

how do architecture and urban
planning processes reinforce and
challenge colonial forces within
Sydney?

MPDSD MASTER THESIS, CHALMERS 2020

not just sorry, but thanks.

an investigation into
colonialism within Sydney's
Built Environment

2020 MASTER THESIS

ALICIA BELL

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how do architecture and urban planning processes reinforce and challenge colonial forces within Sydney?

ABSTRACT

'Not just sorry, but thanks' finds its genesis in Bruce Pascoe's work *Dark Emu* where he writes: "It seems improbable that a country can continue to hide from the actuality of its history in order to validate the fact that having said sorry, we refuse to say thanks" (2014:228) and is an acknowledgment of the failure of architectural practice and education to face its role in the continuation of colonialism in Australia.

This work focuses on identifying how architecture and urban planning processes challenge or embed colonial forces within the city of Sydney. Australia's settler colonialism is identified as ongoing, and manifested through physical and structural ways. This thesis explores this manifestation in three areas: architectural policy and accreditation; architectural education; and architectural practice on an urban and public scale.

Processes that embed settler colonialism can be identified by their silence and omission; as such, they represent a 'business-as-usual' response. Settler colonialism relies on silence and omission to remain invisible, wherein it holds its power. Thus, policy, education and practices that do not actively acknowledge colonialism and its damage to the First Peoples of Australia can be classified as 'embedding'.

Processes that challenge settler colonialism can be identified by their engagement with First Peoples' communities and culture. These are policies, educational programmes and architectural practices led by First Peoples and/or those which highlight and celebrate First Peoples' knowledge, voices and cultures.

This thesis consists of synthesised theoretical writings, interviews and conversations, data collection, and cartographic exercises. The outcomes of this thesis are contained in three chapters exploring existence and evolution of settler colonialism in Australia and the built environment, the specific manifestations in Sydney, and finally, a series of visual essays performed as conversations to provoke discussions about the role of the architect and the ways in which settler colonialism can be unsettled. Participatory processes and co-design methodologies are employed to ensure the outcome evolves from an ongoing conversation with First Peoples.



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contents

| | | |
|----------|-----------------------------------|----|
| | <u>HELLO</u> | 04 |
| | how did we get here? | |
| A | <u>ORIENTING</u> | 12 |
| | power & colonialism | 12 |
| | 1788 | 16 |
| | in architecture | 20 |
| | ways of being | 28 |
| B | <u>FINDING</u> | 32 |
| | scope: finding our place | 32 |
| | sydney: finding our footing | 36 |
| | five weeks in sydney | 42 |
| | policy, practice & education | 50 |
| C | <u>RESPONDING</u> | 54 |
| | visual essays as conversations | 54 |
| | 1: architecture as an institution | 60 |
| | 2: collaboration & humility | 62 |
| | 3: finding country in the city | 64 |
| | 4: trees as people | 66 |
| | 5: understanding sites | 68 |
| | where to from here? | 70 |
| | not just sorry, but thanks | 74 |
| | image credits & references | 76 |
| | author bio | 79 |
| | appendix | |

“It seems improbable that a country can continue to hide from the actuality of its history in order to validate the fact that having said sorry, we refuse to say thanks.”

BRUCE PASCOE, 'DARK EMU' (2014:228)

Bruce Pascoe is a Koori man with ancestry from the Kulin and Yuin nations

THIS THESIS...

IS ABOUT

- + Sydney
- + Built environment
- + Ways of being
- + Role and practice of architects
- + Settler colonialism
- + Power manifestation
- + Relations to place

WILL TOUCH

- + Indigenaity
- + Inclusion (when appropriate)
- + Other settler colonial contexts (for comparison)
- + Recognition & implementation of Indigenous knowledges

IS NOT ABOUT

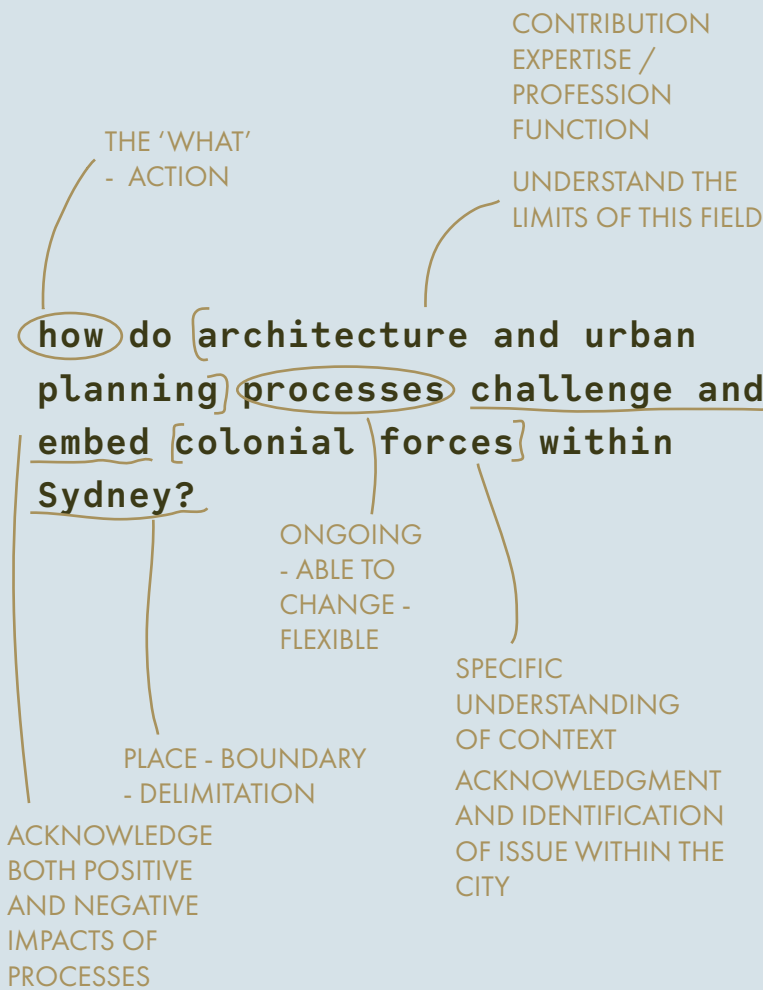
- Me empowering Aboriginal people
- Other forms of colonialism
- Heritage conservation
- Individuals'/communities' feelings of identity
- Other disadvantaged groups
- 'How to' design guides
- Regional areas
- Climate change
- Ecological conservation or fire management
- Native titles or land claims

Two questions continued to arise throughout this thesis:

Where is your heritage?

Where is your connection to Country?

Keep them in your mind as you read.



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Two questions
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HELLO!

How did we get here?

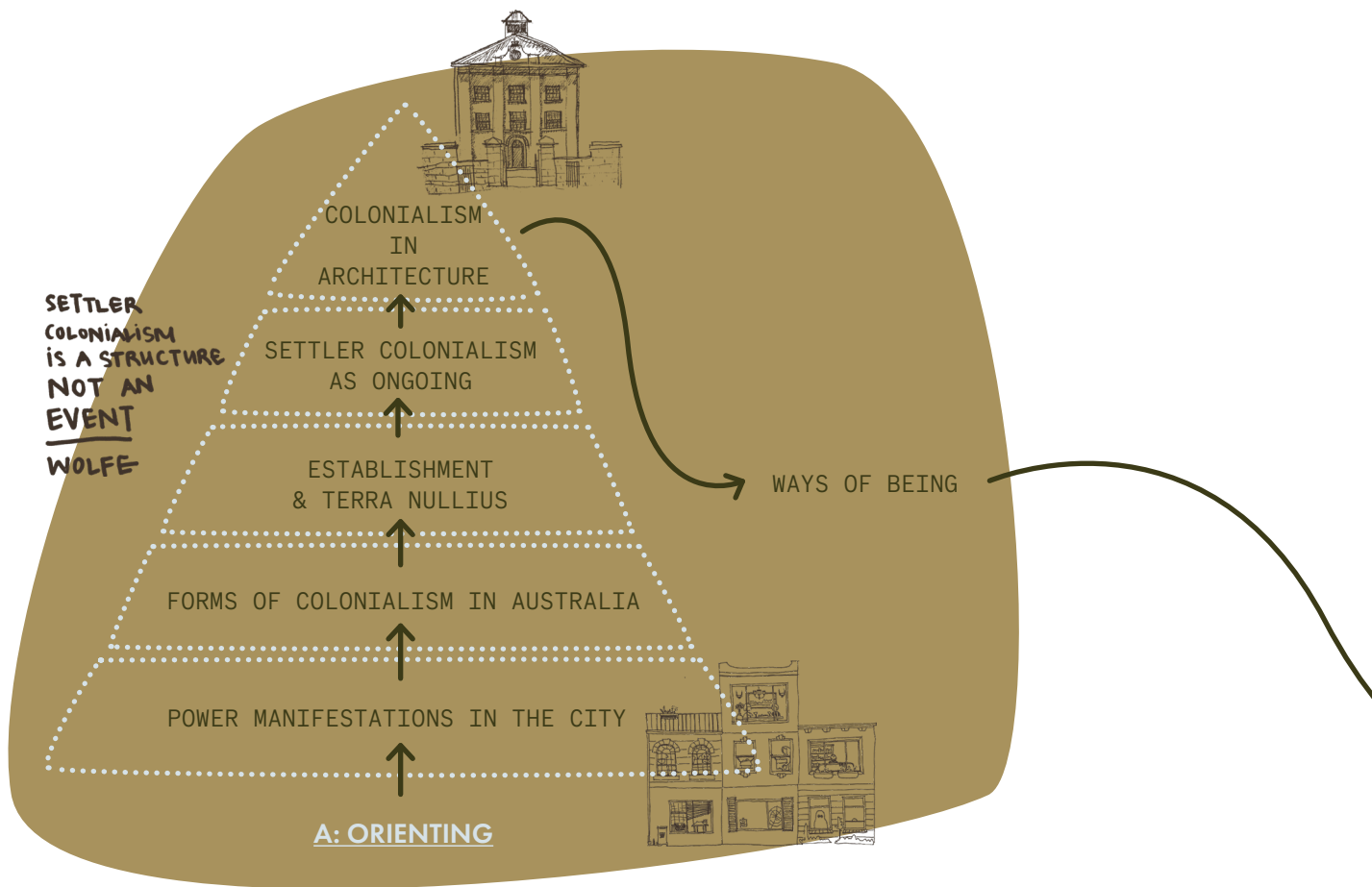
While formulating this research, I often struggled to find a place where I could sensitively discuss architecture, colonialism, and the impact of our practices. Working within this topic has been humbling; I have been challenged to listen more, critically observe my intentions and methods, and navigate unsettling feelings of complicity, uncertainty and sensitivity.

Throughout my formative education, colonisation was taught as a thing of the past. The narrative of Australia follows an optimistic trajectory: Captain Cook landed and surveyed - an exciting new start for those first arrivals from Great Britain. With toil, they advanced and built the nation we have today. Although there were troubles, Aboriginal people were helped. We returned their land, gave them the right to vote, and are working to welcome them into our society.

A narrative built on chicanery, blindness and conceit.

This thesis does not accept colonialism as a past event, but understands it as an ongoing process. Built into our society and its systems, colonisation continues to impact the ways we conceptualise, build and move through our cities.

This thesis aims to explore Sydney through another framework, generate discussion about how our cities embed power structures, and challenge readers to readdress their own relationship to built form and architectural practice.



HOW TO READ THIS BOOKLET

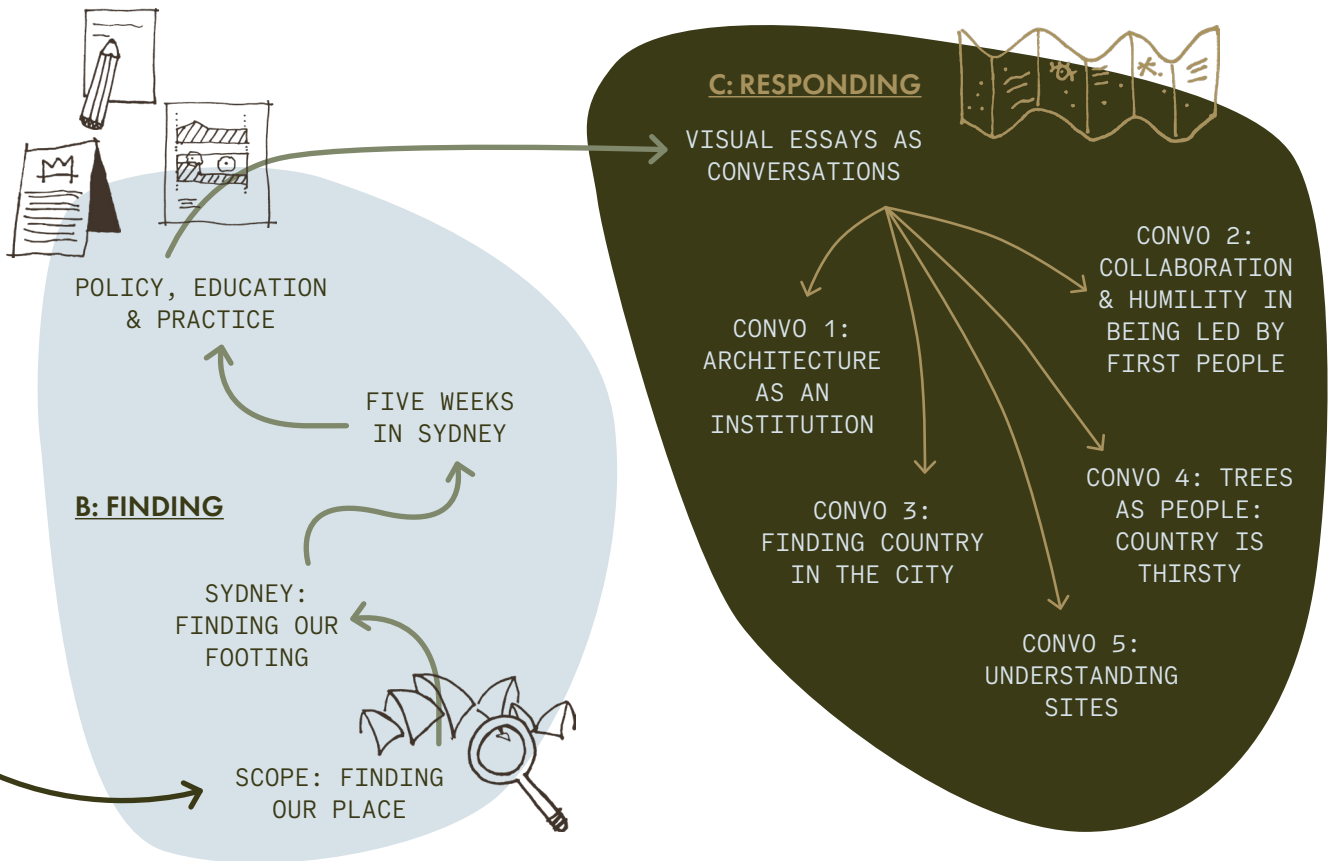
This booklet is divided into three chapters reflecting the stages of work: Orienting, Finding, and Responding. In ‘Orienting’, the Australian context will be established; this encompasses the contemporary colonial and Indigenous frameworks as I understand them and as they are relevant to this thesis. The fieldwork collecting during a five week study trip in Sydney will be exhibited in ‘Finding’; however the primary contribution is demonstrated in ‘Responding’. In this chapter, the material from ‘Finding’ is digested, explored, teased out and synthesised in a series of essays, drawings, and notes on future practice.

