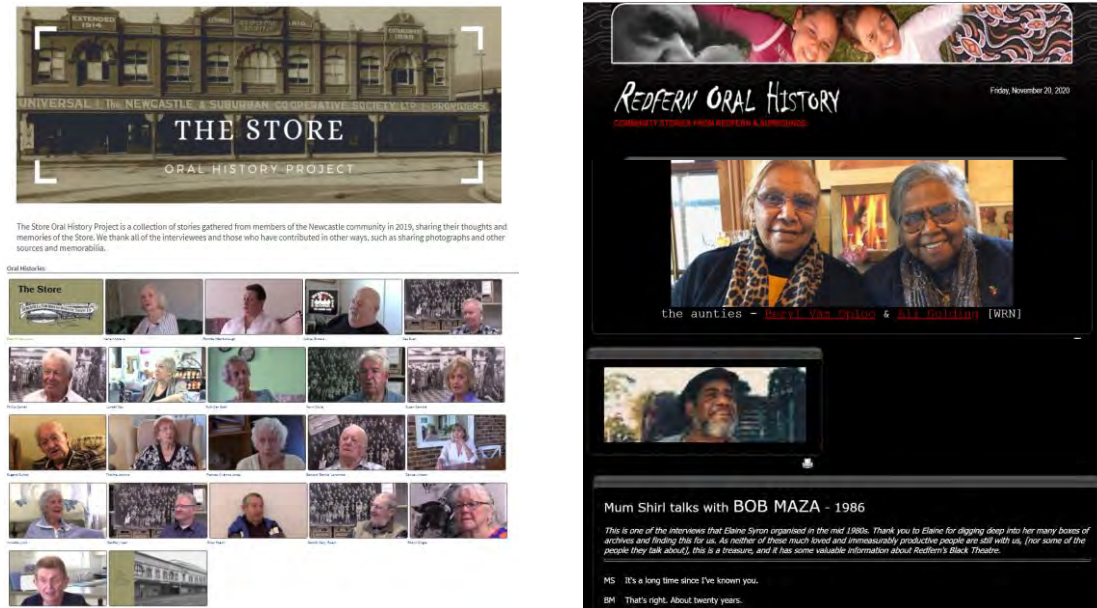
Partnerships with community focused organisations, such as the State Library of NSW, the Dictionary of Sydney or Redfern Residents for Reconciliation in developing an oral history project should be explored. The City of Sydney also has extensive expertise on the collection and publishing of oral histories, with its own Oral History Collection recording perspectives by Sydney's residents on the history of the city, art and culture, historic local businesses and many other topics at <https://www.sydneyoralthistories.com.au/>.

Other examples of online oral history projects include:

- <http://www.oralhistorynsw.org.au/examples-of-websites-featuring-oral-histories.html>
- <http://www.nla.gov.au/what-we-collect/oral-history-and-folklore>
- <http://artsonline.monash.edu.au/australian-generations/>
- <https://livinghistories.newcastle.edu.au/nodes/view/89913>
- <http://redfernoralhistory.org/>

The resulting publication, whether hard-copy or digital or both, would be a positive outcome and an important resource for the community.

Examples



Left: The Store, Newcastle, oral history project, <https://livinghistories.newcastle.edu.au/nodes/view/89913>; right: Redfern Oral History project, <http://redfernoralhistory.org/>

6.7 Public programming and tours

An ongoing relationship with local Aboriginal knowledge holders is important in facilitating the community's appreciation and understanding of Aboriginal cultural heritage values and respect for Country. This can be achieved at the RNEP through sustained, engaged public programming around Aboriginal culture and heritage, developed in concert with the Metropolitan LALC and relevant Aboriginal community stakeholders. Regular, event-based or seasonal public programming at the precinct is also a key employment opportunity for local Aboriginal people.

Public programming at the RNEP has been previously demonstrated as a powerful tool of public expression and cultural conversations, with Carriageworks hosting successful arts and cultural festivals such as The National, Sydney Contemporary, Lifeworks Festival of Experimental Art and the SouthEast Aboriginal Arts Market. Public programming at the overall precinct should take the schedule of Carriageworks into consideration and work with the local community to draft a comprehensive plan showcasing Aboriginal heritage and contemporary Aboriginal talent.

Existing public programs and tours in neighbouring precincts, such as those run by Yerrabingin at South Eveleigh and the City of Sydney in the Central State Significant Precinct, may also be integrated into programming onsite at the RNEP. The expansion of the Barani-Barrabugu (Yesterday/Tomorrow) Walking Tour as part of the City of Sydney's Eora Journey program should be considered (see Section 6.8.5). An expanded trail, tour or walk can be achieved in a number of ways, with brochures, maps, QR codes, a smartphone app system or websites as possible delivery methods, integrating the various histories of the area into a comprehensive, engaging narrative.

Key themes

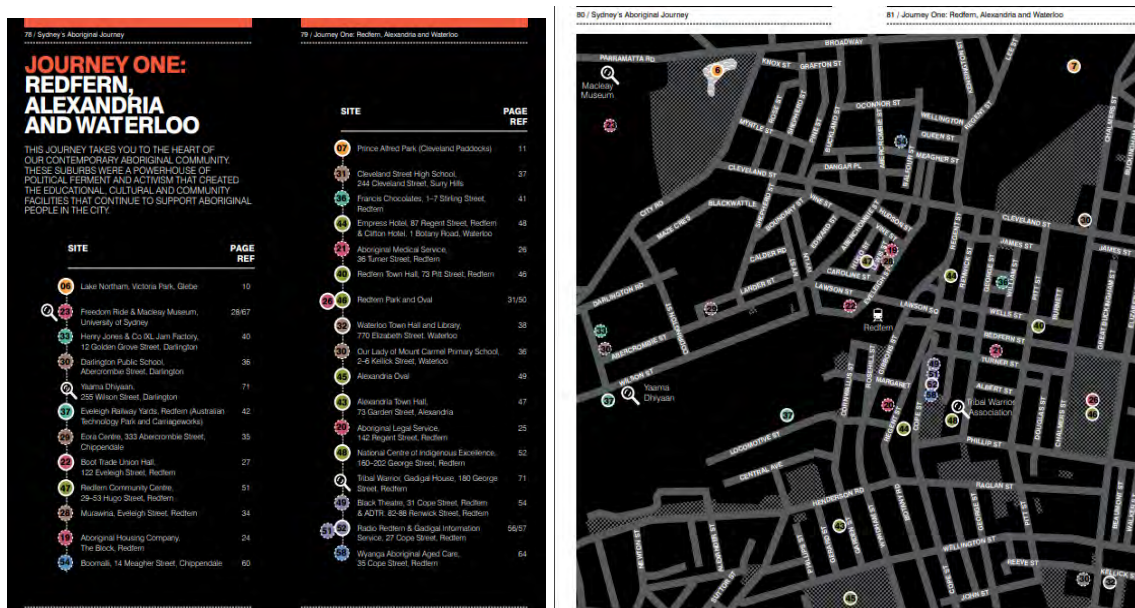
The key themes guiding the development of public programming are:

- Mura (trackways) and ngurang (places)
- Gabara (head), damara (hand) and butbut (heart)
- Yirran (very, great, large, many).

Examples



Eora Journey identifies locations of Aboriginal cultural associations, significance and stories around Sydney. Source: City of Sydney <https://www.cityartsydney.com.au/projects/eora-journey/>



Pages from Barani Barrabugu Walking Tour, Redfern/Alexandra/Waterloo Walk, City of Sydney



Left and right: Redfern walking tours led by Donna Ingram, Tribal Warrior.

6.8 Considerations for interpretation

This section highlights key practical considerations for guiding the development of Aboriginal heritage interpretation at the RNEP.

6.8.1 Integration with the overall Heritage Interpretation Strategy

The Aboriginal heritage interpretation approach must be integrated with the overall HIS for developments within the RNEP, prepared by Curio Projects to ensure a cohesive, layered interpretive experience is developed for the subject site.

6.8.2 Integration with the overall Public Art Strategy

The overall heritage interpretation approach for developments within the RNEP must be integrated with the Public Art Strategy, particularly in relation to Aboriginal heritage and involvement of Aboriginal artists. A world-class program of public art for the precinct should be developed in consideration of interpretive themes, embedding heritage messages within the artistic expressions at the subject site. This is especially important in the case of engaging Aboriginal artists and designers for involvement in future public art planning.

6.8.3 Engagement of Aboriginal artists/designers

To ensure culturally appropriate designs embedded in Country are integrated into developments within the RNEP, it is essential that Aboriginal artists/designers, with appropriate permissions and intellectual property rights in place, work with the design team. This should ideally occur in an early design stage and continue throughout the life of the project.