Throughout the booklet, a variety of writing forms will be employed. Each form of writing is defined below:

- INTRO:** Personal comments orienting the reader
- COMMENT:** Notes on important concepts or frameworks to inform the reader
- ANALYSIS:** Interpretations, evaluations and reviews of others’ material
- ESSAY:** Longer compositions of ideas providing a synthesised perspective upon situations or topics

PURPOSE AND AIM

The purpose of this thesis is to develop a better



understanding of Australia’s relationship with its colonial context, especially in relation to how it is manifested in the urban fabric of Sydney. As a result of this understanding, I aim to develop a methodology for creating a more informed, aware and sensitive architectural practice. This methodology could be applied to wider architecture practice, but evolved to reflect my personal practice. As a result, through this thesis, I hope to understand how power is manifested in Sydney’s settler colonial context. Discussing Sydney through a settler colonial viewpoint constitutes a re-framing of my architectural education and perception of my hometown prior to undertaking the thesis.

For readers, I hope this thesis encourages new discussions and guides a reconsideration of the readers’ relationship to their own contexts. The stories, writings and methodologies presented in this thesis are intended to be thought-provoking, and relevant to all contexts - not just settler colonial contexts. Power imbalances exist in all cities, and architects must be careful and aware of the implications embedded in their work.

PERSPECTIVE

My perspective here is as a non-Indigenous architectural student from Sydney. For this work it is important to emphasise two remarks on perspective.

Firstly, as a non-Indigenous author I will rely heavily on Indigenous sources throughout this work. Academia regarding

FIGURE 0.1: OUTLINE OF THE THESIS CONTENT IN THREE CHAPTERS

“While non-Indigenous writers may seem to provide a platform for Aboriginal voices, the question remains, ‘Who are they silencing in taking this voice?’”

DANIÈLE HROMEK, ‘THE (RE)INDIGENISATION OF SPACE’, 2019:124

Danièle Hromek is a Budawang woman of the Yuin Nation

08

First Peoples has a history of being authored by non-Indigenous writers whose misunderstandings or colonial, anthropological narratives are formalised as knowledge when published. Hromek (2019) draws upon many Indigenous voices, when she challenges non-Indigenous authors about their ability to write about Indigenous peoples. Her work pushed me to reconsider how I framed my thesis, and as a result, my work will focus on critically understanding Australia’s western practices of architecture and urban planning. I do not attempt to write about Indigenous peoples or cultures, but instead use Indigenous voices to guide my understanding of the impacts of Australia’s colonial underpinnings.

Secondly, my family upbringing and architectural education has shaped my political reading of the city: cities are not passive or accidental spaces. They are charged and political; they embed the social and economic power dynamics of their contexts and shape the way we move in every day life. As a result, architects have a responsibility to engage with these power dynamics in their work, and understand the implications of their practice. These ideas frame and form the basis of my thesis.

LANGUAGE

When dealing with subject matter that is sensitive and politically volatile, I want to clearly articulate my choice of words and the meanings associated with them. I hope this gives the reader greater clarity.

In the following chapter I attempt to expand upon my understanding of Aboriginal cultural frameworks to provide a context to readers unfamiliar with Australia’s context. As previously mentioned, I will not be using my words to describe Aboriginal peoples or practices; instead I have relied on the words published by First Peoples. These concepts will be

**“Most people, most of the time,
take the built environment for
granted. This relegation of built
form to the unquestioned frame
is the key to its relations to
power.”**

KIM DOVEY, 'FRAMING PLACES', 1999:6

used throughout the thesis, but not mentioned in this text on language.

As I understand, *First Peoples* and *First Nations* are collective terms that are widely accepted by Indigenous peoples as they hold recognition of the first cultural and custodial relationships with a land (Hromek, 2019). Aboriginal and Indigenous, though widely recognised, hold colonial connotations as they are assigned by colonisers and create a homogenising affect incorrectly assuming all First Nations People are the same. When possible, I will refer to First Peoples by the name of their own group or Country (more on Country later).

When I refer to *Australia*, I recognise this as the name created by the British (which is thus, colonising). For the most part, this name invokes the continent internationally recognised today, and its imported Western European origins (forms of government, cultural norms, ideas of knowledge etc.)

When I refer to *architectural and urban planning processes*, I am speaking about the legally protected educational and professional institutions of Architecture in Sydney. These legally protected institutions can have varying degrees of formality and ranging from large internationally practicing architectural firms, to grassroots urban movements. Architecture encompasses the city-building practices within Sydney (both built and conceptual) so taking a nuanced approach is critical.

METHODS

'Methods' refers to both the collection of sources and fieldwork, and the process of synthesis in forming an academic contribution. This thesis recognises both formalised and tacit knowledge formation; as a result, my contribution weaves together theoretical writings, interviews and physical experiences of place. I present a collection of stories and

“There is an anger across this nation we choose not to acknowledge. It’s an anger that is fueled by racism, prejudice, discrimination and poverty - a distressed discontent that is growing, not just here but around the world. But under anger is always grief. Through listening - deep listening we can heal that grief.”

JUDY ATKINSON, ‘THE VALUE OF DEEP LISTENING - THE ABORIGINAL GIFT TO THE NATION’, TED TALK, 2017

Judy Atkinson is of Jiman, Budjalong and Celtic-German heritage

010

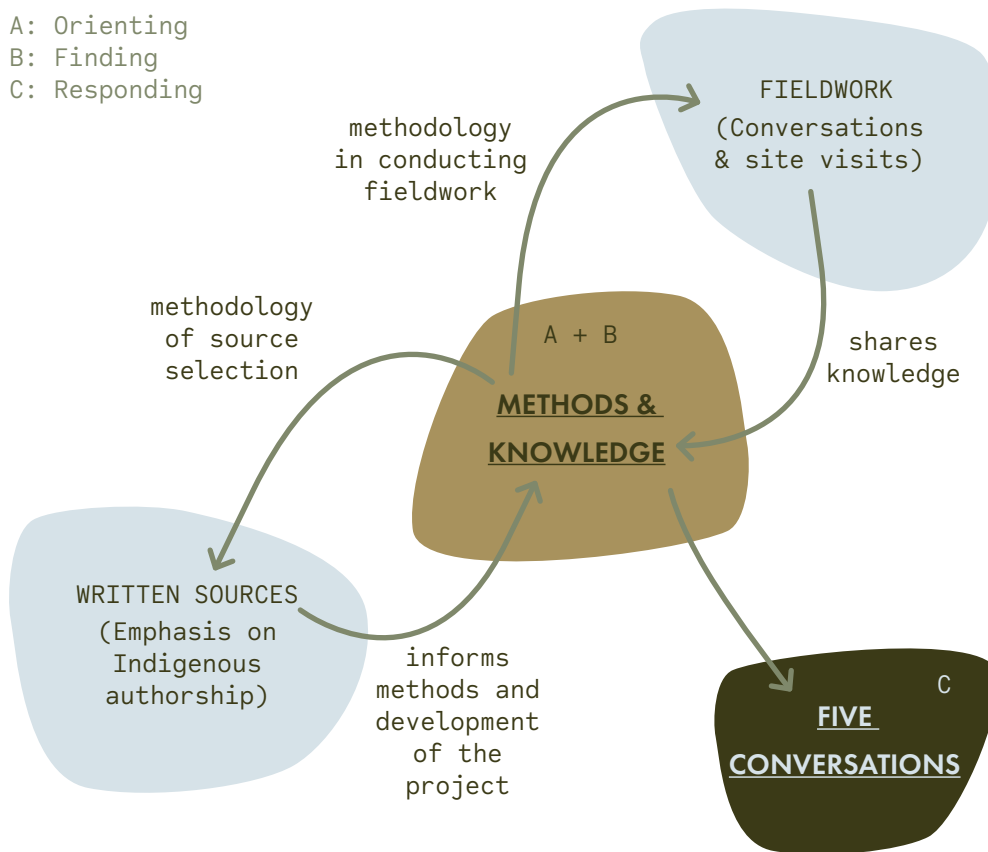
writings which challenge the reader and propose a method of working for a more sensitive and incisive architectural practice.

In selecting written sources, those with Indigenous authorship have been prioritised. This is because their contribution constitutes a perspective that is often passed over yet critically presents a first-person experience of colonialism.

In conducting fieldwork, interviews were conducted as conversation so as to keep intact a personal relationship between myself, the interviewee and the content of our conversation. Often interviews were spent walking, or over cups of tea. In these interactions, my role was as a listener: to hear personal stories and allow myself to be changed by what I heard. Ideas of deep listening as a form of healing and its importance to Indigenous peoples across Australia (Atkinson, 2017) guided my interactions in these conversations.

An online survey was distributed to architecture studios working in Sydney at a public or urban scale. Twenty-five questions aimed to gather general data about the actions taken by architecture practices, and focused on three areas: external practice (work produced), internal practice (culture within the studio), and future practice.

A: Orienting
 B: Finding
 C: Responding



In familiarising and synthesising my field material, I have drawn upon Pallasmaa’s Thinking Hand (2009) to guide my creative experimentation to transform ideas into conceptual drawings and objects. I use the forms of writing outlined previously to express the ideas and conversations from Sydney; as a collection, they will compose a speculative methodology for sensitive and incisive architectural practice.

I draw upon the academic example of Danièle Hromek, who states that as a researcher, her responsibility is to her “community rather than the academy” (2019:12). Although I do not belong to an Indigenous community, I feel a similar obligation. My priority is to give space to the voices of those I spoke with - not because they are my people, or because I know them intimately, but because they were willing to share their experiences with me. Thus, at risk of jeopardizing ‘academic contributions’, my role as a researcher can be understood as that of a listener; my role as a designer can be seen as an expresser. I want to repay the generosity of those I spoke with by placing their stories above ideas of my academic contribution.

Thank you for reading this work. I hope you will also practice deep listening while reading and remain open to a perspective that may be challenging and confronting. Let yourself be challenged and unsettled by the conversations that follow, and know you are invited to continue the discussion.

FIGURE 0.2: METHODS AND KNOWLEDGE DEVELOPMENT AS IT RELATES TO THE FIVE ESSAY CONVERSATIONS



A ORIENTING

1

1

comment

POWER &
COLONIALISM

2

analysis

1788

3

essay

IN ARCHITECTURE

4

comment

WAYS OF BEING

013



Power and Colonialism

This thesis operates within the understanding that space is not empty, but charged. The spaces we occupy are not passive and empty, but hold political ideologies of society. Too often we do not take the time to consider or understand the political ideologies embedded within our cities, and the spaces we move through every day. This apparent invisibility, according to Dovey, is key to the built environment's relationship with power as its identification is difficult, and thus, so is one's ability to question or challenge it (Dovey, 1999:2).

013

The ways in which power can be manifested in cities is vast. In this thesis, we will be focusing on colonialism as a form of power relations manifested within the city of Sydney. Colonialism exists broadly in two categories: external and internal. External colonialism is performed as the extraction of resources from the Indigenous world (animals, plants, humans etc.) in order to build wealth in the coloniser's country. Internal colonialism occurs when control of resources occurs within the perceived domestic borders of an imperial nation. Control is structural and interpersonal; control relies on a number of structure modes (prisons, ghettos, schools, government) to maintain power. Often, internal and external forms of colonialism exist simultaneously with the combined practice of internal control while exporting resources. (Tuck & Yang, 2012)

Within Australia, the form of colonialism that exists is known as settler colonialism. According to Tuck & Yang, colonisers, or settlers, "come with the intension of making

“Most people, most of the time, take the built environment for granted. This relegation of built form to the unquestioned frame is the key to its relations to power. The more that the structures and representations of power can be embedded in the framework of everyday life, the less questionable they become and the more effectively they can work.”

DOVEY, 'FRAMING PLACES', 1999:2

a new home on the land, a homemaking that insists on settler sovereignty over all things in their new domain.” (2012:5) They argue that in this form of colonialist power relations, land (inclusive of water, air, subterranean earth) is the “most valuable, contested [and] required” (2012:5). For the settler, land constitutes the physical grounding of a new home and the source of capital. For the Indigenous person, removal from their lands is an act of “profound epistemic, ontological, cosmological violence” (2012:5) as it disrupts cultural ways of being.

It is important to understand, as put forward by Wolfe, that settler colonialism is “a structure not an event” (Wolfe, 2006: 388). Settler colonialism maintains its power by being structurally embedded in the forms of governance established in the new homeland. Thus, while Australia was established by the British in 1788, we continue to be affected by its ongoing power today.

In the creation of a new home, settler colonialism engages in a constant cycle of denial, erasure and subversion. McCoy, Tuck and McKenzie identify these characteristics as mechanisms that cover the tracks of settler colonialism:

“One of the notable characteristics of settler colonial states is the refusal to recognise themselves as such, requiring a continual disavowal of history, Indigenous peoples’ resistance to settlement, Indigenous peoples’ claims to stolen land, and how settler colonialism is

“Settler colonialism relies on the promise of its own demise and the naturalization of settlers’ presence, such that the perpetual creativity of settler privilege itself must remain inconspicuous.”

BLATMAN-THOMAS AND PORTER, ‘PLACING PROPERTY’,
2018:34

indeed ongoing, not an event contained in the past. Settler colonialism is made invisible within settler societies and uses institutional apparatuses to ‘cover its tracks’.” (McCoy, Tuck & McKenzie, 2016:7)

Blatman-Thomas and Porter build upon this argument, writing that settler colonialism relies on both invisibility and creativity to continue (2018). In this way, settler colonialism is adaptive, creatively reinventing itself to remain invisible and embedded in society.

In Australia, we can understand this as part of the national narrative of optimism and ‘moving forward’. As an example, consider the apology by Prime Minister Kevin Rudd in 2008. While this apology was important for national recognition and acknowledgement of governmental policies of assimilation and cultural destruction, it did not bring about fundamental change for the lives of Indigenous peoples in terms of access to health, education, or economic activities as documented by the year’s Closing the Gap Reports. Similarly, the shift in Australia’s national narrative in labelling First Peoples as ‘savage natives’ to ‘Australian citizens’ following the 1967 Referendum captures settler colonialism’s invisibility and creativity. As Watson wrote, “the late-coming ‘right’ to be an Australian citizen held no recognition of who we actually are – First Nations peoples with our own relationships, laws, philosophy and knowledge of our own country” (2014:509-510). Instead, it provided a convenient myth to white society that colonialist wrongs are being righted.