6.8.4 Sustained consultation with Aboriginal community

Sustained consultation with Aboriginal knowledge holders is a fundamental part of the heritage interpretation process and should be continued throughout the life of the project at the RNEP. A continuous dialogue with the local Aboriginal community will ensure community ownership of the space as a meaningful, culturally safe area in the heart of Aboriginal Sydney. As the precinct evolves, the voices of the traditional owners of the land will ensure that the development maintains a dynamic connection to Country.

Transport for NSW could consider the establishment of an Aboriginal reference group for the RNEP to provide advice on future design and heritage interpretation. This reference group may also be a key

selector of appropriate Aboriginal artists/designers for participation in the ongoing development of the precinct.

6.8.5 The Eora Journey

The City of Sydney established the Eora Journey program in 2012, aiming to recognise and celebrate the living culture of Aboriginal and Torres Strait Islander peoples in Sydney. This program centres upon four elements:

- Recognition in the public domain
- A significant event celebrating Aboriginal and Torres Strait Islander cultures and heritage
- Preparation of an economic development plan in consultation with Aboriginal and Torres Strait Islander communities
- Development of an Aboriginal knowledge and culture centre.

As part of the 'recognition in the public domain' element, seven Eora Journey public art projects were developed as part of the City Art public art program. The Barani-Barrabugu (Yesterday/Tomorrow) Walking Tour booklet was also produced, highlighting key associations, histories and cultural spaces in locations across Sydney city, including North and South Eveleigh and key sites in Redfern and Waterloo. The document also consolidates these locations into four walking 'journeys', with Redfern, Alexandra and Waterloo comprising Journey One.⁷⁴ Including key Aboriginal artworks and interpretive devices in the RNEP as part of the Eora Journey/Walking tours would be a positive initiative.

6.8.6 Reproducing images

All images (photographs, illustrations, etc.) in this report are of a low quality. For the future production/graphic design of the interpretive material, high-resolution images will need to be purchased.

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 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 for all reproductions. All images more than 70 years old require permission to reproduce from the image holder and an acknowledgment as specified by the image holder.

Images of identifiable deceased Aboriginal people should not be shown without permission from known relatives or Traditional Owners. These images should be displayed with a warning, such as *Aboriginal and Torres Strait Islanders are advised that this panel/website/artwork contains images of people who have died.*

⁷⁴ City of Sydney, 2011. Barani/Barrabugu (Yesterday/Tomorrow) Walking Tour. Accessed at: <https://www.cityofsydney.nsw.gov.au/history/barani-barrabugu-yesterday-tomorrow-walking-tour> (June 2021).

7.0 CONCLUSION

This HIS has been prepared to address components within Conditions 5.1 and 5.4 of the project's Study Requirements based on relevant guidelines, research and consultation input. Key interpretive themes and a range of heritage interpretation media options have been discussed and presented in this HIS.

The below recommendations to inform the precinct planning framework for heritage interpretation planning have been compiled following consideration of the current heritage interpretation guidelines and heritage management documents listed in Section 1.4, the information from the consultations undertaken for this project, and the discussion and recommendations within this HIS.

7.1 Recommendations

Section 5 of the Study Requirements outlines the heritage studies that are required to form part of Transport for NSW's renewal proposal. The final item of these heritage studies stipulated is the provision of information that:

Informs and supports the preparation of the precinct planning framework (including any DCP) and any management strategies.

New development must consider the continued connection that Aboriginal people have maintained with Country at the subject site for tens of thousands of years, together with contemporary connections to the Redfern area and the Eveleigh Railway Workshop. These connections and principles are outlined in the project's Aboriginal Cultural Heritage Study (Artefact, 2021) and Connecting with Country framework (Balarinji, 2022). The reflection of these Aboriginal values should be identifiable in planning, and in public space and built structure design of any proposed development and must also be implemented through the RNEP HIS that ties together the many strands of the Aboriginal past and present into a coherent narrative for public engagement.

Planning around Aboriginal cultural heritage should aim to ensure that Aboriginal cultural heritage is respected and interpreted by new development, through the following recommended planning provisions:

1. Planning for all future developments with the RNEP should address the RNEP Connecting with Country framework.
2. Specific Heritage Interpretation Plans, which address the RNEP HIS, should be prepared and implemented for all future developments in the precinct. This includes
 - Linking interpretive elements to the three key Aboriginal heritage key themes of the RNEP HIS: *Mura* (trackways) and *ngurang* (places), *Gabara* (head), *damara* (hand) and *butbut* (heart); and *Yirran* (very, great, large, many).
 - Developing a range of interpretive media options across the site, as outlined in the HIS
 - Co-designing interpretive elements with Aboriginal knowledge holders and artists/designers, with appropriate permissions and intellectual property rights in place.
 - Coordinating with the RNEP Public Art Strategy, particularly as it relates to integrated messaging and the engagement of Aboriginal artists.
 - Referencing key policies and guidelines relating to heritage interpretation, including Heritage NSW (2005) Heritage Interpretation Policy and Interpreting Heritage Places

and Items Guidelines, GANSW (2020) Connecting with Country framework, and Transport for NSW /Sydney Trains, 2019) Heritage Interpretation guidelines.

3. Aboriginal expertise should be included in specific roles within architectural/design teams in a co-design process for future development within the RNEP
4. Consider the establishment of an Aboriginal reference group to guide the design and interpretation for future planning approvals within the RNEP
5. Sustained consultation with Aboriginal knowledge holders should be continued during planning for future development within the RNEP.
6. To ensure culturally appropriate developments embedded in Country are integrated into the RNEP, it is essential that Aboriginal artists/designers/curators, with appropriate permissions and intellectual property rights in place, work with project design teams for future development.

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9.0 APPENDIX: CONSULTATION LOG

9.1 Consultation summary

Agency/Person	Action	Date	Response
Registered Aboriginal Parties			
Didge Ngunawal Clan (Lillie Carroll, Paul Boyd)	Artefact emailed Methodology Letter	24 September 2021	Response received via email on 27 September 2021: DNC agrees with the proposed assessment for the Eveleigh Redfern Project.
	Artefact emailed draft ACHS	9 November 2021	No response
Gulaga Aboriginal Cultural Heritage Services (Wendy Smith)	Artefact emailed Methodology Letter	24 September 2021	
	Artefact sent reminder email	15 October 2021	No response
	Artefact sent reminder email	25 October 2021	No response
	Artefact emailed draft ACHS	9 November 2021	No response
Kamilaroi-Yankuntjatarra Working Group (Phillip Khan)	Artefact emailed Methodology Letter	24 September 2021	Response received via email 11 Oct. Information about cultural significance provided, agreed with methodology, supported the report. Looking forward to further consultation.
	Artefact emailed draft ACHS	9 November 2021	Response received via email 30 Nov. Approved ACHAR and endorsed recommendations for landscaping, art, digital displays, soundscapes, water features.
Woronora Plateau Gundangara Elders Council (Kayla Williamson)	Artefact emailed Methodology Letter	24 September 2021	
	Artefact sent reminder email	15 October 2021	No response
	Artefact sent reminder email	25 October 2021	No response
	Artefact emailed draft ACHS	9 November 2021	No response
Butucarbin Heritage (Lowanna Gibson, Jennifer Beale)	Artefact emailed Methodology Letter	24 September 2021	
	Artefact sent reminder email	15 October 2021	No response
	Artefact sent reminder email	25 October 2021	No response
	Artefact emailed draft ACHS	9 November 2021	No response

Aboriginal community members	Balarinji undertook video community consultation sessions relating specifically to the heritage interpretation themes and approach	30 August – 16 September 2021	Results incorporated in this report, Section 3 Report in Appendix
Aboriginal community members, artists and organisations	Balarinji undertook video and face to face community consultation sessions for the Connecting with Country framework	September 2021	Results incorporated in this report, Section 3. See Connecting with Country report.
Metropolitan LALC	Artefact undertook a site visit with Rowena Welsh Jarrett, Cultural Heritage Officer, Metropolitan LALC	8 September 2021	Results incorporated in this report, Section 3. Report received on 5 November 2021. See Appendix.
	Artefact met with Rowena Welsh Jarrett, Cultural Heritage Officer, Metropolitan LALC to discuss heritage interpretation themes and approach	5 October 2021	Written response received 12 October from Nathan Moran, CEO. See Appendix
	Artefact emailed Methodology Letter	24 September 2021	No response.
	Artefact emailed draft ACHS	9 November 2021	No response
City of Sydney Aboriginal and Torres Strait Islander Advisory Panel	Transport for NSW and Balarinji undertaking consultation, via email	2022	See project Consultation Outcomes Report.

9.2 Consultation with Metropolitan LALC

Feedback was received from Metropolitan LALC in relation to:

- The site visit, to review archaeological potential for the RNEP
- The heritage interpretation approach and themes.

Written responses received are included below.

Heritage interpretation approach feedback – Metropolitan LALC, 12 October 2021

Acknowledge always was Gadigal and always will be Gadigal, the Gadi are the grass tree / Xanthorrhoea people that is their totem, the Gadigal had affinity and connection to surrounding neighbours the G(K)amyalgal or peoples of north side of Botany Bay, the Wangal in west at Gumbrooora aka Wetlands Tempe/ Sydenham , the Bidjegal in South West at or adjoining Goolayarri aka Cooks River, the Gadigal hosted "Yoo-lahng erah-ba-diahng" being initiation ceremony for all Eora aka Sydney 1st Peoples.
Gadigal is the centre of 1st Nations of Sydney aka Eora people.

Also recommend identify that the Eveleigh Railway Workshops or area forms part of commencement of Gadigal food bowl, area rich with medicine and remedies, that is now Alexandria Canal aka Sheas Creek that runs into G(K)amyalgal or Botany Bay where we have an outdoor education facility dedicated to inform of "midden" that remains on the edge of the Creek/ Canal administered by Sydney Water.

Yours In Unity
Nathan Moran
Chief Executive Officer



Metropolitan Local Aboriginal Land Council (MLALC)
72 Renwick Street, Redfern NSW 2016 | PO Box 1103, Strawberry Hills NSW 2012
B:(02) 8394 9666 | F: (02)8394 9733 | W: www.metalalc.org.au
Bujari gamarruwa – 'good day' in the local Gadigal language of the Eora Nation
MLALC acknowledge the Eora Nation as the traditional owners of the area MLALC operates

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From: Cultural Heritage <[REDACTED]>
Sent: Tuesday, 5 October 2021 2:11 PM
To: Nathan Moran <[REDACTED]> Operations Manager <[REDACTED]>
Subject: Fwd: Redfern North Eveleigh heritage interpretation consultation meeting

Hey Nath ,
Just need you to have a quick look over these drafts, PowerPoint for north Eveleigh so I can get back to them with our comments recommendation by then end of this week
Regards
Rowena Welsh-Jarrett
Get [Outlook for iOS](#)

From: Darrienne Wyndham <darrienne.wyndham@artefact.net.au>
Sent: Tuesday, October 5, 2021 1:26:51 PM
To: Cultural Heritage <[REDACTED]>
Cc: Carolyn MacLulich <[REDACTED]>
Subject: Redfern North Eveleigh heritage interpretation consultation meeting

Thanks so much for meeting with us today, Rowena. I've attached the slides from the PowerPoint presentation today so you can look at them on a larger screen.

Feel free to give me a ring/send an email this week with any feedback from you and Nathan!

Warm regards,

Darrienne Wyndham
Senior Heritage Consultant

Site report – Metropolitan LALC, 5 November 2021



5 November 2021

Artefact Heritage
Archaeologist

Darrienne Wyndham, Elizabeth Bonshek and Michael Lever.

Site Visit: Redfern North Eveleigh precinct Wednesday 8th of September 2021

Property/Inspection Description

Walking inspection of the Redfern Northern Eveleigh precinct.

Aboriginal Heritage

The surrounding areas of the Redfern station sites have high cultural, historical, political, and social significance and importance to the local Gadigal people and surrounding clan groups within proximity of the survey sites and continued to the current Aboriginal communities of Redfern, Waterloo, Lapa and surrounding areas. There are numerous sites of high cultural significance including initiation ceremonial sites and cockle shell deposit sites within Sydney harbour. Elizabeth St and other streets from within the CBD are old walking tracks our people followed to move about for various reasons like ceremonies and cultural practices and use of fresh water sources that were provided enroute. Large amounts of the original sandstone have been disturbed and or removed from these areas impacting on our community's capacity to continue cultural practices and access to country.

As far back as the 1920's Aboriginal people began to lease properties in the area and in the 1940's an Aboriginal family purchased a terrace property in Redfern and thus intern was the beginning of "Urban" Aboriginal people living collectively in the area now known as the 'Block'. This strongly contributed to the Aboriginal civil rights movement with the establishment of a lot of Aboriginal organisations for example the first Aboriginal medical, legal and children's services and access to employment within the local factories and of course the Railways.

Metropolitan Local Aboriginal Land Council

36-38 George Street Redfern NSW 2016
PO Box 1103 Strawberry Hills NSW 2012
Telephone: (02) 8394 9666 Fax: (02) 8394 9733
Email: bookings@metrolalc.org.au

Aboriginal interpretation was discussed with Artefact Heritage on the 5th of October 2021 with feedback from Metropolitan Local Aboriginal Land Council provided by email on the 12th of October.

Conclusion and Recommendations

In conclusion of the survey conducted by Metropolitan LALC we recommend monitoring throughout the duration of the upgrade & construction to ensure minimal impacts or further loss of any artefacts or cultural properties and if deemed necessary possible excavation.

If you require further information, please do not hesitate in contacting the MLALC Office for assistance.

Rowena Welsh

Culture and Heritage Officer

Metropolitan Local Aboriginal Land Council

9.3 Consultation report, response to interpretive themes (Balarinji, 2022)



REDFERN NORTH EVELEIGH PRECINCT RENEWAL PROJECT

ABORIGINAL HERITAGE INTERPRETATION STRATEGY -
CONSULTATION SUMMARY REPORT

06/2022

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4. CONSULTATION QUESTIONS.....	11

1. INTRODUCTION

The NSW State Significant Precinct Study Requirements for the Redfern North Eveleigh Precinct Renewal Project (RNEPRP) identify it as a place with a “unique combination of cultural, built, and historic factors that distinguishes the Redfern North Eveleigh Precinct from other places and forms the foundation of its identity.” This unique precinct is located on Gadigal Country on one of the most significant sites of contemporary Aboriginal Australia. Transport for NSW (TfNSW) has engaged Balarinji to undertake Aboriginal community engagement and provide advice for the on the Redfern North Eveleigh Precinct Renewal Project (RNEPRP) Heritage Interpretation Key Themes.

The Redfern North Eveleigh Precinct is located at the southern edge of Redfern Station, between the rail corridor and Wilson Street. It is a hub of cultural, social and commercial activity with strong historic and ongoing connections to local Aboriginal people and community organisations.

The NSW Government is considering ways to renew the Precinct and the surrounding areas. In particular, the NSW Government will consider opportunities to ensure that the history and stories of Redfern as the Aboriginal heart of Australia are celebrated, along with preserving and promoting Aboriginal culture and heritage, history and arts as a key part of future plans for the area. Development in the Precinct will enable the jobs of the future, provide housing, and create new open spaces, retail spaces and places for people to socialise.

Balarinji has undertaken consultation with key Aboriginal community members and organisations on behalf of the project’s Heritage Consultant, Artefact to inform the Aboriginal Cultural Heritage Study (ACHS) within the overarching Heritage Interpretation Strategy for the project. The study requirements for the ACHS are:

Prepare an Aboriginal Cultural Heritage Study for the Precinct that:

1. Undertakes an assessment of Aboriginal cultural heritage within or near the site including archaeology, culture, country, and including intangible and social heritage, using existing resources or new research as necessary;
2. Includes a Statement of Heritage Impact to assess the likely impact of the precinct redevelopment on this identified cultural heritage;
3. Includes an interpretation plan having particular regard to the place’s relationship with nearby heritage items;
4. Provides recommendations to guide the management of Aboriginal heritage significance, in the context of the precinct development, and taking into account the findings of the Study, any items of significance, the likely impact on Aboriginal heritage as a result of the proposal and consultation

5. Informs and supports the preparation of the precinct planning framework
6. Includes results of consultation with relevant Aboriginal stakeholders and knowledge holders for the precinct and surrounds; and
7. Informs and supports the preparation of the precinct planning framework (including any DCP) and any management strategies.

1. INTRODUCTION

The study requirements for the Heritage Interpretation Strategy (HIS) are:

Prepare a detailed Heritage Interpretation Strategy for the Precinct that:

1. Includes precinct based key themes, social values, interpretive opportunities, measures and locations as an integral component of creating a unique and exciting destination as part of the broader State Heritage Register Eveleigh Railway Workshops site. The framework should identify themes and stories that emerge from the strategy and must be interwoven throughout the Redfern North Eveleigh Precinct detail design development
2. Provides the strategic direction for heritage interpretation across the entire precinct having regard to the precinct's historic significance (particularly the social, intangible, industrial and engineering values) and regard to the place's relationship with nearby heritage items, as an integral component of the development of detailed design
3. Recognises and celebrates Aboriginal connection to the precinct and its spiritual, intangible and cultural values to Aboriginal people and addresses the full story of the place (i.e. landscape through the eyes of Indigenous inhabitants)
4. Accounts for existing and planned (where possible) interpretive approaches as part of other projects within and in the vicinity of the precinct;

5. Integrates with broader design responses where relevant such design elements (form and fabric), public art, landscaping and cultural design principles.