With each symbolic act of reconciliation, settler colonialism masquerades its own demise, is obfuscated, and adapts to creatively sustain and naturalise its existence within society. To reiterate Dovey, “[t]he more that the structures and representations of power can be embedded in the framework of everyday life, the less questionable they become and the more effectively they can work.” (Dovey, 1999:2)

A HISTORICAL SNAPSHOT

-
- 1770 Captain Cook and his crew land in, what is now known as, Botany Bay on the east coast of Australia
- 1788 First Fleet arrives in Australia establishing a British penal colony
- ⋮
- 26 Jan, 1938 Day of Mourning, 150th anniversary of the First Fleet
- 1948 The Nationality and Citizenship Act gives citizenship to all British subjects, including Aboriginal Australians
- 1962 The Commonwealth Electorate Act is amended extending the vote to all Aboriginal and Torres Strait Islander peoples.
- 1966 The Wave Hill Walk-off where 200 Gurindji stockmen walked off striking for land rights, humane pay and conditions for work.
- 1967 Referendum on the inclusion of Aboriginal peoples in the census is passed, allowing the creation of legislation specifically for Aboriginal peoples.
- 1972 The Tent Embassy is set up in Canberra
- 1975 The Racial Discrimination Act is passed.
- 1976 Aboriginal Land Rights (NT) Act passes recognising Aboriginal people as traditional landowners
- 1992 The Mabo case is handed down by the High Court recognising Australia was never *terra nullius*.
- 2008 PM Kevin Rudd delivers a formal apology for the forced removal of Aboriginal children but did not offer compensation

1910 - the Stolen Generation

Government policies of assimilation begin removing 'half-caste' (a derogatory term describing those with Aboriginal & white parentage) children from their families and forcing the adoption of white culture. Policies were based on assumptions that Indigenous people were "dying out" and becoming extinct. Children's names were changed and traditional languages were forbidden. Children were housed in church and government missions where neglect and abuse was common.

1970s

1788

In 1788, Governor Arthur Philip arrived with the First Fleet's eleven ships to establish a British penal colony in what is now called Port Jackson.

017

The Gadigal people on the shores pointed their spears at these boats and cried 'Wara wara! Wara wara!' meaning 'Be gone, go far away!' in Dharug language.

Captain James Cook had arrived eighteen years earlier and established Britain's first contact with the Australian mainland. He and his crew's first meeting was with the Gweagal clan at Botany Bay; however this meeting was not a friendly one. Cook's men fired at and wounded two of the first Indigenous people they met. A legacy that continued in the relationship between local Indigenous tribes and the early settlers who arrived with the First Fleet.

COOK'S 'EMPTY LAND'

Terra Nullius, meaning 'empty land' or 'no one's land', was the foundation of Britain's claim when Cook and his crew arrived in Australia. According to this conceptualisation, "Aboriginal Australians had no property rights in the land, and colonisation accordingly vested ownership of the entire continent in the British government" (Banner 2007:13). In 1788, the First Peoples of Australia, who had managed this place for 100,000 years, were found to be possessions of the British crown.

FIGURE A.2: A TIMELINE WITH A BRIEF OVERVIEW OF KEY EVENTS IN THE COLONIAL PERIOD

“The origins of sovereignty in Australia are predicated on the myth of terra nullius (the imagination of an unpossessed continent), which functioned as a truth within a race war of coercion, murder and appropriation carried out by white men in the service of the British crown.”

MORETON-ROBINSON, 'THE WHITE POSSESSIVE', 2015:62

Aileen Moreton-Robinson is a Geonpul woman from Minjerrabah (Stradbroke Island), part of the Quandamooka Nation (Moreton Bay) in Queensland

Even from the standpoint of his contemporaries, Cook's actions were deemed illegal. Having been hired by the Royal Society in 1768, Cook was told not to possess land already inhabited, and that such a conquest would be unlawful.

THE MYTH OF 'TERRA NULLIUS'

This unlawful possession, unsurprisingly, has not traditionally featured in the national identity story of Australia. As Irene Watson writes:

“Yet the dominant colonial narrative is one that tells the story of First peoples being rescued and civilised by a superior European society. Instead of propagating the rich and layered understanding of our relationship to country, the colonial project deployed, constructed and communicated to the world the myth of native savagery and the absence of an understanding of how to “properly use” the land.” (2014:509)

Conceiving Australia as 'terra nullius', the settler colonialist project undermined Indigenous peoples' connection to the land, denied their sovereignty, knowledge and cultural practices, and generated social and institutionalised forms of oppression. While settler colonialism was established in the British declaration of a penal colony in 1788, the ongoing effects can be felt to this day. The formation of governance and institutions from the early settlement form the basis of our society, and thus settler colonialism continues to disempower

“...the late-coming ‘right’ to be an Australian citizen held no recognition of who we actually are - First Nations people with our own relationships, laws, philosophy and knowledge of our own country.”

WATSON, ‘RE-CENTRING FIRST NATIONS KNOWLEDGE AND PLACES IN A TERRA NULLIUS SPACE’, 2014:509-510

Irene Watson is a Tanganeakald and Meintangk woman from the Coorong region and the south east of South Australia

and undermine Indigenous sovereignty in all areas of society from the formation of educational and health programs, the writing of laws and ways of governing, the planning and building of cities, and so on. As Watson writes, “[t]he ongoing exclusion by the state of Aboriginal laws, knowledges and philosophies maintains a colonial terra nullius” (Watson, 2014:512).

To many Australians, ‘terra nullius’ is somewhat archaic, aloof and does not hold particular weight in every day life. It is an example of the fraught cultural space that is so often missed by those not disadvantaged by its power. However, for many First Peoples, ‘terra nullius’ is still evident in society and permeates every day life as a reminder of unacknowledged intergenerational trauma. Again from Watson,

“...terra nullius surrounds us: violations of our law, ecological destruction of our lands and waters, dispossession from our territories and the colonisation of our being. Terra nullius has not stopped; the violations of our law continue, the ecological destruction of the earth our mother continues with a vengeance, we are still struggling to return to the land, and the assimilator-integrator model is still being forced upon us. This is terra nullius in its practical and continuing application. There is no death of terra nullius.” (1997:48)

The ongoing erasure and exclusion takes many forms - all of which are distressing, and function to undermine efforts to acknowledge and reconcile, however in this thesis I will focus on the impacts of settler colonialism in architecture.

PHYSICAL



CITY STREETS



SYDNEY 1788



HIDE PARK BARACKS

STREET ART IN REDFERN



THE BLOCK.

IF WE CARE FOR COUNTRY, IT WILL CARE FOR US.



THE MURRIE RESERVE



DISPOSSESSION

SYSTEMIC

In Architecture

While settler colonialism can be found in all facets of contemporary Australian society, this thesis deals with where it can be identified in architecture and lived space. This essay will not be an exhaustive outline of colonialism in architecture and urban space, but provides an overview of the character of its manifestations. From the examples outlined in this essay, we can identify colonialism's manifestations as existing as a spectrum from physical to systemic. I will move along this spectrum in my examples, but understand that colonialism's manifestation in the built environment is always both physical and systemic as it exists as both a symbolic image (physical) and a meaning (systemic). As Dovey points out, "built form is framing both action and representation simultaneously" (1999:50).

021

In this thesis, discussions around colonialism in Architecture focus on the city, specifically Sydney. While its manifestations are both physical and systemic, it can often be hard to trace the presence of settler colonialism. This is, as Wolfe argues, because "[s]ettler colonialism destroys to replace" (2006:388) by engaging strategies of exclusion, assimilation and co-optation. According to Blatman-Thomas and Porter (2018), settler colonialism is reproduced in all space, however urban spaces demonstrate a particular intensity of property relations and built form that combine to reinforce the conditions of settler colonialism. She identifies the city, as a perceived 'pinnacle of civilisation' as "a key site in the settler colonial policy of assimilation" (2018:33). Cities are the sites of our most aggressive dispossession while

FIGURE A.3: ARCHITECTURE
AND ITS MANIFESTED
FORMS OF COLONIALISM

“Settling land through occupation, defining boundaries, mapping, renaming, erecting fences, constructing buildings, using land and resources formed the basis of securing land from its original occupants.”

PORTER, 'INDIGENOUS PEOPLE AND THE MISERABLE FAILURE OF AUSTRALIAN PLANNING', 2017:6

simultaneously being key spaces for Indigenous resistance.

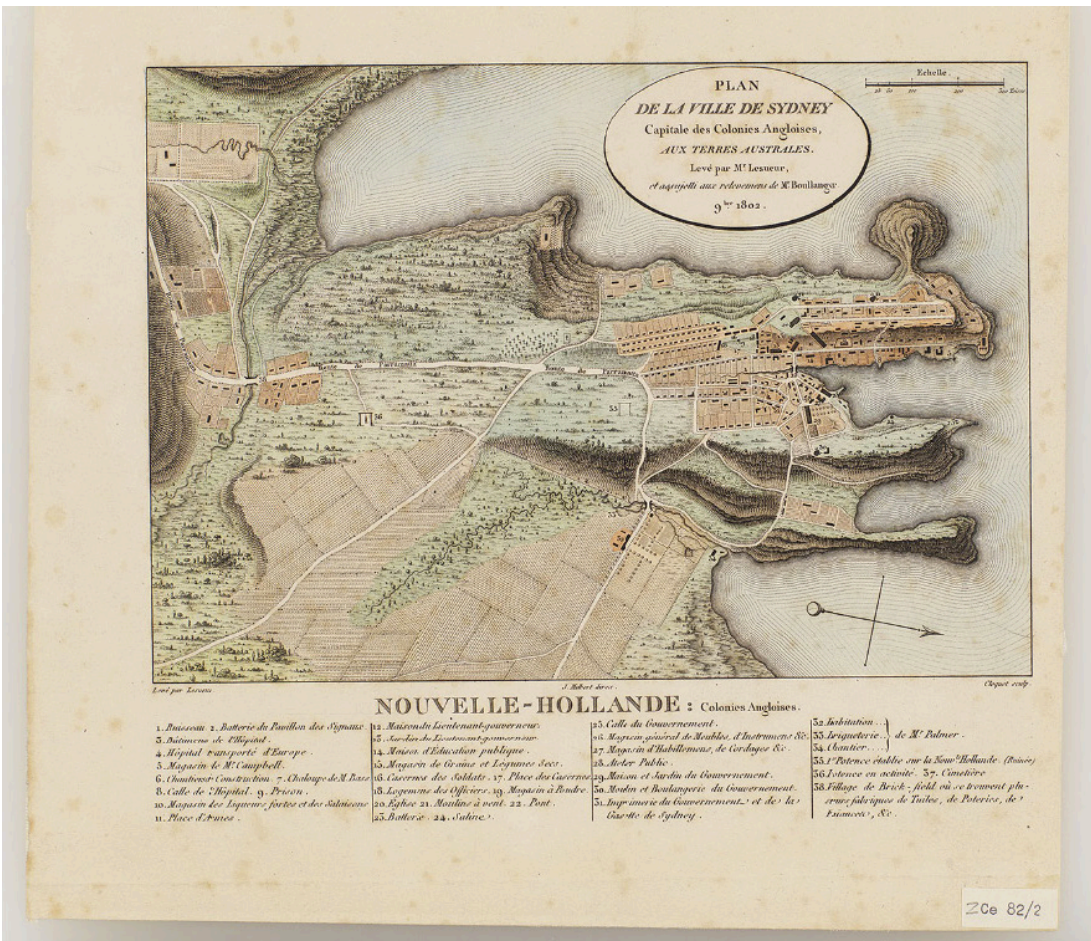
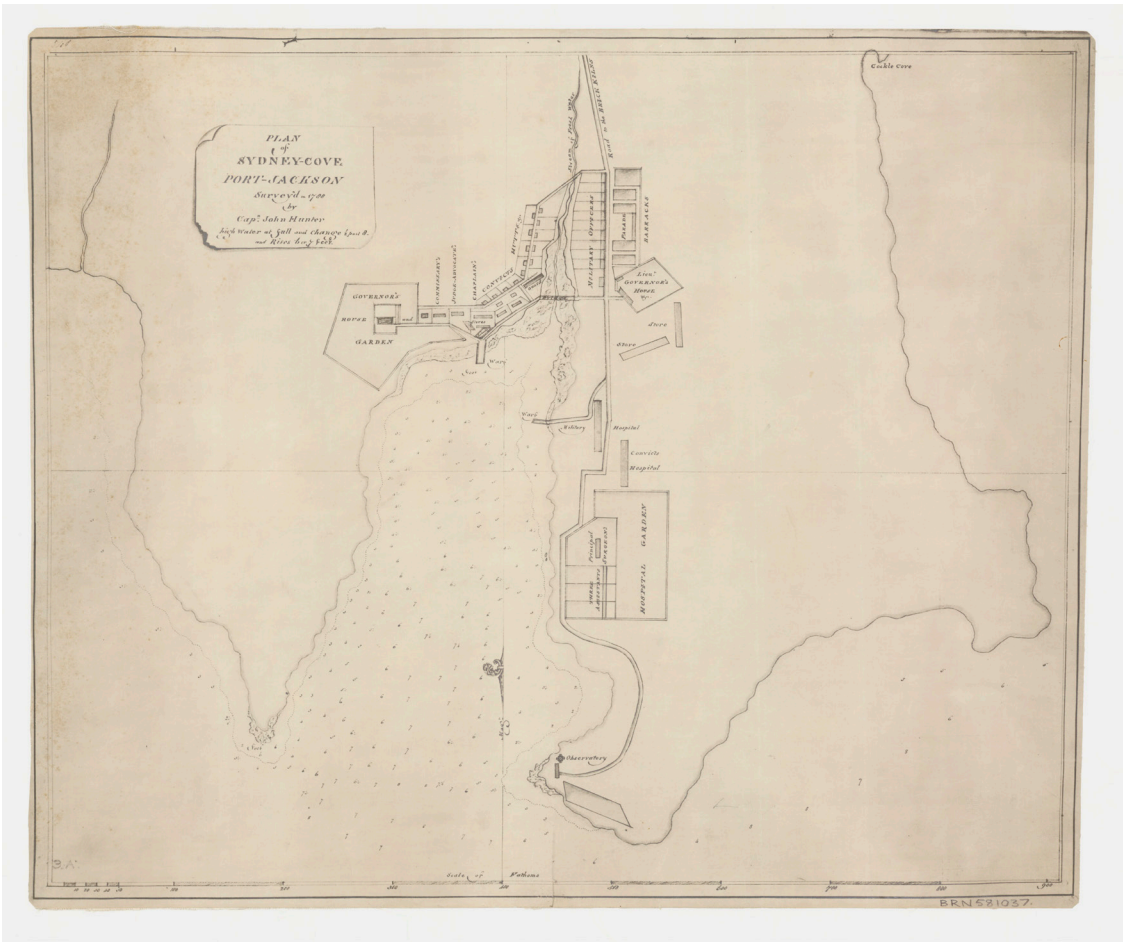
At its most physical, settler colonialism can be understood in architecture for its management and reorganising of space. Early maps of Sydney demonstrate the colonisers activities of reorganising space. Space is no longer land which is open and free to traffic. Instead it is parceled into smaller portions, boundaries are defined, land is no longer accessible to all, and ways of moving are restricted to defined roads and paths. Porter argues that these activities “formed the basis of securing land from its original occupants” (2017:6). In these early acts, we see the introduction of private property and a fundamental shift in worldview from land as Country, to land as commodity. These early colonial reorganisations of space continue as early settlements grow into the dense cities we see today. As Moreton-Robinson writes, “cities signify with every building and every street that this land is now possessed by others; signs of white possession are embedded everywhere in the landscape” (2015:xiii). A key characteristic of settler colonialism’s impact is its ability to make itself appear normal and neutral, thus as cities become rooted in concrete, sealed roads, private property, and economic speculation, “[s]ettler presences become naturalised” (Blatman-Thomas and Porter, 2018:33) and Indigenous presence becomes less and less evident.