Balarinji's consultation process conforms to point six of the AHCS study requirements and findings will inform point three of the heritage interpretation strategy.

Artefact has drafted three key themes for the RNEPRP, which Balarinji has presented to stakeholders. These themes will help form the approach to interpretation on the site. They include:

1. **Mura (trackways) and ngurang (places)**

Aboriginal people have lived, walked and cared for this Country for tens of thousands of years; it is a place of growth, creativity and resilience that continues to draw Aboriginal people today. The site has always been a beginning and ending point for movement of all kinds, with ancient Aboriginal walking tracks lying beneath historic and contemporary railway tracks. The ideas of journey and gathering, people and place are intertwined in the fabric of the site.

2. **Gabara (head), damara (hand) and butbut (heart)**

The Redfern and Eveleigh area is known as the 'heart' of Aboriginal Sydney, offering a safe cultural haven to all Aboriginal people. As well as this, the area can represent the 'head' of Aboriginal Sydney, a place of fierce activism,

powerful protest and strong Aboriginal-led support services, and the 'hand' of Aboriginal Sydney, as a place of community, work and labour, where Aboriginal families have experienced struggle and success together. The Redfern area remains a vital place of spiritual connection for the contemporary Aboriginal community, where stories of the head, hand and heart are key to understanding the place.

3. **Yirran (very, great, large, many)**

Though the area remains the traditional lands of the Gadigal people, the modern Aboriginal community of Redfern and Eveleigh is made up of many families from different places and peoples, who travelled to Redfern for a great many reasons. These diverse Aboriginal families have come together and bound themselves into the strong, proud and spiritually grounded community of today.

This consultation report presents the feedback from the stakeholder meetings on the three key themes. This process has provided a genuine opportunity for the locally connected Sydney Aboriginal community to offer input during the early planning stages of the RNEPRP and demonstrates a commitment to involving the community in all stages of the project.

2. CONSULTATION PROCESS

Balarinji held six, key stakeholder interviews via Zoom to discuss the Aboriginal cultural heritage of the Redfern North Eveleigh Precinct and surrounding area and how that might be taken into consideration to inform the Heritage Interpretation Strategy for this site.

The remote one-on-one interviews included discussion of Artefact's proposed key themes and responses to six key questions. This summary report presents feedback and advice from key stakeholders in response to this content. Balarinji has also taken into consideration and included applicable information and feedback received during the Connecting with Country consultations with key community members and organisations.

STAKEHOLDERS CONSULTED

Organisation/Community Position	Date of Consultation
Gadigal Elder	1 September 2021
Gadigal Elder	1 September 2021
Redfern Community Member	14 September 2021
Redfern Community Member and Knowledge Holder	30 August 2021
Redfern Community Member	16 September 2021
Elder and Redfern Community Member	14 September 2021
Metropolitan Local Aboriginal Land Council	5th October 2021 via Artefact as part of the Aboriginal Heritage Consultation process refer to Aboriginal Cultural Heritage Study.

2. CONSULTATION PROCESS

CONNECTING WITH COUNTRY CONSULTATION

Organisation/Community Position	Date of Consultation
Gadigal Elder	27 August 2021

3. KEY THEMES FOR DISCUSSION

KEY THEMES FOR DISCUSSION

The significance of the Redfern Eveleigh Precinct is multi-faceted and complex. Artefact has drafted three key themes for the RNEPRP, which Balarinji has presented to key stakeholders for verification and discussion. These themes will help form the approach to interpretation on the site.

KEY THEMES: STAKEHOLDER RESPONSE

Theme One: Mura (trackways) and Ngurang (places)

Aboriginal people have lived, walked and cared for this Country for tens of thousands of years; it is a place of growth, creativity and resilience that continues to draw Aboriginal people today. The site has always been a beginning and ending point for movement of all kinds, with ancient Aboriginal walking tracks lying beneath historic and contemporary railway tracks. The ideas of journey and gathering, people and place are intertwined in the fabric of the site.

Based on the consultations to date, the responses from stakeholders to this theme were generally positive. Many commented that they agreed with the theme. In particular, stakeholders approved of identifying the Precinct as a place of resilience and that the project has the potential to recognise the Aboriginal walking tracks beneath the railway tracks.

While the stakeholders accepted the general idea behind this theme, the specific wording was questioned. It was raised that the wording reflects a Western worldview and understanding of time as linear. The Aboriginal worldview understands time as unified, continuous and cyclical. As Margo Neal explains in First Knowledges: Songlines, “Everything starts and ends with Country in the Aboriginal worldview. Yet there are no endings in this worldview, nor are there any beginnings. Time and place are infinite and everywhere. Everything is a part of a continuum, an endless flow of life and ideas emanating from Country, which some refer to as the Dreaming.” To adjust the wording of this theme to fit this worldview, a Redfern community member suggested changing the past tense use of ‘lived’, ‘walked’, and ‘cared’ to present tense. As she stated, “We still live there.”

The Redfern community member also recommended removing the word ‘ancient’ when referring to the walking tracks. The word ‘ancient’ and the term ‘ending point’ fits a Western worldview that confines these tracks to a finite period of ancient history, rather than recognising them as ongoing. As she stated, “[Time] is a continuous thing... We lived and worked there in our own ways before the British arrived and continue to do so and still do today... It’s ongoing, it’s cyclical... In our culture, time isn’t linear in that way – that’s why it always was, always will be – because it’s not a beginning and an end. Saying that sort of takes away from that.”

Recognising and understanding that the Western worldview is expressed in the wording of this theme is important. Changing the wording of this theme to reflect the Aboriginal worldview more closely could strengthen the interpretation, co-design and planning of the Redfern North Eveleigh Precinct Renewal Project.

3. KEY THEMES FOR DISCUSSION

Theme Two: Gabara (head), Damara (hand) and Butbut (heart)

The Redfern and Eveleigh area is known as the 'heart' of Aboriginal Sydney, offering a safe cultural haven to all Aboriginal people. As well as this, the area can represent the 'head' of Aboriginal Sydney, a place of fierce activism, powerful protest and strong Aboriginal-led support services, and the 'hand' of Aboriginal Sydney, as a place of community, work and labour, where Aboriginal families have experienced struggle and success together. The Redfern area remains a vital place of spiritual connection for the contemporary Aboriginal community, where stories of the head, hand and heart are key to understanding the place.

Stakeholders agreed with the core sentiment of this theme. As a Redfern community member stated, "The activism is definitely true and that's widely recognised as one of the things Redfern stands for... And I like [that the theme talks] about the struggle and success. Because we don't always want to be talking about the negative stuff and what people went through but, despite all of that, they were successful. And it is a vital place of spiritual connection."

The expression of Redfern and North Eveleigh as 'the heart' of Aboriginal Sydney was often highlighted in discussion of the RNEPRP by stakeholders during the Heritage and Connecting with Country consultations. A local Elder, explained that in "Redfern, Waterloo, Marrickville, Glebe; there has always been a big

Aboriginal connection. Redfern is the glue that holds all that together; that is the Black space. They've got the Redfern All Blacks, dance studies, radio. Always had good community engagement. Although, it is not the same as it used to be. It's lost a bit of that with the gentrification of the inner city, but it hasn't lost it altogether. There is still that community feel about it. With the way things are now, it is hard to find that heart in that space. This [development] is a great opportunity to bring that out again."

While the general message of this theme was accepted, some of the stakeholders recommended changes to the wording. A Redfern community member recommended removing the word 'contemporary' when referring to the Aboriginal community. Adjectives such as 'contemporary' or 'modern' reinforce the Western view of an old/new binary and signify that the 'contemporary' community is separate from the old. Making a minor change in the removal of this word would make a significant difference, aligning the theme with Aboriginal worldview and expressing an understanding of the Aboriginal culture and community as connected and ongoing.

Another Redfern community member highlighted that referring to Redfern and North Eveleigh as the 'Aboriginal heart of Sydney' could be contentious for the wider Aboriginal community of Sydney. Declaring Redfern and North Eveleigh as the 'Aboriginal heart of Sydney' does not acknowledge other areas of Sydney also considered as hubs for Aboriginal gathering and activism, such as Blacktown or Mount Druitt. While

she expressed the personal opinion of Redfern as 'the heart', She recommended changing the wording to 'the Aboriginal heart of Inner Sydney' to avoid contention.