A visual reminder of settler colonialism in the city is represented in the style of colonial architecture. Sydney’s colonial buildings are scattered throughout the city and are visual reminders of the early settlement. The buildings are, as all colonial buildings, designed to impose, impress and remind passersby of the control held by the new settlement. Typically, these buildings remain as symbols and headquarters of power: libraries, museums, galleries, schools, hospitals, and governmental or important houses. The Hyde Park Barracks is an obvious example of colonial architecture in Sydney. Opened in 1819, it became the centre of control, and expansion. Even today, the building is imposing and austere; and it is this

IMAGE A.1 (ABOVE): [SURVEY FROM 1788](#)

IMAGE A.2 (UNDER): [SURVEY FROM 1802](#).

[TOGETHER THESE DRAWINGS DEMONSTRATE THE GRADUAL REORGANISATION OF SPACE WITHIN THE EARLY COLONIAL SETTLEMENT.](#)



024

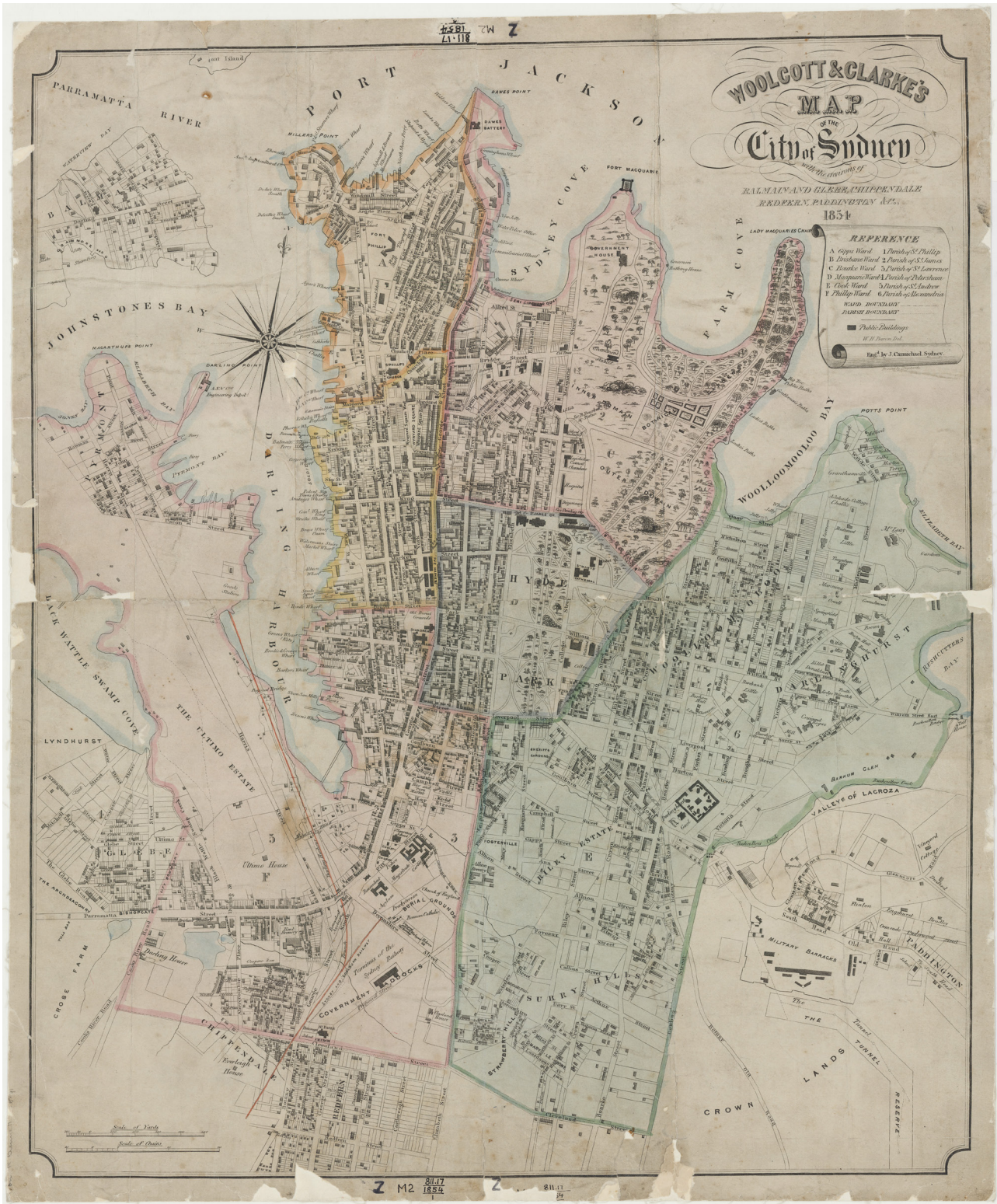


IMAGE A.3: SURVEY FROM 1854

WITH MAPS FROM PREVIOUS PAGE, WE SEE THE REORGANISATION OF SPACE AS THE COLONIAL SETTLEMENT DEVELOPS IN 1858. OPEN LAND IS DISRUPTED BY ROADS, PRIVATE PROPERTY, REGIONAL BOUNDARIES AND NEW NAMES.

legacy on our streetscape that creates the visual reminder to Australia's colonial origins.

Visual imagery and symbols within our streetscape are an important, yet often overlooked, aspect of the built environment as they generate and remind one of the national character and narrative of society. Habermas (1985) argues that architecture's contribution to aesthetic production functions as a symbolic communication. Architecture thus, has the potential to communicate through its symbol and style, and this communication is subject to the societal narratives of those in power. While we do not always recognise it, our cities, streets and architectures contribute to the national myth-making process. It is not difficult to recognise the colonialist architecture and statues scattered throughout Sydney's central areas; what is more subtle is the lack of buildings or public art commemorating Indigenous peoples, histories, or stories of place. As with many power relations, what is missing is often more telling than what one can see. The obvious lack of Indigenous culture on Sydney's streets is a sign that these spaces are, in fact, colonised.

Just as the lack of Indigenous culture in buildings and public art is a sign of colonised space, so too is the lack (and equally, concentration) of First Peoples in certain areas of the city. Policies of dispossession can be traced by the forced or coerced movement of Indigenous peoples into parts of the city.

In Australia, the dislocation of Indigenous peoples from their lands has been the subject of various government policies regarding housing and assimilation. From its genesis, Australia's adopted British systems of governance have worked to dismiss and minimise their Indigenous counterparts (Watson (2014), Moreton-Robinson (2015), Porter, Johnson & Jackson (2018) and so on). Porter, Johnson and Jackson (2018) document the movement of Indigenous peoples from outskirts, urban centre, and out again as part of planning agenda demonstrating specific government control. In early colonial settlements, the creation of maps, zones and boundaries were used to control Indigenous peoples' movement and "symbolically erase their connections with landscapes" (2018:3). Indigenous people, considered a 'threat' to public health, were contained on reserves outside of townships effectively pushing them away from town centres and the public eye. Further restriction was introduced through demarcation zones and curfews which prohibited access to urban centres. These practices were maintained well into the 20th Century.

Similarly, the establishment of the New South Wales (NSW) Board for the Protection of Aborigines in 1883 (and reconstituted in 1909 under the Aboriginal Protection Act) gave the government extensive control of the lives of First Peoples, including the power to remove children from families with Aboriginal parents resulting in what is now called 'the Stolen Generation'. Under these policies, Aboriginal children were forcibly removed from their families onto missions or reserves and forced to assimilate with white society. These activities constituted cultural genocides resulting in intergenerational trauma, loss of language and culture, and community and family destruction. These practices can be understood in architectural

terms as the reorganisation and dispossession of space as governments use policy to move and remove Indigenous Peoples.

Planning policy, and urban form reflect government policy as it shifted from segregation to assimilation in the mid-20th Century. Reserves were gradually closed and sold off as their land became too valuable to be held as Indigenous settlements. As a result, Indigenous peoples were moved from their isolated reserves, into government housing in areas like the inner Sydney suburb of Redfern. While the provision of housing was seen as a way of resolving poverty, it brought greater vulnerability to Indigenous families by increasing the risk of having their children removed by government agencies. As Porter, Johnson and Jackson noted, these policies “continue to perpetuate the perfection that Indigenous people have no authentic place in urban areas” (2018:5). Today, increasing gentrification demonstrates an ongoing action of displacement as Redfern becomes increasingly expensive and threatens to breakup Indigenous communities. While these planning policies demonstrate the power of settler colonialism to control access to space, they similarly demonstrate the ability of space to impact collective memory, as Hromek writes, our “collective memory of Australians become whitened; spaces become governed not only physically but through social conventions” (2019:161).

Currently planning and architectural policy could be treated with tentative optimism. The acknowledgement of First Peoples and inclusion of “if we care for Country, it will care for us” in Government Architects 2017/8 policy documents suggest a shift in awareness. Similarly, the increased focus on protecting and recognising Indigenous culture in the NSW Regional plans and five Sydney District plans demonstrates a growing concern within society about how Indigenous Peoples are included, but also provide opportunities and guidance for architects to engage. Furthermore, amendments to the NSW Environmental Planning and Assessment Act (1979) in 2018 included as one of its objectives “to promote the sustainable management of built and cultural heritage (including Aboriginal cultural heritage)” (NSW EP&A Act, 1979, Section 1.3.F). Thus, protecting Aboriginal cultural heritage is now a legal imperative of those working within the Built Environment. While these demonstrate significant changes in societal values, they must be treated with tentative optimism until they are demonstrated in action. Yang and Tuck discuss the ease with which practices that attempt to decolonise can be turned into metaphor arguing that when this occurs, “it kills the very possibility of decolonization; it recenters whiteness, it resettles theory, it extends innocence to the settler, it entertains a settler future” (2012:3). They argue that recognising settler colonialism is unsettling, and thus, undoing its impacts is no easy task. If its policies can be easily and quickly adopted, it is likely that these are the continued practices of settler colonialism’s ‘invisibility and creativity’ (Blatman-Thomas and Porter, 2018).

There are a number of challenges in formulating the conclusions of this essay. It would be overly simplistic to claim that architecture is only complicit with colonialism within the city, although for many decades that has been the

“The very flattening of a landscape, the concretisation of smoothed ground, reinforces the tracks of colonisation by denying Indigenous societal spaces, replacing one system of memorialising the land with another, and in so doing, Indigenous relationships could be erased...if Indigenous peoples cannot be seen, they never existed and have no narratives or histories, nor spaces.”

HROMEK, 'THE (RE)INDIGENISATION OF SPACE',
2019:161-162

Danièle Hromek is a Budawang woman of the Yuin Nation

case. Equally it would be inaccurate to argue that the industry and community is changing and unsettling the colonial norm. It is important to acknowledge that there are teachers at architectural schools, members of policy boards and workgroups, and practitioners and planners who are actively seeking to re-centre Indigenous ways of being; their work is critical and supporting them is an imperative for all. However, the tide is slow to turn and every step forward comes with opposition that we have already provided or tried hard enough.

Perhaps it is useful to keep in mind the words of Tuck and Yang, “opportunities for solidarity lie in what is incommensurable rather than what is common.” (2012:28). It is a reminder that as non-Indigenous people move through the city with ease, many First Peoples navigate the built environment as an assault to 100,00 years of custodianship.



“There’s a real change happening in Australia at the moment. I hope I’m not mistaken, but there seems to be a real hunger for the rest of Australia to examine and explore Aboriginal knowledge - more so than ever before. I think we have to take advantage of that mood because moods change, so unless we take advantage of this moment in Australian history, we might wait another two hundred years before that mood comes around again. The moods are like seasons. They come and go.”

UNCLE BRUCE PASCOE, ‘WARABURRA NURA: THE SEASONS’, 2019

Bruce Pascoe is a Koori man with ancestry from the Kulin and Yuin nations

Ways of Being

The first writings in ‘Orienting’ have pointed to the dispossession, oppression and suppression of one system over another under settler colonialism; thus, we must consider what is being displaced by the colonial system. What follows is a brief overview of Indigenous ways of being. This is by no means exhaustive, but aims to provide the reader with the beginnings of an understanding.

As outlined earlier, the terms ‘First Peoples’ and ‘First Nations Peoples’ are understood to be preferred as a collective titles for the first inhabitants of Australia, but also Indigenous peoples globally (Hromek, 2019). This term captures two important qualities: firstly, it recognises and re-centers original inhabitants of a place and empowers by removing the colonially subjugated labels of ‘Indigenous’ or ‘Aboriginal’. Secondly, ‘Peoples’ talks to the individuality of culture and experience across Australia. Far too often, we think of Indigenous or Aboriginal people in terms of being a homogeneous group. The map opposite is a tracing of the AIATSIS ‘Map of Indigenous Australia’ by D.R. Horton which represents 250 different languages with 800 dialect variations existing pre-contact. It is important to recognise that each tribal group in Australia is different and has its own language, lore, and connection to Country.

While the variety and diversity of First Peoples is to be recognised, there are shared cultural tenets. On the following page, some key concepts are shared for the reader to familiarise themselves with the Australian context. This is by no means exhaustive, and is intended as a simple guide.

As the author of this work, I did not feel it was my place to try and describe these concepts or ways of being in my own words. There are extensive writings from First Nations Peoples regarding their family or tribal ways of being, and their words are far more necessary to hear here. As a result, the following quotes are used to guide the reader’s understanding.

FIGURE A.5: ILLUSTRATION BEHIND INSPIRED BY THE D'HARAWAL DREAMTIME STORY, 'WATTUN'GOORI': THE STORY OF THE HAIRY MEN AND HOW THE BANSKIAS CAME TO BE

COUNTRY

“Country is the keeper of the knowledge we share with you...It guides us and teaches us. Country has awareness, it is not just a backdrop. It knows and is part of us. Country is our homeland. It is home and land, but it is more than that. It is the seas and the waters, the rocks and the soils, the animals and the winds and people too...Country is the way humans and non-humans co-become, the way we emerge together, have always emerged together and will always emerge together.”

030

GAY'WU GROUP OF WOMEN, 'SONG SPIRALS', 2019:XXII

The Gay'wu group of women speak collectively from Rorruwuy, Dätuwuy land and Bawaka, Gumatj land on Yolŋu Country

SONGSPIRALS

“Songspirals describe everything, so that you can see it, you know where it is, you could go there and gather it. Songspirals are a route. Songspirals walk through the land. Songspirals tell you which is the shortest route, which is the longest, one place to another. Songspirals weave Country together. Songspirals are our foundations.”