That the theme mentions both the struggles and the successes of the community in the Redfern Eveleigh area was seen as a positive summation. However, this was only mentioned in relation to damara (hand). The stakeholders proposed that more could be added to acknowledge the positives and negatives regarding the gabara (head) and butbut (heart). A Redfern community member recommended adding wording about why this area became 'the heart' of Sydney – more specifically that it was the community that made it 'the heart'. She explained how many people were dispossessed and moved to the area out of necessity; they turned it into "the heart...turning it into a home and recreating community... Gadigal mob were there but all of us came together out of necessity." This reflects the adaptiveness and resilience of the community in response to the struggles that may have led people to this area, such as dispossession, racism in small regional towns and lack of employment opportunities in regional Australia. It was important to the stakeholders to have the idea of resilience strongly embedded and emphasised across all themes.

3. KEY THEMES FOR DISCUSSION

Theme Three: Yirran (very, great, large, many)

Though the area remains the traditional lands of the Gadigal people, the modern Aboriginal community of Redfern and Eveleigh is made up of many families from different places and peoples, who travelled to Redfern for a great many reasons. These diverse Aboriginal families have come together and bound themselves into the strong, proud and spiritually grounded community of today.

The responses to this theme were generally positive. The stakeholders endorsed the overall message of diversity and community. Some minor additions to the theme were proposed. A Redfern Community Member approved the sentiment that Aboriginal people came for 'a great many reasons' but suggested that some of these reasons could be elaborated on. For example, people came for work opportunities, to find and reconnect with family amongst many other reasons. Similarly, another Redfern community member expressed that for many Aboriginal people, the move to this area was out of necessity and that this highlights the resilience and adaptive nature of the Aboriginal community. Gadigal Elders suggested including recognition of the community-controlled organisations that began and continue to thrive in the area such as the Aboriginal Medical Service, Aboriginal Housing Company and Aboriginal Legal Service.

The wording of this theme was also questioned. A Redfern community member approved the overall message of this theme but noted that "sometimes those little words slip in accidentally that shift the tone of it, and someone could read it and then it perpetuates that 'savage' stereotype." She recommended removing the word 'modern' when referring to the Aboriginal community. 'Modern' is a term often used to refer to periods in art or music but, when referring to people and culture, it is considered degrading. She expressed that this term negatively suggests people "have advanced from their previous form. That's how that reads...We are a living culture, meaning our culture continues, it changes, it is resilient. It's not a modern advancement."

Overall, the stakeholders agreed with the core message of this theme but some thought that more could be added regarding the difficulties and struggle of resilience and success within building community. It was important to the stakeholders that these themes acknowledge both the positives and negatives and that this is evident in the interpretation of the site.

Gadi (Cadi) is the Gadigal word for the native grass trees (*Xanthorrhoea* species) that are prominent in the Sydney Basin, the suffix '--gal' means people. As such it is more appropriate to refer to the Gadigal, rather than the Gadigal people which is essentially the Gadi people people.

4. CONSULTATION QUESTIONS

CONSULTATION QUESTIONS

In addition to three key themes, Artefact proposed a set of questions that Balarinji discussed with key stakeholders to inform the heritage study and interpretation of the RNEPRP.

1. Are there any stories about stakeholders working at the Eveleigh Railway Workshops or around the railways in the area?

All of the stakeholders mentioned the broader history of the area and that the railway was a major employer for Aboriginal people and reason many of those people relocated to the area. Some stakeholders recalled their experiences working at the Eveleigh Railway Workshops or spoke of family and friends who worked there.

Gadigal Elders

A Gadigal Elder spoke of how he left school at the age of fourteen and got a job at the railway in 1966, being paid \$1.1 per hour. He worked for the railway for thirty-six years. He recalls how he “worked across the city with the Eastern Suburbs Railways” and how “Black and White people did the same jobs, all drank in the same pubs – everything was integrated in Redfern. Many became good mates”. A Gadigal Elder spoke of how there were a lot of strong unions in the railway yards at the time that advocated for equal and overtime pay for all workers.

Many members of the family worked at the railway during this time. A family member used to cut concrete in the railway yard and later worked unloading and loading trucks and carriages. He expressed that he and many other Aboriginal people at the time were proud of working there because they were building something for the future, for their children despite knowing that they might not be around in the future due to poor working conditions and the subsequent health effects of working on this site and the railway.

Gadigal Elder

A Gadigal Elder, mentioned how there was a lot of Aboriginal employment at the Redfern railway yards and recalled there being tiny cottages on Cornwallis Street, made affordable to the railway workers and their families. He also mentioned that while many Aboriginal men worked at the Railway yard, many Aboriginal women also found employment at factories in Redfern.

Community Member and Knowledge Holder

A seventh generation Redfern resident with many relatives that worked on the railway also confirmed the railway as a major employer of Aboriginal people. She stated that while the men would work on the railway, many Aboriginal women found employment at the Federal Match Factory in Alexandria.

Redfern Community Member

The Redfern community member’s grandfather worked on the railway and lived on Lewis Street in Redfern with her Grandmother. She commented on the broader history of the area and the migration of people who came to find work on the railroads. The Railway Workshops were a large employer of Aboriginal people at the time. She stated that initially, Aboriginal employees were only awarded half-pay or less than non-Aboriginal and that equal pay wasn’t awarded until the 1960s. She mentioned that when the equality of wages was introduced, many Aboriginal people lost their jobs and housing to compensate for the change. Nonetheless, the railroads were a driving factor for Aboriginal people to move to the area for employment.

Elder and Redfern Community Member

A Elder and Redfern Community Member who has lived in Glebe for the majority of her adult life but has worked extensively in the Redfern area. While not having a personal connection with the railway, She did note that a lot of the older generations have stories relating to employment at the railway yards. She mentioned some of the people and families who lived in the area during the 1970s, who all had connections to the railway.

4. CONSULTATION QUESTIONS

Redfern Community Member

While this Redfern Community Member does not have a direct connection working with the railway, she commented on the general history of the area, noting the railway as a significant employer of Aboriginal people and one of the key reasons people moved to the area. As she stated, “A lot of people came to get work on the railroads. It is why they came to Redfern and it started the other movement with housing. It was part of the basis of setting up the community.” She also mentioned that it was not just the railways that employed the Aboriginal community, but other factories in the area, such as the ice cream, chocolate, and pie factory.

4. CONSULTATION QUESTIONS

2. WHAT STORIES CAN/SHOULD BE TOLD ABOUT THE AREA? IS THERE ANYTHING THAT SHOULD BE KEPT PRIVATE/NOT INCLUDED?

Consulted stakeholders gave a range of responses regarding what should be illustrated or highlighted in the Redfern North Eveleigh Precinct Redevelopment Project. Many of these relate to the living memory history of the area, as these are the stories that are known and accessible.

These include:

2a. Response: Pre-colonial history and knowledge of Country

Supporting Information:

There is no reliable archaeological record which can tell us the earliest date from which Aboriginal people occupied the area we now call Redfern. However, we can be sure Aboriginal people lived in the Sydney region for many thousands of years before Europeans arrived. Around 6,000 years ago, as the climate stabilised following the end of the last ice age, the sea levels settled at something like their current height and the shapes of what was later called Port Jackson and Botany Bay were formed. Given the abundant food resources along the coastal area, it is likely the Aboriginal population would have focused on the coast and the foreshores of Port Jackson and Botany Bay.

While the sea and rivers would have provided a large part of their diet for Aboriginal families, the area known as Redfern is easily within the foraging range of Aboriginal people of the Sydney area and would have provided much sought-after resources. At the time the Europeans arrived, Redfern was part of the homelands of the Gadigal. Plants such as Lillypilly, *Acmena smithii*; Apple Berry, *Billardiera scandens*; Native Grape, *Cissus*; figs, *Ficus*; and native blackberries, *Rubus*; *Macrozamia* Known as "Burrawang"; starchy rhizomes of Bungwall fern, *Blechnum cartilagineum*, and Bracken, *Pteridium esculentum*, provided foods (tubers, seeds, fruit). Plants were also sourced for medicines, tools, weapons, canoes, string bags, spears, fishing lines and shelter. Prior to European colonisation life would have been relatively idyllic as the combination of a rich littoral zone, freshwater creeks and bushland around the harbour combined with the heaths and swamps around the creeks and in between the dunes to the east and south would have meant that food resources were plentiful. Birds, fish, eels, wallabies and other mammals would all have been found in the area around Redfern.

There is limited information about the detail of the Gadigal at the point of first contact. What we know comes from several key sources including diaries, paintings and sketches. It is important to note that most authors of these texts were not trained ethnographers and the accounts are influenced by their biases and assumptions.

4. CONSULTATION QUESTIONS

2b. Response: Exploration of both the positive and negative aspects of employment in Redfern, such as the large number of employment opportunities for Aboriginal people and affordable housing options provided but also and the negative aspects of employment, such as initial unequal pay, loss of employment post the introduction of equal pay for Aboriginal workers and the and health implications from the working conditions

2c. Response: History of employment, including a focus on the autonomy and hardworking character of the Aboriginal workers

Supporting Information:

Employment, Unionism and Workers' Rights

Many families moved to Redfern from the country because it provided the opportunity for employment and education. One community member notes that at one time her father worked at the Australian Glass manufacturers at Waterloo, her mother at Francis Chocolates and her older siblings on the railway.