GAY'WU GROUP OF WOMEN, 'SONG SPIRALS', 2019:31-32

LAND

“The two most important kinds of relationship in life are, firstly, those between land and people and, secondly, those amongst people themselves, the second being always contingent upon the first. The land, and how we treat it, is what determines our human-ness. Because land is sacred and must be looked after, the relationship between people and land becomes the template for society and social relations. Therefore all meaning comes from land.”

GRAHAM, 'SOME THOUGHTS ABOUT THE PHILOSOPHICAL UNDERPINNINGS OF ABORIGINAL WORLDVIEWS', 1999:181-182

Mary Graham belongs to the Kombumerri clan on her father's side and the Waka Waka Clan on her mother's side

SOVEREIGNTY & CUSTODIANSHIP

“What I would like to point out to you is that in terms of our land and our law it needs to be understood, as my mother said, that we are custodians of this land. And when people say, “oh we lost this land or we lost that land,” we didn't lose it anywhere. The land is still here and we still have the responsibility of being custodians of that land.”

DENIS WALKER QUOTED IN WATSON, 'SOVEREIGN SPACES, CARING FOR COUNTRY, AND THE HOMELESS POSITION OF ABORIGINAL PEOPLES', 2019:1

Denis Walker is a Nunukul man from Minjerribah, North Stradbroke Island

LAW/LORE

“Our laws, originating of and from the land, are complex; they are connected to geography, carry interconnectivity between peoples and are inseparable from Country. Laws regarding land are not embedded in a written language; rather, they are lived, sung, narrated, practiced experientially, stored in the land and passed down generationally...Law binds us together to care mutually with each other, for land, for people, for others sharing spaces with us”

HROMEK, 'THE (RE)INDIGENISATION OF SPACE', 2019:76-78
Danièle Hromek is a Budawang woman of the Yuin Nation

LANGUAGE & NAMES

“Our names come from Country. It’s Country that gives us names. Take Wagga Wagga - place of the crow. This idea that Country is speaking to us and we hear it. That’s how our language came about. People need to speak the first language - its Country speaking to us.”

CONVERSATION WITH [REDACTED] ON CADIGAL AND BURRAMATTA COUNTRY, 10.03.20

[REDACTED] is a Yugembar person from Minjerriba (North Stradbroke Island) and the Gold Coast, Queensland

DREAMING

“A ‘good place,’ full of law and spirit, was known in the land, languages, and stories of my ancestors as Kaldowinyeri and to other Aboriginal peoples by other names. It’s also called the Dreaming, in reference to an ever-present place of before, now, and the future, a place that we are constantly returned to.”

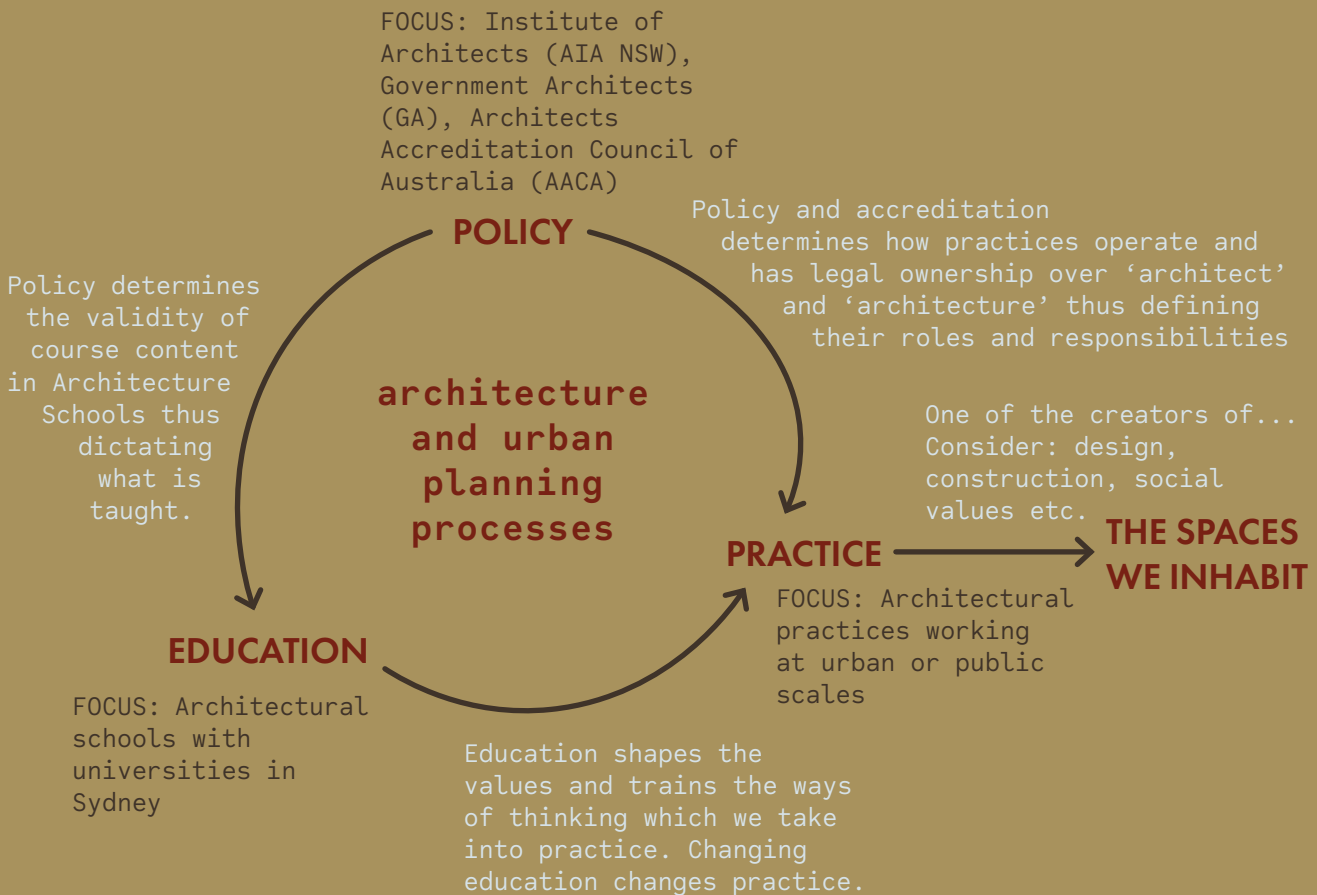
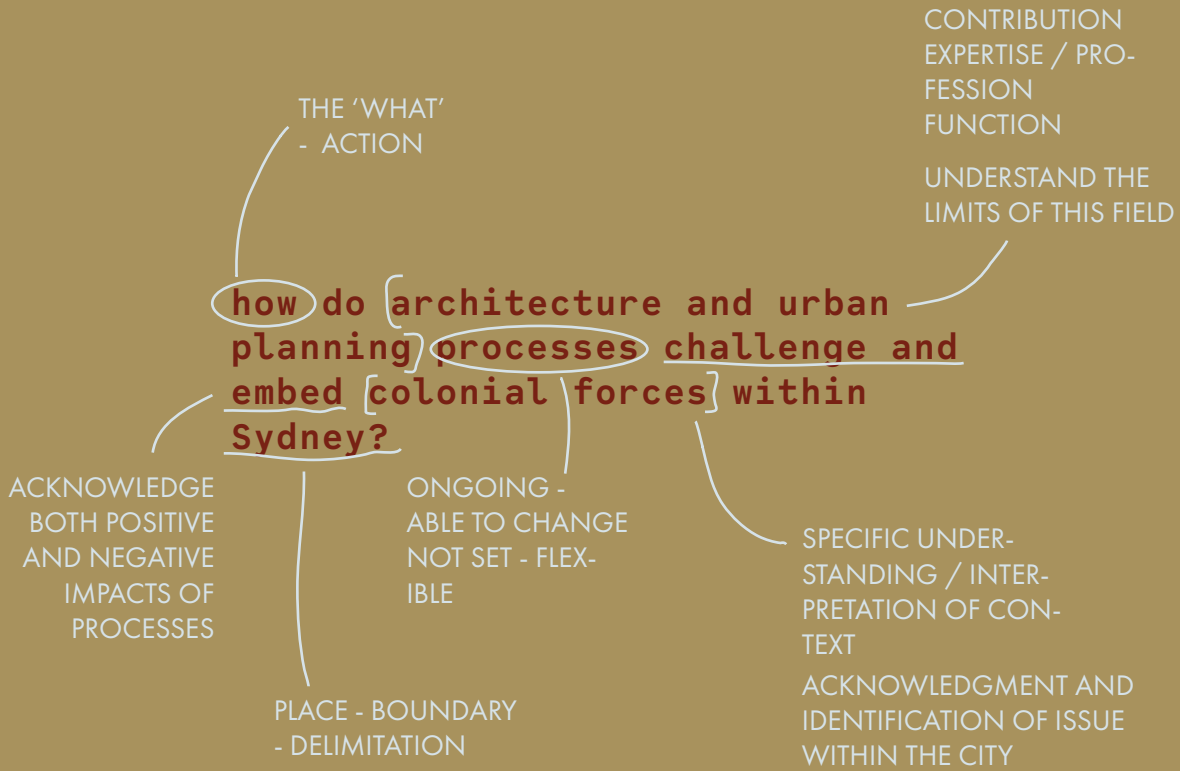
IRENE WATSON, 'SOVEREIGN SPACES, CARING FOR COUNTRY, AND THE HOMELESS POSITION OF ABORIGINAL PEOPLES', 2009:36

Irene Watson is a Tanganekald and Meintangk woman from the Coorong region and the south east of South Australia

ALWAYS WAS, ALWAYS IS

“Nor will I be referring to my culture as having been *lost*. It was not lost; it was forcibly silenced through the processes of colonisation...Until the land and descendants fo the land no longer exist, our culture always was and always will be.”

HROMEK, 'THE (RE)INDIGENISATION OF SPACE', 2019:XIV



B FINDING

1

1

intro

SCOPE: FINDING
OUR PLACE

2

analysis

SYDNEY: FINDING
OUR FOOTING

3

comment

FIVE WEEKS IN
SYDNEY

4

analysis

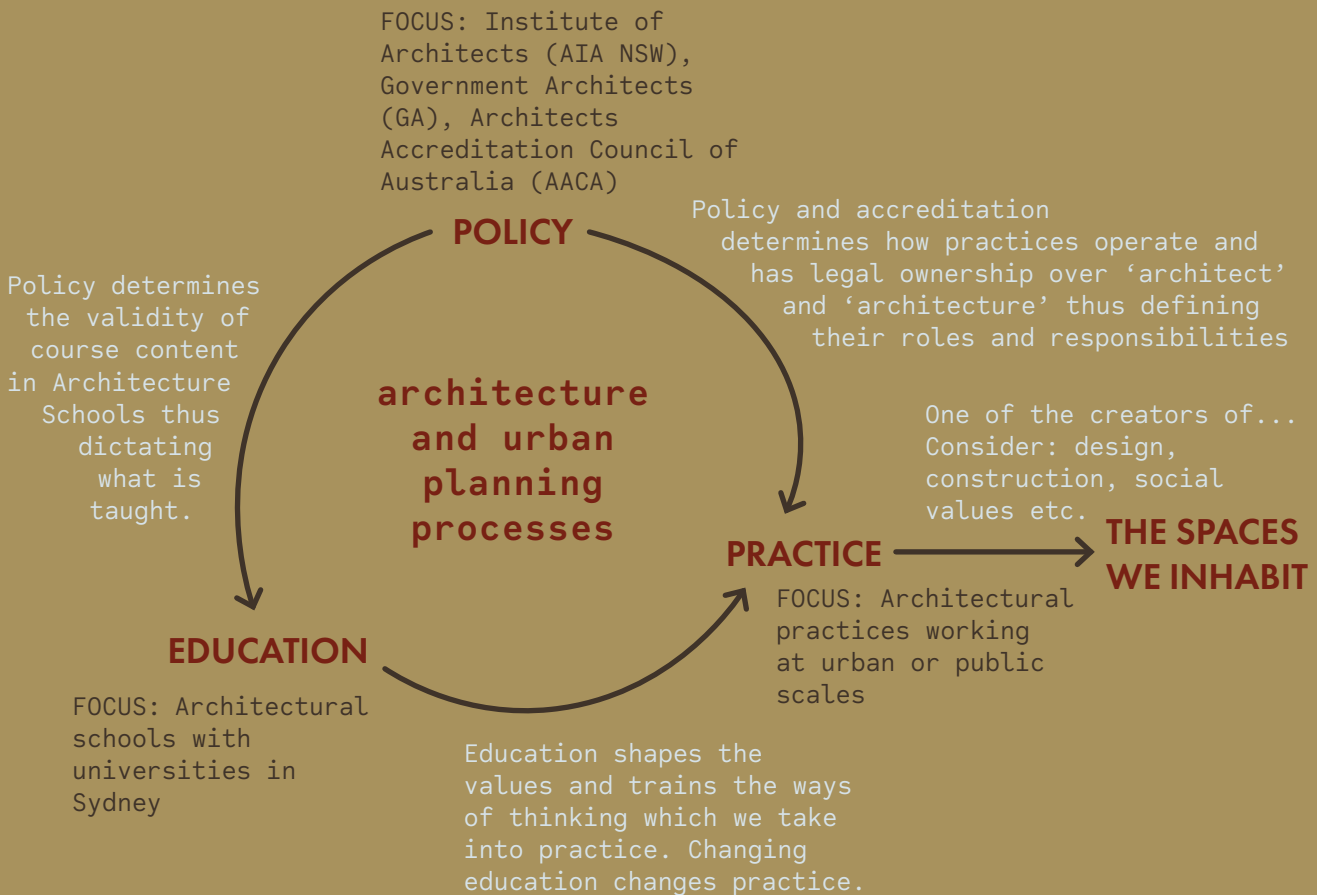
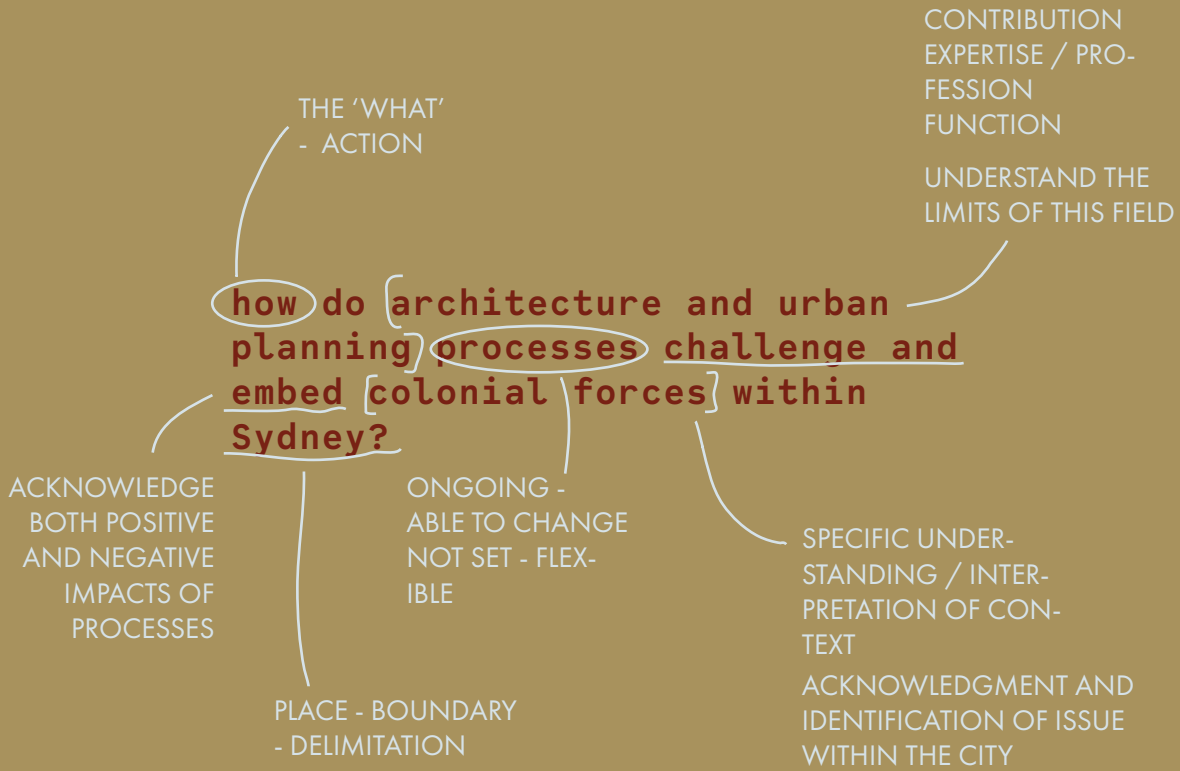
POLICY,
PRACTICE &
EDUCATION

033

FIGURE B.1 (ABOVE):
BREAKDOWN OF THE THESIS
QUESTION

FIGURE B.2 (BELOW):
ESTABLISHING THE
RELATIONSHIP BETWEEN
PRACTICE, POLICY AND
EDUCATION

IMAGE B.1 (NEXT PAGE): A
SURVEY OF PORT JACKSON,
SYDNEY FROM 1788 WITH
INDIGENOUS COUNTRIES
OVERLAID.



Scope: Finding our Place

In preceding chapters, I have endeavoured to establish the social complexity of working within a settler colonial context and formulate its manifestations in architecture. This chapter develop the scope of work in the thesis with its focus on Sydney, the five week study trip and resultant findings.

As a non-Indigenous author, finding a contribution that was both useful and sensitive to Indigenous communities and academics was a difficult task. Formulating the question ‘how do architecture and urban planning processes challenge and embed colonial forces within Sydney’ shifted the emphasis to focus on critically analysing Western systems and form of governance, rather than attempting to anthropologically study Indigenous peoples (and all the problems implicit within that). There was a modulation between ‘city building processes’ and ‘participation in developing the built environment’ as I attempted to articulate precisely which parts of the settler colonialism manifestation I wanted to focus on. The resultant ‘architecture and urban planning processes’ enabled the broad encapsulation of knowledge production, values within the architectural community, methods of practice, and urban development.

The five week study trip in Sydney was designed to both navigate and explore the structural and social elements. Engaging with the institutions that guided the architectural community through policy, archive studies, surveys, and document studies was complemented by more human interactions: talking (interviewing) with people, walking (both with others, and alone) and interrogating the situation of oneself as a researcher in place.

Early in the study trip, a pattern of policy, education and practice began to emerge as an interlocking web. This identification was key to helping organise the information I was receiving and navigate the complicated relationships between people, places and institutions.

In ‘Finding’, we begin the process of understanding, navigating and analysing Sydney’s relationship between built form, architectural and urban planning processes, and the Indigenous and non-Indigenous designers and educators working there.

FIGURE B.1 (ABOVE):
BREAKDOWN OF THE THESIS
QUESTION

FIGURE B.2 (BELOW):
ESTABLISHING THE
RELATIONSHIP BETWEEN
PRACTICE, POLICY AND
EDUCATION

IMAGE B.1 (NEXT PAGE): A
SURVEY OF PORT JACKSON,
SYDNEY FROM 1788 WITH
INDIGENOUS COUNTRIES
OVERLAID.

Clans
within
the
Sydney
Area

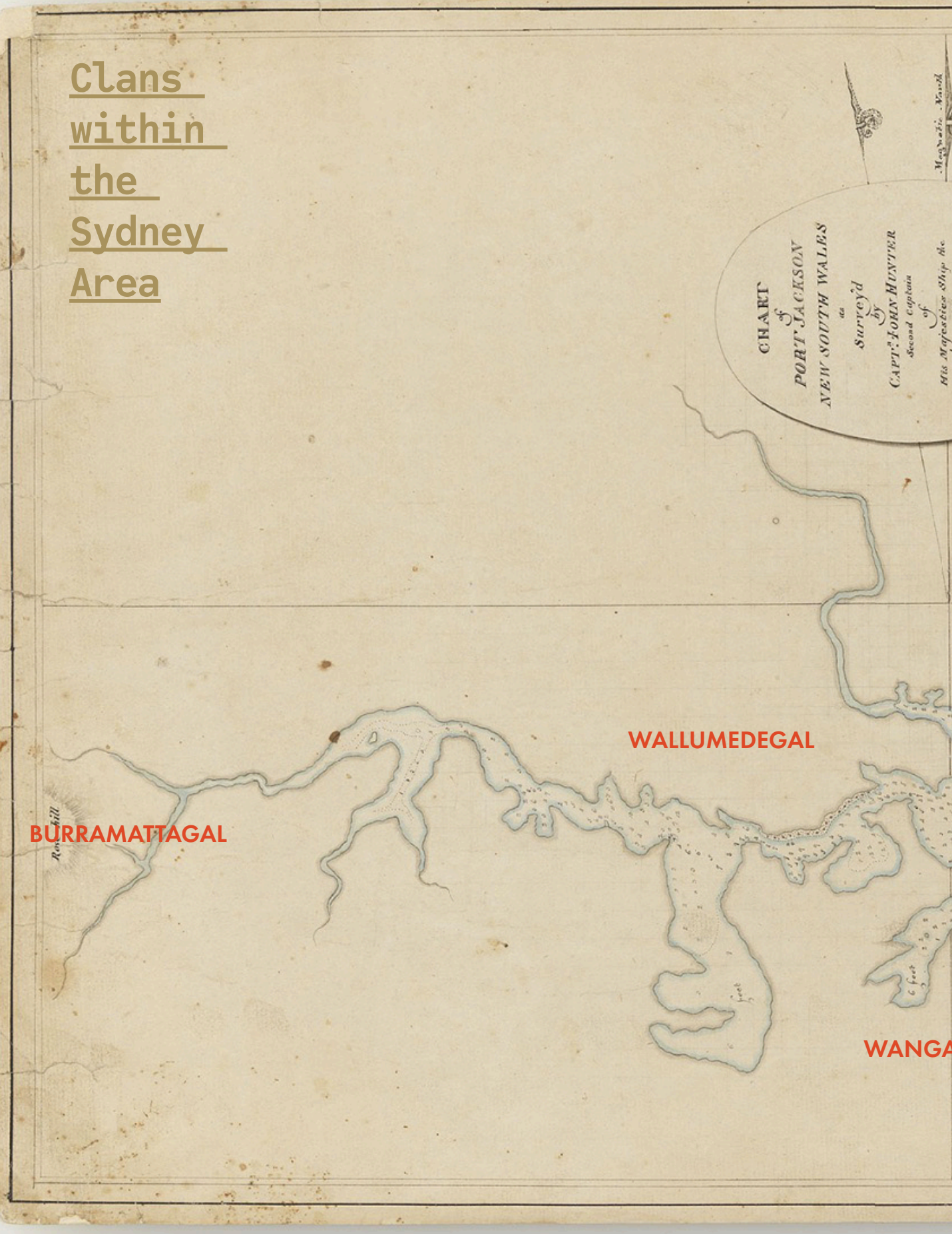
CHART
of
PORT JACKSON
NEW SOUTH WALES
as
Survey'd
by
CAPT. JOHN HUNTER
Second Captain
of
His Majesty's Ship the
Surrey

034

BURRAMATTAGAL

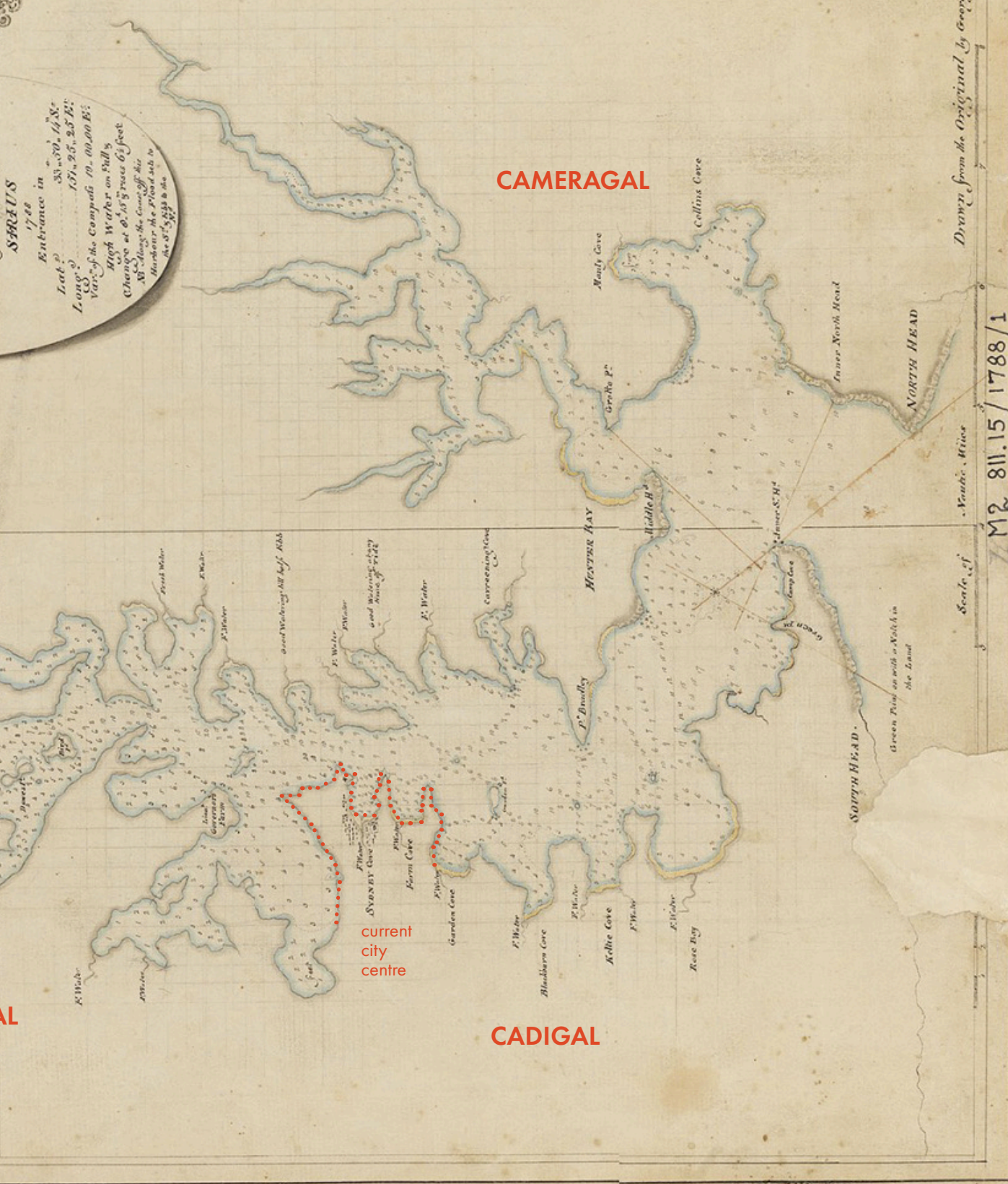
WALLUMEDGAL

WANGA



SHEPHERD

Entrance in 1788
Lat. 38° 50' 14" S
Long. 173° 25' 25" E
Vari. of the Compass 19. 00. 00 E.
High Water on Full &
Change at 0.55 rises 6 1/2 feet
At High Water the Current sets
to the S. by E. 2 1/2 h. to
the S. by E. 2 1/2 h.



CAMERAGAL

CADIGAL

current
city
centre

Drawn from the Original by George Wyse, M.S.

Scale of 1 inch = 1 mile

M2 811.15 / 1788 / 1

“This apparent absence of First Peoples in spaces is no accident; Aboriginal peoples have been driven out of urban centres, not only from early town spaces, but more recently from inner-city suburbs, to become fringe dwellers; in what is often referred to as ‘the Great Australian Silence’ (Stanner 1968), they have been written out of city life by authors, academics and civic planners; and forcibly assimilated into ‘settler’ spaces by cruel welfare policies. This erasure continues in contemporary discourse with the misrepresentation that Aboriginal people living in urban spaces are inauthentic, have lost their cultures, or are newcomers to the urban environment, irrespective of their constant contribution to civic life.”

HROMEK, 'THE (RE)INDIGENISING OF SPACE', 2019:156

Danièle Hromek is a Budawang woman of the Yuin Nation

Sydney: Finding our footing

As both the starting point of British settlement and Australia's largest and most commercial city, Sydney is a critical city in understanding Australia's ongoing relations with its settler colonial character. It is also my hometown and viewing Sydney through this lens constituted a form of re-learning both the city and my architectural education thus far. 'Finding Our Footing' will outline two key introductory factors for readers to understand Sydney through the settler colonial lens. It comprises firstly, a brief introduction to Sydney's architectural and planning institutions, how the city is conceived by policy and which institutions shape Sydney's architectural community; and secondly, an introduction to ideas of 'Indigenous authenticity' in Sydney and how it is manifested in space.

The recent Greater Sydney Region Plan (2017), conceives the city as three-in-one. The traditional centre of the city and areas immediately north, south and east are grouped as the 'Eastern Harbour City'. The now geographic centre around Parramatta is described as the 'Central River City', and the further western suburbs around Penrith, Emu Plains and Campbelltown are named the 'Western Parklands City'. In reality, the city is large, sprawling and encompasses a vast range of urban and natural typologies.

037

Within Sydney are three of the four architecture schools in New South Wales (NSW), the headquarters for the NSW Charter of the Australian Institute of Architects (AIA NSW), the Architects Accreditation Council of Australia (ACAA), and the office for the NSW Government Architects (GANSW). Within this thesis, these are the formal institutions that shape architectural practice within Sydney. Amongst these, architects are guided by NSW legislation, particularly the Environmental Planning and Assessment Act (1979) (EP&A) and local government planning policies. Sydney also has the largest concentration of architecture practices within the state, and thus can be seen as a capital city by various metrics.

For this thesis, the functioning of architecture in a public sense is the specific focus. Key questions being, how does the architectural community formulate itself to the public? Where do Sydneysiders see architecture and how do they move through public spaces? How does First Nations' knowledges and culture permeate our built environment? How do these public

“We are told that we are extinct, that Sydney Aboriginal people didn’t survive colonisation. Apparently we’re a race that disappeared. The only ‘real’ Aboriginal people that survived live in the Central Desert or Top End.”