- Eveleigh Railway Yards was Sydney's largest employer from the time it opened in 1886. It was also one of the biggest employers of Aboriginal people living in Sydney. Many Aboriginal men also worked in the Alexandria goods yard loading trains with kegs and potatoes, and on the waterfront docks at Walsh Bay and Darling Harbour. Following the closure of the Eveleigh Railway Yards in the 1980s, the former workshops on either side of the railway line were converted

for other uses. On the southern side, in the former Locomotive Workshops is the Australian Technology Park and on the northern side is Carriage Works, a hub for contemporary arts and culture. Information is displayed at both sites describing some of the work practices that took place.

- Federal Match Factory in Alexandria employed many Aboriginal women living in South Sydney. It was colloquially known as Wellington Matches because so many of the Aboriginal workers were originally from the NSW country town of Wellington. The site was later re-purposed as a co-educational school.
- The Australian Glass Manufacturers at 849 South Dowling Street, Waterloo. Glass production was one of South Sydney's main industries in the late nineteenth century.
- Francis Chocolates on Stirling Street in Redfern
- Henry Jones & Co. IXL Jam Factory, Golden Grove Street, Chippendale
- Redfern Community Centre is a focus for Aboriginal social and cultural activities in Sydney. It is located in a refurbished former factory on 'The Block'. It is surrounded by a landscaped park which is used for recreation and functions. Local Aboriginal elder, Joyce Ingram, cut the ribbon when the building was opened in March 2004 by NSW Governor Marie Bashir. Community

groups involved in negotiations to establish the community centre for the local area included the Redfern Residents for Reconciliation, the Redfern Aboriginal Corporation, the Settlement, Renew, and the Chippendale Residents Wilson Bros Factory Site Action Group.

- Redfern Park is a formal Victorian era landscaped park which was the site of an iconic speech given by the former Australian Prime Minister Paul Keating on 10 December 1992 to launch the Year of the Indigenous Person. Subsequently referred to as the 'Redfern Speech', it focused on reconciliation and was the first acknowledgement by a Commonwealth Government of the dispossession of Aboriginal and Torres Strait Islander people.
"...It begins as an act of recognition. Recognition that it was we who did the dispossessing. We took the traditional lands and smashed the traditional way of life. We brought the diseases. The alcohol. We committed the murders. We took the children from their mothers. We practised discrimination and exclusion. It was our ignorance and our prejudice. And our failure to imagine these things being done to us. With some noble exceptions, we failed to make the most basic human response and enter into their hearts and minds. We failed to ask – how would I feel if this were done to me? As a consequence, we failed to see that what we were doing degraded all of us..."¹

4. CONSULTATION QUESTIONS

- Redfern Town Hall and Alexandria Town Hall provided large civic spaces that Aboriginal organisations used to gather and socialise for leisure activities and political meetings. Aboriginal activist William Ferguson was a member of the Aborigines Progressive Association (APA). Key campaign meetings held at Redfern Town Hall in the 1940s ensured that he was elected as the first Aboriginal member of the Aborigines Welfare Board in 1943, along with William Page. Regular dances were organised by the Aboriginal-Australian Fellowship, the Foundation for Aboriginal Affairs and the Redfern All Blacks at Redfern and Alexandria Town Halls. These provided a social event for the local community but were also a means of raising funds for the All Blacks football team. Sydney Town Hall was the scene of debutante balls for young Aboriginal girls in the 1950s and 60s, as was
- Waterloo Town Hall was converted to a library in the early 1970s. The Koori Collection is a dedicated Aboriginal history collection held at the library which was officially launched in July 2007 as part of NAIDOC Week. It comprises over 1250 fiction and non-fiction items on Australian Aboriginal and Torres Strait Islander related subjects such as politics, art, sport and history.
- Wyanga Aboriginal Aged Care was established by Sylvia Scott and Mary Silva in 1996 to provide a community aged care service for Aboriginal people in inner Sydney and La Perouse. The

service, which today provides home care and residential accommodation, was initially based in Waterloo. In 2005, a former hardware shop on Cope Street was converted into a permanent home for Wyanga and its residents. The southern wall of the building features the distinctive mural Mission Boy Dreams based on an etching by Wiradjuri artist Roy Kennedy. It depicts his memories of the Warangesda Mission in the Riverina where his family lived. Kennedy was born in 1932 at Darlington Point near Griffith. He studied printmaking at the Eora Centre in the 1990s, and later joined the Boomalli Aboriginal Artists Cooperative. He was the winner of the Parliament of NSW Aboriginal Art Prize in 2009 for his Mission Series 2.

2d. Response: Aboriginal services and community led organisations that were established in the area, such as the Aboriginal Medical Service, Aboriginal Housing Company, Aboriginal Legal Service, Radio Redfern, Murawina, Redfern All Blacks and Black Theatre

Supporting Information:

- Koori Job Ready Program was established in 2006 and since then the Program has delivered more than 891 employment opportunities for local Aboriginal persons in the construction industry and 106 graduates entering the hospitality industry.

- Aboriginal Legal Service – The Aboriginal Legal Service was established in December 1970 to provide free legal assistance to Aboriginal people living in Sydney. The service was intended to counteract disadvantage and discrimination faced by Aboriginal people, especially those unable to afford legal advice. In June 1971 Aboriginal Legal Service with a group of concerned white lawyers and black activists in response to the growing problem of Aboriginal arrests for offences such as drunkenness, vagrancy, offensive behaviour, use of unseemly language, and other crimes involving police discretion 11. Hal Wootten, a professor at the University of NSW, organised for law students and practicing lawyers to contribute their expertise and time, while members of Redfern's Aboriginal community ran the administration of the organisation and acted as field officers. Key foundation members were Gordon Briscoe, Paul Coe and Gary Williams. The Aboriginal Legal Service was originally based in a shopfront on Regent Street to provide greater community access; in more recent times, it moved to an office on Elizabeth Street in Redfern. The service was an embodiment of a generation of Aboriginal people's desire to control their own destiny and has since provided a model for the establishment of over 60 similar community legal services throughout Australia.

4. CONSULTATION QUESTIONS

- The Aboriginal Medical Service (AMS) was set up in July 1971 to provide free medical support to Aboriginal people living in Sydney. It was the first Aboriginal community-run medical service in Australia and, from the outset, had a holistic approach to health care. Its formation was a response to health issues among Aboriginal people newly migrated from regional NSW, many of whom were living in overcrowded conditions and experienced poor nutrition. There was no universal health care scheme, and some were reluctant to access mainstream medical services. The obstacles to Aboriginal and other people in establishing initiatives such as the AMS were numerous. The Council of the City of South Sydney obstructed and delayed its development application on numerous grounds, believing that 'a total approach should be made by the [Federal] Department of Aboriginal Affairs to house and educate aborigines in modern buildings, preferably at a location such as La Perouse'²

Foundation members included non-Aboriginal doctors who volunteered their services. Prominent community activists were employed as field officers including Mum Shirl, who was the first Welfare Officer. In 1977, the AMS moved to premises at 36 Turner St behind St Vincent's Catholic Church. The Sisters of Mercy later presented the deeds of this property in a symbolic gesture of solidarity. A new building for the AMS designed by the Merrima Design Unit at the Government Architect's Office was built in 2004.
- Aboriginal Housing Company: 'The Block'. During the 1930s Depression, many extended families moved to the area around Caroline, Eveleigh, Vine and Louis Streets thereafter known as 'The Block'. The local population continued to increase, especially following the 1967 Referendum on Citizenship Rights which saw the abolition of NSW's reserve system and in turn put pressure on housing in Sydney. In the early 1970s, squatters occupied vacant terraces on 'The Block' as a political and practical response to overcrowding and homelessness. The Aboriginal Housing Company was formed in 1973 by Aboriginal leaders and supporters. It bought the first six houses on 'The Block' with a grant from the Whitlam Labor Government and acquired the last house there in 1994.
- Gadigal Information Service was established in 1993 by Cathy Craigie, Matthew Cook and Tim Bishop to counter negative stereotypes perpetuated by mainstream media. They started in a terrace in Cleveland Street and then moved to the Marrickville Hospital before their current premises on Cope Street, Redfern in an office block built by the ILC (Indigenous Land Corporation). They established the Yubung Black and Deadly workshops offering accredited training in performance, song writing, radio broadcasting and dance. They also established the annual Yabun Festival. GIS broadcasts Koori Radio.

4. CONSULTATION QUESTIONS

2e. Response: Housing and community, for example the rich community that derived from railway housing options, The Block, Aboriginal Tent Embassy, squatting and protests, gentrification of the area and how this has changed the community

2f. Response: Movement of people to and from the area, including following and finding family (Stolen Generation), employment, racism in regional towns of Australia that drove Aboriginal people to the city

2g. Response: The diversity of the area, including the large immigrant population along with the diverse Aboriginal community

Supporting Information:

Redfern and the surrounding suburbs has become a centre of diversity and multiculturalism. For many people arriving from country areas in the first half of the twentieth century, Redfern was the first time they could escape the government scrutiny that characterized the reserve system. In Redfern, they worked, socialized and lived alongside people of other cultures. Older people remember this multicultural mix (Aboriginal, Lebanese, Greek and Italian) as one of the key characteristics of growing up in Redfern. As an example, the Palms Milk Bar owned by Lebanese immigrant Jack Ferry was an important social place for young people. It was also the first experience of a milk bar for many people.

2h. Response: Politics and activism – political protests and movements

Supporting Information:

The Australian Aboriginal Progressive Association (AAPA), was founded in 1924 with Fred Maynard (President), J. Johnstone (Vice President), Tom Lacey (Secretary), William and John Ridgeway, James Linwood, Joe Anderson and Jane Duren. The AAPA is recognised as the country's first politically organised, united Aboriginal activist group. At its height, the AAPA had 13 branches, four sub branches and more than 600 members in New South Wales (NSW). Its headquarters was at Addison's Hall, 460 Crown Street, Surry Hills (since demolished and now the site of Shannons Reserve). The AAPA objectives included:

- abolition of the Aboriginal Protection Board.
- stopping the removal of Aboriginal children from their families.
- gaining equal citizenship for Aboriginal people.
- protecting Aboriginal cultural identity.
- ensuring Aboriginal communities and families can provide for themselves and their future through land ownership.

In April 1925, the AAPA held its first conference at St David's Church and Hall in Surry Hills (now former church, 17-19 Arthur Street, Surry Hills). More than 200 people attended; Fred Maynard and other

members of the Association and the community made speeches calling for Aboriginal self-determination and equality and the conference made front-page news in many NSW newspapers. It succeeded in bringing the Association to the attention of the public and the authorities. The AAPA organised three more conferences in the ensuing years: at Kempsey in late 1925, Grafton in 1926 and Lismore in 1927. About 700 people attended the three-day Kempsey conference which featured exclusively Aboriginal presenters and organisations. Despite strong community membership, the intimidation from the NSW Protection Board (the Chair of which was the Inspector General of NSW Police) and the resulting increased political and police scrutiny of the Association and its members wore them down. The organisation ceased widespread public activity at the end of 1927.

A later organisation, the Aborigines Progressive Association (APA), was formed in 1937 in New South Wales with Jack Patten as president and Bill Ferguson as secretary. The APA, together with William Cooper, was responsible for organising the Day of Mourning protest on Australia Day in 1938. The APA had three aims:

- full citizenship rights for Aboriginal Australians.
- Aboriginal representation in Parliament.
- abolition of the New South Wales Aborigines' Protection Board.

4. CONSULTATION QUESTIONS

The APA was subsequently revived in 1963 by Bert Groves and Pearl Gibbs. They were emboldened by their passion to improve the conditions of life for Aboriginal Australians and were unhappy that the Aboriginal-Australian Fellowship was putting legislative reform before land. In 1966 the New South Wales government set up a Parliamentary Committee to investigate Aboriginal welfare in New South Wales and the APA was asked to make a submission. Some prominent active members of the reformed APA were Joyce Clague, Dulcie Flower, Harriet Ellis, Ray Peckham, Chicka Dixon and Ken Brindle.³

2i. Response: Arts and performance such as Black Theatre and Radio Redfern

Supporting Information:

Redfern has been the birthplace of many artistic endeavours, some of which have gone on to achieve great success. While these enterprises had their start in Redfern, they have moved out to other parts of the city as they developed.

- The Black Theatre / Koori Radio and Gadigal Information Service. Black Theatre was an Aboriginal-run theatre company established in 1972 in response to the emerging land rights movement. It started in Regent Street but later moved to Cope Street, next door to Radio Redfern. Black Theatre offered workshops in dancing, writing and acting, and performed plays authored by Aboriginal playwrights. Although it wound up in 1977, Black Theatre laid the foundation for a wellspring of creative expression

within Sydney's Aboriginal community. The original building has been demolished and a new one built on the site by the ILC.

- National Aboriginal Islander Skills Development Association was founded by Carole Johnson in 1975 as the Aboriginal/Islander Skills Development Scheme. It played a fundamental role in training Indigenous dancers and developing a modern Aboriginal dance style. It was based at St. James Church Hall in Glebe. It was a training school, teaching traditional and contemporary dance styles, and a performance company. In 1988 the school became known as the National Aboriginal Islander Skills Development Association while the The Aboriginal Islander Dance Theatre (AIDT) became a professional dance group. Raymond Blanco was appointed as the first Aboriginal Artistic Director of the dance company in 1991, with performances continuing until the late 1990s.
- The Bangarra Dance Theatre is an Aboriginal and Torres Strait Islander organisation one of Australia's best known dance companies. Although it is no longer located in Redfern, it spent its early years in the area. After resigning from NAISDA in 1989, Carole Johnson established Bangarra with Rob Bryant and Cheryl Stone. It began small, operating out of a home in Glebe before moving to the Police Boys Club in Pitt Street, Redfern. Later Stephen Page became Artistic Director and Bangarra moved to Walsh Bay in 1997.

- Aboriginal Dance Theatre Redfern (ADTR) was founded in 1979 by Christine Donnelly, occupying part of the old Black Theatre building before moving to 88 Renwick Street. It offers accredited courses in Aboriginal dance and theatre skills, and provides a dance outreach program for children and youth from metropolitan Sydney, regional NSW and around Australia.
- Boomalli is an artist-run cooperative which was formed in 1987 by a group of ten urban Aboriginal artists working across a range of media from painting and photography to sculpture and printmaking. The word boomalli means 'to strike' or 'make a mark' in at least three Aboriginal languages: Bandjalung, Kamilaroi/Gamilaraay and Wiradjuri. The cooperative was originally based in a rented warehouse at 18 Meagher Street in Chippendale. In 1993, it moved to larger premises on nearby Abercrombie Street which provided an exhibition space and artist studios; it was later relocated to Annandale. In 2011 it moved to permanent premises at 55-57 Flood Street, Leichhardt.
- Street art and graffiti are common and are often overlooked as a powerful form of public art and a strong visual component of the streetscape character. They also continue a long tradition of storytelling through art, both in the wider Aboriginal community and Redfern itself.

4. CONSULTATION QUESTIONS

2j. Response: Sport for example Redfern All Blacks and boxing

Supporting Information:

- Alexandria Oval/Alexandria Park is between Buckland, Park and Wyndham Streets and Power Avenue, Alexandria.
- Redfern Oval was the home field of the South Sydney Rabbitohs Rugby League Football Club between 1948 and 1987.
- The Redfern All Blacks (RAB), based in Redfern, are the oldest Indigenous Australian rugby league team in Australia. They were officially established in 1944. They are a part of the Sydney Combined Competition & South Sydney District Junior Rugby Football League. The RAB was one of the founding clubs that started the Koori Knockout.
- The very first Koori Knockout was held at Camdenville Oval, St. Peters, on the October long weekend of 1971 with seven participating teams (Koori United, Redfern All Blacks, Kempsey, La Perouse, Walgett, Moree and a combined Mt Druitt / South Coast side). It was won by La Perouse United. The Koori Knockout emerged in 1971 as an idea generated from the same drive for self-determination that characterised the other initiatives that were emerging from Redfern at that time. It was different from earlier football knockouts as it was the first one organised by Aboriginal people for Aboriginal people. It was organised by several men from Koori United – Bob Morgan, Dan

Rose, Bill Kennedy (from Walgett) with connections to Vic Wright and Bill Smith (from Kempsey) and George Jackson. Although it emerged from Redfern, it is not based there as it is hosted by the winning team from the preceding year. In this way, it has continued to build strong intercommunity and inter-regional-networks. Its objective was to showcase Aboriginal sporting talent which was somewhat invisible to recruiters of the day when there was entrenched racism and no systematic rural recruitment. It has played an important role in building kinship networks between the city and the bush. It has developed into the largest annual gathering of Aboriginal people in the southern hemisphere. Since 2007 it has expanded to include a women's Knockout and has, since 2012, developed its own version of State of Origin with a competition between NSW Koori and Qld Murri teams. The Qld Murri vs. NSW Koori Interstate Challenge is an annual rugby league game played between the winners of the NSW Koori Knockout and Murri Rugby League Carnival.