SHANNON FOSTER, IN ‘THERE’S NO PLACE LIKE (WITHOUT) COUNTRY’, 2019:3

Shannon Foster is a D’harawal Saltwater Knowledge Keeper based in Sydney

interactions with space and architecture inform Australia’s interaction with Indigenous peoples, cultures and ways of being? How do the streets, practices and architectural knowledge production challenge or embed colonialism in the city?

While these institutions guide the architectural community and present a framework to understand public interactions within the city, there is a substantial lack of engagement with Indigenous communities in Sydney, which will be explored further in ‘Policy, Practice and Education’. This lack of engagement speaks to a critical misconception in how we understand First Peoples within urban spaces. Tuck and Yang (2012) describe the racialisation of Indigenous peoples by white colonial societies as subtractive; with each generation, Indigenous peoples are conceived as being “less and less Native, but never exactly white, over time” until the colonial society can “ultimately phase out Indigenous claims to land and usher in settler claims to property” (2012:12). In Australia, this was exemplified in the government policies of assimilation that aimed to ‘smooth the dying pillow’ (Image B.1). Mythologies that Aboriginal people within urban areas or who do not look ‘dark enough’ are not ‘authentic’ undermines the very real and strong existence of Indigenous culture within cities. These questions of authenticity are not as innocent as they may appear. Foster captures the complexity of these questions in her characterisation as being “extinct” (Foster, Kinniburgh, and Wann Country, 2017:3). The animalistic language of “extinct” is not the only problematic characterisation First People continue to face; in this question of authenticity, First People have a continual burden to prove their cultural, familial and historical ties to the land as settler society seeks to subvert and undermine them. In this way, settler colonialism seeks to erase First Peoples, turning them into “ghosts” (Tuck & Yang, 2012:6)



THREE GENERATIONS
(Reading from Right to Left)

1. Half-blood—(Irish-Australian father; full-blood Aboriginal mother).
2. Quadroon Daughter—(Father Australian born of Scottish parents; Mother No. 1).
3. Octaroon Grandson—(Father Australian of Irish descent; Mother No. 2).

Certain areas in Sydney demonstrate Indigenous culture more explicitly than others. According to Kerry Smith (in conversation, 02.03.20), Redfern is a nationally important place for Indigenous communities. Redfern has been the suburb where for decades government-funded housing has concentrated Indigenous peoples. The suburb has a complex social history. Currently, it is a site of intense gentrification and development driven dispossession, however its streets hold a rich demonstration of Indigenous culture with murals, graffiti and public art. Here, we see an example of what visual displays of pride in and recognition of Indigenous sovereignty could look like throughout the city.

While public art provides visual displays and recognition of Indigenous culture in the city streetscape, the use (or lack thereof) of language and naming demonstrates another opportunity for celebrating Sydney's First People. Redfern is one noticeable example of Indigenous community embedded in space, however it is important to recognise that all land in Sydney is Country and holds cultural importance through its stories and lore. While not all Australians recognise this form of Indigenous sovereignty, it exists nonetheless.

One way we can think about this is through the use of Indigenous names. Today's Sydney metropolitan area sits on the Country of twenty-nine clans which are collectively referred to as the Eora Nation. While it is rare that we acknowledge First Nations Country in every day life, using the original place names serves as a reminder to where we are situated and who's Country we are on. In one conversation during my time in Sydney, I was told by a Yugembar man that Country gives names to places. Each name in Indigenous language speaks to the character of the place. For example, 'Burramatta' (anglicised to Parramatta) means 'the place of the eels'; as a name, it invokes the stories

IMAGE B.2: A WELL-CIRCULATED IMAGE SUPPORTING THE GOVERNMENT ASSIMILATION POLICY AIMED AT 'BREEDING OUT' INDIGENOUS PEOPLES



“I think for so many people... having that history ignored, erased, having new names come over the top of things that have names - having that recognition is a source of pride, a source of acknowledgment, a source of recognition that these things already had names and then the desire to give areas that didn't have traditional names. Traditional names is an acknowledgment that Australia wants to embrace more of Indigenous culture and Indigenous peoples moving forward.”

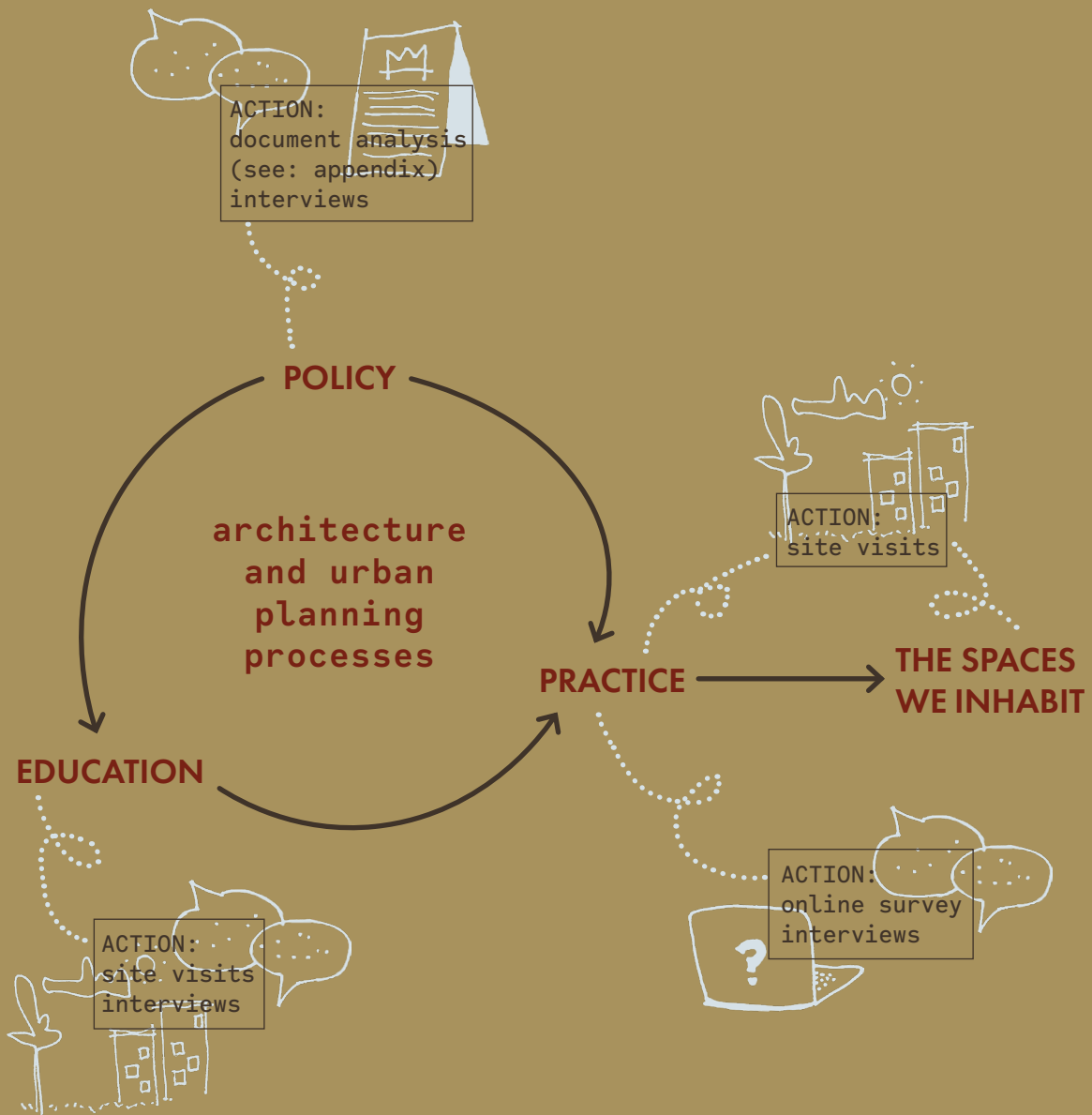
PEARSON, EORA NATION 79: 'SHOULD EVERY PLACE IN AUSTRALIA BE GIVEN AN ABORIGINAL NAME', ABC RADIO, 2018

Luke Pearson is a Gamilaroi man

and systems of a place and speaks to custodianship of Country. Perhaps if we returned Indigenous place names to common use, we could be better in touch with the required custodianship of ecological systems, acknowledge and respect the Traditional Owners of our lands, and begin to bring about cultural healing between First and non-Indigenous Peoples.

If we consider visual representations and use of naming as ways of producing reminders to the Indigenous culture in Sydney, we open great opportunities for the architectural community to begin a new form of interaction with First Peoples. What is required is a shift within the Institutions outlined above from their current 'business-as-usual' practice, to one which opens itself to co-existing with another way of being.

FIGURE B.3: FIRST NAMES IN SYDNEY'S CBD. NAMES SOURCED FROM KOCH & HERCUS (2009) & NORTH SYDNEY COUNCIL



Five Weeks in Sydney

Over a period of five weeks, I held a field trip in Sydney and conducted interviews, visited sites of significance, made contact with institutions listed in the previous chapter, and situated myself as a researcher in context. Here I will outline methods for the study trip and an overview of the different places and people who contributed to my research. Methods of research focused on interviews, walking and documenting sites, an online survey of architectural practices, and document studies.

Interviews were held primarily with Indigenous Australians or those working with projects connected to Indigenous communities. These conversations were the beginning of an ongoing dialogue where most participants welcomed the continued communication and provided feedback on the thesis as it developed. Interviews were casual and conversational; it was my aim to be as receptive as possible and participate primarily as a listener. Interviews were conducted as sit-down, walking and telephone conversations. Sit-down conversations were better suited to asking prepared questions and enabled focused story-telling. Walking conversations were my favourite form as the content of our conversation could be stimulated by the significant places around us. These were held in internal areas like exhibitions spaces, and externally in gardens and parklands. Telephone conversations occurred by necessity and, while useful and fruitful, a little difficult as they required simultaneous note-taking, participation and were subject to situational distractions (background activities etc).

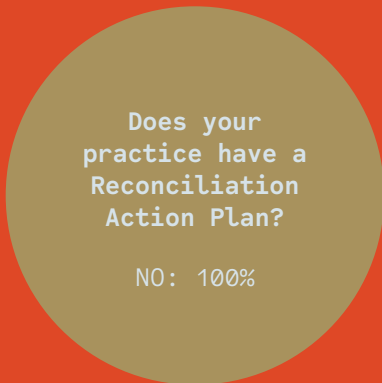
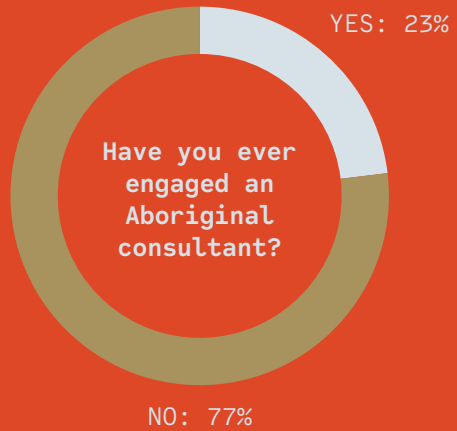
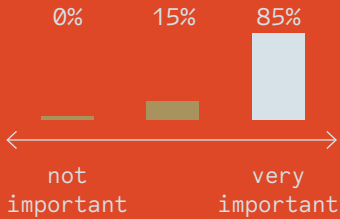
Sites visited in Sydney were a mix of projects which embedded Indigenous culture or community in some way and/or were places important or suggested by an Indigenous interviewee. These sites varied in scale and included exhibitions, suburb walks, gardens and parklands, and national parks.

An online survey of architecture practices working with public and urban scale projects was conducted to begin building a picture of engagement within the architectural community. The survey questionnaire contained twenty-five questions divided into three sections focusing on practice output (work), practice within the studio, and potential future practice. This survey provided important early findings regarding levels

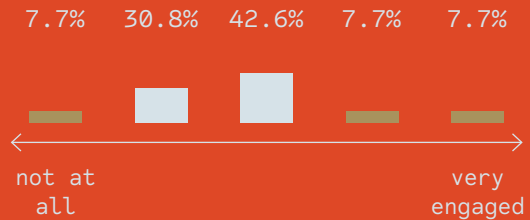
survey snapshot

6/25 questions

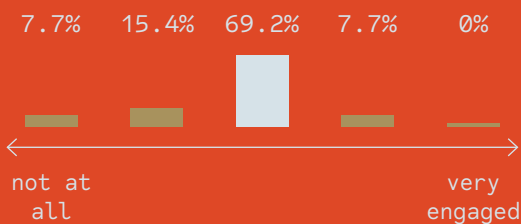
Do you believe it is important to engage with Aboriginal and/or Torres Strait people or culture?



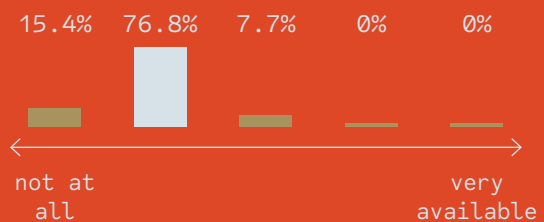
How would you rate your engagement with Aboriginal and/or Torres Strait Islanders people in your practice?



How would you rate the Institute of Architects' engagement with Aboriginal and/or Torres Strait Islanders peoples?



How available do you feel support and resources are regarding engaging with Aboriginal and/or Torres Strait Islanders people within the building industry?



of engagement and feelings of support within the industry. While not universal, there was a general willingness to, and acknowledgement of the importance of engagement with First Peoples and culture. Few of the respondents however, had translated this willingness into practice by engaging Indigenous consultancy and many did not feel supported within the industry to begin. Most were willing to participate in further education should it be provided. Thus, it would require leadership from the NSW AIA or AACA to ensure that engaging Indigenous communities became part of standard practice; the willingness is within the architectural community, but needs resources and support. See Appendix I for the full list of questions and detailed results.

Document studies of the policies and guidelines produced by the NSW Government Architects (GANSW) and the NSW Institute of Architects (NSW AIA) were analysed for their engagement with First Nations communities and practical support for architects. The GANSW recently published 'Better Placed' (2017-8), a new policy with associated guidelines for design. Importantly, an acknowledgement of First Peoples is included at the beginning of each document along with the assertion that "if we care for country, it will care for us". While Country is typically capitalised, this inclusion demonstrates a shift within the architectural community leadership with greater willingness to engage and acknowledge First Peoples. The most significant documents were the Design Guide for Heritage (2019), the Environmental Design for Schools (2018) and the Design Guide for Schools (2018). Importantly, these documents encouraged engaging with local Aboriginal Elders and communities, advocated for the protection and recognition of Aboriginal heritage, and provided links and resources for practitioners. Unfortunately, the NSW AIA documents were found to be severely lacking. Of ten policy documents, only one contained references to Indigenous peoples and culture: Indigenous Housing Policy. This perpetuates the idea that Indigenous culture is only important when relating to Indigenous Peoples and not for society at large. Similarly, the silence within these documents points to complicity and a lack of leadership in demonstrating the need for engagement and acknowledgment of Indigenous knowledge, community and sovereignty. See Appendix II for full document references.