4. CONSULTATION QUESTIONS

3. ARE THERE ANY SPECIFIC PROGRAMS/ INTERPRETIVE FEATURES THAT YOU WOULD LIKE TO SEE IN THE AREA?

The stakeholders suggested a broad range of programs and interpretive features that could be included in the Precinct.

Programs

A Redfern community member recommended including spaces for programs and creating public community programs, in particular youth-focused ones, that connect with the Aboriginal programs and services already existing in the area. Similarly, she suggested that programs or interpretive elements could link with the history of Black arts, culture, theatre, performance and music in the area. Another Redfern community member similarly advised that the project needs to look at the community led organisations and programs already present in the area and make sure any new programs and interpretive features work with the established ones.

Spaces

It was noted that the Precinct should include spaces that can be used to facilitate programs, community participation, business and engagement. For example, two Gadigal Elders suggested including a space for Aboriginal and Torres Strait Islander businesses, as well as a meeting place or yarning circle where people can come to speak, listen, learn and share. Providing space for people to connect with Country was important to the stakeholders.

Naming, signage and wayfinding

With regards to interpretive features, many stakeholders noted the need for naming, signage and wayfinding. A Redfern community member suggested a combination of written signs, walking tours, and audio tours similar to the Sydney Harbour Walk, that engage with the oral history of Country. She stressed the importance of this being on Country and not just on an external website or app. Similarly, a Redfern woman and community Knowledge Holder spoke of the importance of being on Country and discussed how providing spaces for people to connect to Country, for education on Country, and the need for artwork, wayfinding, stories, and initiatives across the project.

Planting and green spaces

Planting and green spaces were also emphasised as an important interpretive feature to include in the Precinct redevelopment. A Gadigal Elder suggested including native planting with signage to help educate people on the local flora and its traditional uses. A community Elder also emphasised the need to include green spaces to bring back the feeling of 'bush' in the city. Similarly, a Redfern community member pointed out that native gardens and green spaces encourage ongoing participation, interpretation opportunities and engagement. She referenced the business, Wildflower as an example of a local company engaging well in this space. She stressed the importance of not taking ideas from other places and people without their involvement and recognition, and that if this project were to do something similar, Wildflower should be involved.

Public Art

While many stakeholders expressed that the inclusion of public art would be a positive outcome, they emphasised that these artworks need to be meaningful and connected to this place. Local photographer and Elder discussed how symbolism could be used in the Precinct to represent the area and suggested researching and consulting with local people to find the appropriate and meaningful symbols and totems. A Gadigal Elder suggested including artwork or interpretive features that reference the rock art from the Sydney Basin, as well as other artworks that reference the pre-colonial landscape, as a way for the project to connect with Country. A Redfern woman and community Knowledge Holder identified the Redfern Station wall mural as a key example of something created by the community and strongly connected to place, which tells a story. She stated that whatever art and interpretive elements the development includes "has to have a lot of meaning, has to tell a story."

Consulted stakeholders gave a range of responses regarding what should be illustrated or highlighted in the Redfern North Eveleigh Precinct Redevelopment Project. Many of these relate to the living memory history of the area, as these are the stories that are known and accessible.

4. CONSULTATION QUESTIONS

4. ARE THERE ANY SPECIFIC PEOPLE THAT SHOULD BE PARTICIPATING IN THE DEVELOPMENT OF ARTWORK/INTERPRETIVE ELEMENTS?

The stakeholders recommended many different people that should be participating in the development of the artwork and interpretive elements of the RNEPRP.

The suggested people were:

- Hetti Perkins – art curator and writer
- Cathy Farwell – muralist
- Nadeena Dixon – Gadigal artist, weaver
- James Simon – Local Redfern Artist
- Joanne Cassidy – Balgara Designs, muralist
- Leeanne Hunter – artist
- Michelle Hunnerton – artist
- Bronwyn Bancroft – artist
- Karleen Green – weaver
- Danny Eastwood – artist
- James Eastwood – artist
- Clarence Slockee – Jiwah, landscaper and design

- Tribal Warrior Tours
- Wildflower – Gardens for Good

All of the consulted stakeholders mentioned that there are many more local artists and organisations that should be involved in the project moving forward and that these are just a few initial suggestions. Additional research and consultation will need to occur to identify people and organisations to involve in the project in future stages. It was important to the stakeholders that anyone involved has a connection or tie to the area.

Both a local Elder and a Gadigal Elder recommended inviting younger people connected to the area to participate. The local Elder suggested some of the emerging artists from the Eora Centre, as the Centre was previously involved with the Redfern Station mural restoration. Including both emerging and established artists in the project will allow for a wider range of interpretation opportunities and more community engagement with the RNEPRP.

4. CONSULTATION QUESTIONS

5. WHAT WOULD BE THE SIGNS OF A SUCCESSFUL DEVELOPMENT/ABORIGINAL INTERPRETATION?

Many stakeholders mentioned the success of this development would not be measured by a tangible or physical indicator but rather an intangible feeling. Overall, stakeholders expressed that the success of this development would be determined by the creation of a space that is welcoming, safe, engaging and inviting to all Aboriginal people while recognising the connection and history of the local Aboriginal community.

A local photographer and Elder spoke of feeling that the Carriageworks currently projects as a corporate, non-inclusive space, and the need for a more engaging and inclusive feel to the new development. She hopes this development has a “more of a genuine commitment to community and blackfella engagement.”

A Redfern community member also mentioned the feel of the site and the need for the Redfern North Eveleigh Precinct Redevelopment to feel comfortable, safe, and welcoming. In comparison to a local Elder, she stated that Carriageworks is an example of a welcoming space due to its recognition of Aboriginal stories and people within the building. She said that the redevelopment of the Precinct should include even more recognition of the Aboriginal connection and history but that it must do so in meaningful ways that encourages community members to engage and participate. As she said, it is not enough to just have “pretty artworks.”

A Redfern community member also mentioned the recognition of Aboriginal history as vital to the success of the renewal. As she stated, success would be that “as soon as you enter that Precinct, you are immediately visually aware of the Aboriginal history.” The Redfern community member suggested the possibility of artwork, a soundscape, the integration of language or interpretation that makes it clear straight away that this is Aboriginal Country. She commented on Redfern in general and how the gentrification and redevelopment of the area has made it feel like some of the history has been erased. A successful development would make sure this does not occur, and that the Aboriginal history and ongoing connection to the area is clear.

4. CONSULTATION QUESTIONS

6. IS IT APPROPRIATE TO USE LOCAL LANGUAGE TO NAME PLACES AND SPACES WITHIN THE NEW DEVELOPMENT? (USING DR JAKELIN TROY'S THE SYDNEY LANGUAGE BOOK, AND INPUT FROM STAKEHOLDERS YOU CAN NOMINATE)?

All stakeholders agreed with using local language to name places and spaces within the new development but stated that this must be well-researched and include input from community members and language specialists. Incorporating Language was seen as a way to educate the public. Language could be incorporated through signage, wayfinding, soundscapes and visual artwork. A Gadigal Elder said that Language needs to be easily read and stand out, not just included on small signs. A Redfern woman and community Knowledge Holder stressed the importance that Language is not only seen but also heard. A local Elder suggested that some places could use dual naming, where the English and Sydney Language words are both provided. Many of the participants emphasised that any proposed names should be discussed with the community.

The stakeholders also emphasised the importance of following cultural naming conventions. For example, it is not a traditional practice to name places after people. Similarly, if Language is used to name place, it must represent the physicality of that specific space. It was requested that if a place already had a traditional name, that it not be renamed. Naming should be meaningful and original. A Redfern community member noted that a lot of places in the Sydney region are

already named in Language, so research needs to be done to make sure there is not too much overlap or repetition of place names in the area.

Jakelin Troy's *The Sydney Language* book was seen as an acceptable resource, but the stakeholders stressed the importance of combining community consultations with this resource. Language specialists, such as Nadeena Dixon, who have a direct connection to the area, could also be brought on board. Other recommended resources included Jeremy Steele's *Aboriginal Languages*, Tench's work, *The Dawes' Notebooks* and *Australian Place Names*.

7. FINAL COMMENTS

Overall, there was generally a positive response from consulted stakeholders to the questions and initial key themes proposed for the Heritage Interpretation Strategy. As a Redfern community member stated, "this is a unique opportunity with that history and that place and I think it is something that I think we will keep adding to over time... It's exciting to see what comes of it."

ENDNOTES

- 1 Excerpt from Paul Keating's Redfern Speech, 1992.<https://youtu.be/x1S4F1euzTw>
- 2 Orr to Mayor, 25 May 1972, Municipality of South Sydney, Town Planning and Development Department, minute paper, in Murphy papers cited in Anderson 1993:9



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