The Government Architect NSW acknowledges the Traditional Custodians of the land and pays their respects to the Elders past, present and culture. We honour Australian Aboriginal and Torres Strait Islanders peoples' unique cultural and spiritual relationships to place and their rich contribution to our society. To that end, Better Placed seeks to uphold the idea that if we care for country, it will care for us.

045

FIGURE B.5 (OPPOSITE): AN EXTRACT FROM THE ONLINE SURVEY OF PRACTICES

FIGURE B.6 (ABOVE): EXTRACT FROM THE GANSW POLICY DOCUMENTS. APPEARS IN BETTER PLACED (2017), AND SUPPORTING DOCUMENTS.



**THE BLOCK,
REDFERN**
SITE VISIT

**STELLA
MCDONALD,
UTS**
CONVERSATION

BARANGAROO
SITE VISIT



**GLEN
IRWIN,
NSW
GOVT.**
CONVERSATION

046

**DAVID
SPRINGER,
NSW AIA**
CONVERSATION

**WARABURRA
NURA , UTS**
SITE VISIT



TIM GRAY
*Gumbaynggiir/
Wiradjuri man*
CONVERSATION

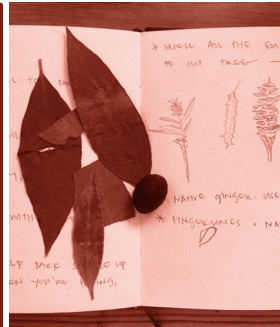
**RODERICK
SIMPSON,
SYDNEY
ENVIRONMENT
COMMISSIONER**
CONVERSATION

**DANIÈLE
HROMEK**
*Budawang/Yuin
woman*
CONVERSATION

SURVEY OF

**MICHAEL
MOSSMAN,
USYD**

*Kuku Yalanji &
Warangu man*
CONVERSATION



**AUSTRALIAN
BOTANICAL
GARDENS,
MOUNT
ANNAN**

SITE VISIT



YERRABINGIN

SITE VISIT

Yugembir man
CONVERSATION

THE BARRACKS

SITE VISIT



047

**AUNTY
FRAN
BODKIN**

D'harawal woman

**ZENA
CUMPSTON**

Barkindji woman
CONVERSATION

D'harawal man
CONVERSATION

KERRY SMITH

Wiradjuri woman
CONVERSATION

PERRY'S LOOKDOWN

SITE VISIT



CONVERSATION

DANIÈLE HROMEK

Danièle is a Budawang woman of the Yuin nation with French and Czech heritage. She is also a spatial designer, public artist and educator. Her PhD was hugely influential and important for my research and she spoke with me about her practice and the ways in which she navigates teaching and designing.

CONVERSATION

RODERICK SIMPSON

Roderick is the Environment Commissioner for the Greater Sydney Commission, an architect and urban planner, and adjunct professor. He spoke and shared useful resources regarding the activities at local governments and universities in Sydney.

CONVERSATION

MICHAEL MOSSMAN

Michael is a Kuku Yalanji & Warangu man and is a lecturer and researcher at the University of Sydney Architecture School. He is also part of a work group at the AIA NSW.

CONVERSATION

KERRY SMITH

Kerry is a Wiradjuri woman and works with NSW Health. She shared passionately and generously about her family's history and heritage, and her finding Indigenous space within Sydney.

SITE VISIT

YERRABINGIN

Yerrabingin is a rooftop garden established in 2018 by Clarence Slockee and Christian Hampson. It embeds Indigenous knowledges and was designed with the intention of disrupting idea of Indigenous disadvantage.

SITE VISIT

THE BLOCK, REDFERN

Redfern is an inner city suburb of Sydney which has traditionally been a centre of Aboriginal community. Developed in the 1970s, the Block developed as low-cost housing for Indigenous peoples and has functioned as a site of cultural celebration, protests, and stigmatisation. Today is it subject to intense gentrification. The Block is still owned by the Aboriginal Housing Company and is under controversial redevelopment.

CONVERSATION

DAVID SPRINGER

David spoke to me when I called the NSW AIA. He is a mentor at the NSW AIA and spoke passionately about issues in development processes within the city.

SITE VISIT

BARANGAROO

Barangaroo is one of the largest development projects currently ongoing in Sydney's CBD and is comprised of office towers, retail, residential apartments, a public park, and, controversially, a hotel-casino. Seventy-nine of the eighty-four plant species in Barangaroo Reserve are natives. Planting was guided by Bundjalung man Clarence Slockee, and Indigenous cultural tours are available within the park. Coodye, the headland's original name, was not used. Instead, it follows the western tradition of naming after people - in this case, a Cammeraygal woman named Barangaroo.

CONVERSATION

TIM GRAY

Tim is a Gumbaynggir/Wiradjuri man and works at Barangaroo Reserve as a tour guide. He gave me a solo tour of the reserve and shared stories about how this job had helped reconnect him to his culture.

SITE VISIT

PERRY'S LOOKDOWN

Located on Gundungurra Country, Perry's Lookdown is an area in the Blue Mountains National Park, north of Sydney. The Blue Mountains has personal significance to me, and was ravaged by the bushfires of 2019-2020.

SITE VISIT

AUSTRALIAN BOTANICAL GARDENS

The Australian Botanical Garden is located at Mount Annan on D'harawal Country and is a historical meeting place for First Nations tribes. It is also the site of a massacre of D'harawal people by early settlers in 1816. Today it is the largest botanical garden in Australia.

SITE VISIT

WARABURRA NURA

Waraburra Nura is a public medicinal garden at the University of Technology (UTS) made in collaboration with Aunty Fran Bodkin. It embeds Darug, D'harawal and Gadigal knowledges. All the plants are native to Sydney and the garden is used for workshops and teaching. The garden also promotes the use of Indigenous languages by inscribing them throughout the garden.

CONVERSATION

ZENA CUMPSTON

Zena is a Barkindji woman and is a Research Fellow in Urban Environments at the Clean Air Urban Landscapes Hub at Melbourne University. She was a collaborator on The Living Pavilion, a temporary garden on the university campus which evoked Indigenous knowledges.

CONVERSATION

STELLA MCDONALD

Stella works at UTS and manages Waraburra Nura. She spoke to me about the garden, its development and how it is used. She was also helpful in connecting me with Aunty Fran and Zena Cumpston.

CONVERSATION

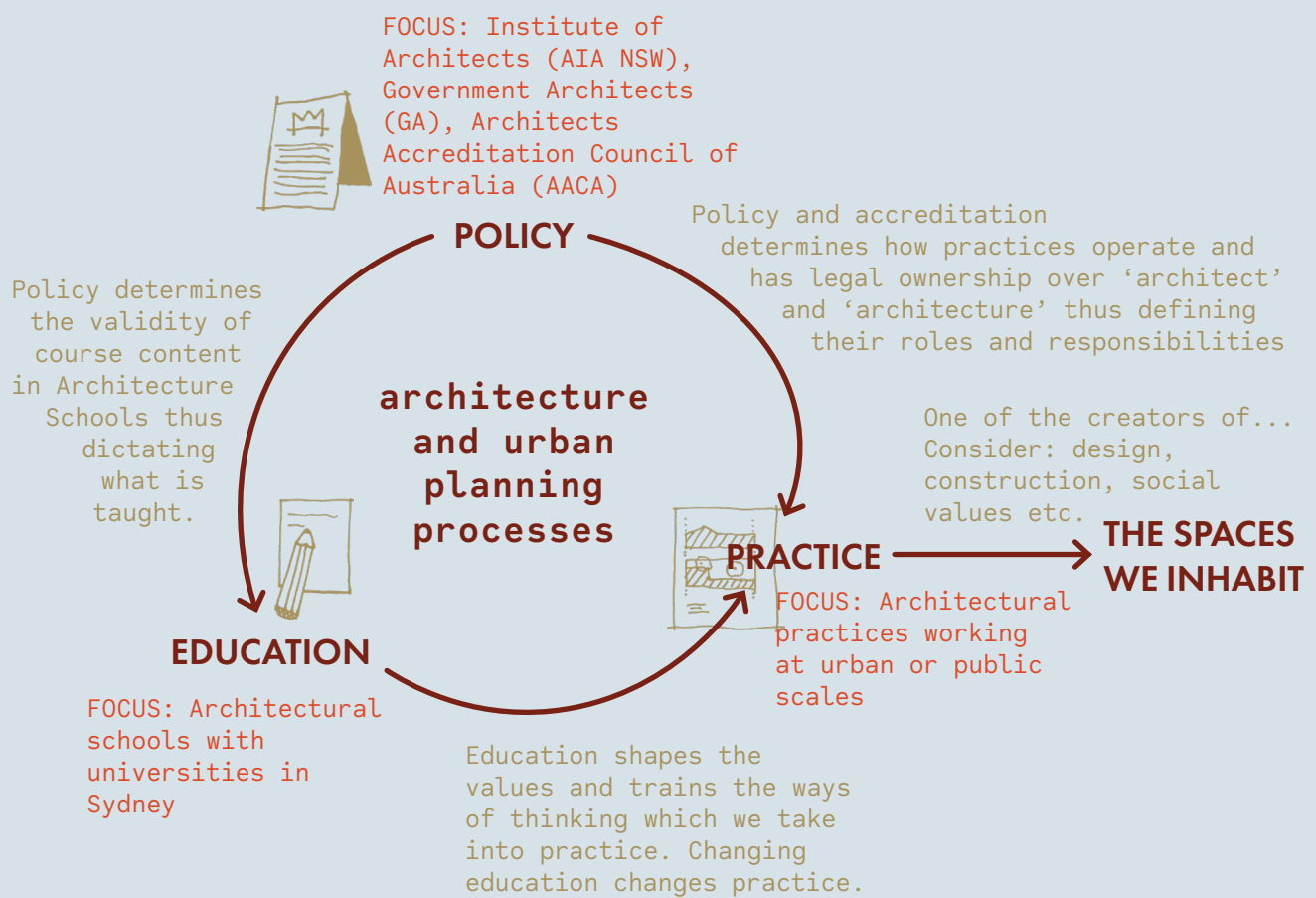
AUNTY FRAN BODKIN

Fran is a D'harawal knowledge educator, botanist. She has worked in NSW Parliament and was worked with schools, hospitals and the Australian Botanical Gardens. We walked together though the Botanical Gardens and she shared (as she does with many) stories from her life and knowledge passed down through her family on the plants.

SITE VISIT

THE BARRACKS

The Hyde Park Barracks were originally constructed to house convicts, but served as the bureaucratic centre of the colony. It recently reopened as a museum documenting the early settlement and its impact on Indigenous peoples.



Policy, Practice & Education

The tripartite relationship between policy, practice and education is integral to understanding how settler colonialism is embedded in architecture and urban planning processes, and what must be done to unsettle, challenge and change. While the institutions of policy, practice and education have been outlined earlier, this piece explores this relationship and provides examples of how unsettling settler colonialism could be actioned.

As indicated in Figure B.6, policy, practice and education shape and rely on each other to produce the resultant spaces we inhabit. Policy institutions regulating architectural accreditation determine the content taught in architectural schools thus shaping the knowledges, values and ways of understanding for future architects to take into practice. Similarly, policy-making institutions influence legislation and produce design guidelines which regulate the practice of architects and determine the boundaries of their roles and responsibilities. Likewise, practicing architects influence policy by engaging in public discourse, and education by taking up teaching roles while continuing their own practices. The architectural community in Sydney is tight knit; it is not unusual to find architects in roles that bridge policy, practice and education.

051

This interconnectedness functions as a bind: for one individual entity to change is difficult and requires tripartite change. Conversely, if change begins in one, it quickly can ripple to the other two.

If we intend to unsettle colonialism from the built environment and create spaces which are more culturally safe and celebratory of First Nations culture, we must begin to make holistic changes to policy, practice and education.

As an example, the AACA could determine that part of the architect's legal role and responsibility is to protect Indigenous heritage and promote Indigenous culture in the built environment. The recent changes to the EP&A Act in 2017 provided a legal requirement for those working within the built environment to promote the sustainable management of Indigenous cultural heritage. A small change which demonstrates a shift in societal values, and the potential for greater change to occur.

FIGURE B.6: THE
RELATIONSHIP BETWEEN
PRACTICE, POLICY AND
EDUCATION

“The importance of personal relationships between academics and Aboriginal people and communities was foregrounded, so that projects and curricula do not just represent Aboriginal design and architecture, but include it.”

KINNIBURGH, CROSBY, HROMEK, IN ‘NO DESIGN WITHOUT INDIGENOUS DESIGN’, 2016:4

Joanne Kinniburgh is an Indigenous woman and Shannon Foster is a D’harawal Saltwater Knowledge Keeper based in Sydney

The AACA could similarly require units of study regarding understanding Indigenous culture, (hi)stories, and practices for architectural education accreditation.

Universities, recognising new content, could employ more Indigenous teachers and researchers, and be more proactive in providing scholarships or entrances to Indigenous students thus investing in training Indigenous teachers and practitioners for the future. Currently, many of the Indigenous educators spoken to for this project shared that they felt overburdened and overwhelmed. There are too few Indigenous academics within universities, and thus, the combined workloads and culturally unsafe and colonially infused academic workplaces result in burnout.

With more First Peoples within universities, the potential for new courses and content grows as do the ways it can intersect with architectural practice. If this process is led by First Peoples, it can also ensure culturally safe places within universities and practice emerge. When trained to think in expansive ways about cultural inclusion, understanding sites and caring for Country, Indigenous and non-Indigenous architects could dramatically alter the character of our built environment and contribute to shifting national narratives and perspectives on Australia’s First People.

It is important to conclude that with all these changes and processes, the inclusion of First Peoples is not enough. These processes and changes in policy, practice and education must be led by First Peoples; they must be the ones guiding and rewriting our ways of being so as it ensure our institutions are truly unsettled, and do not further obfuscate and embed settler colonialism.

IMAGE B.3:
[40,000 YEARS IS A LONG LONG TIME...](#)
[40,000 YEARS STILL ON MY MIND...](#)
[REMINDERS IN THE BUILT ENVIRONMENT.](#)





C RESPONDING

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introduction

VISUAL ESSAYS AS
CONVERSATIONS

1

essay

ARCHITECTURE AS AN
INSTITUTION

2

essay

COLLABORATION &
HUMILITY IN BEING
LED BY FIRST
PEOPLES

3

essay

FINDING COUNTRY IN
THE CITY

4

essay

TREES AS PEOPLE

5

essay

UNDERSTANDING SITES

6

comment

WHERE TO FROM HERE?

055

IMAGE C:1 (OPPOSITE):
TREE BURNT TREES WHILE
WALKING TO PERRY'S
LOOKDOWN ON
GUNDUNGURRA COUNTRY

FIGURE C:1 (THIS PAGE):
THE ESSAYS AS THEY RELATE
TO POLICY, EDUCATION &
PRACTICE



Visual Essays as Conversations

It is not enough to simply recognise or understand the ways settler colonialism infects architectural practice and the built environment. In the 2019 Planning Connects Webinar, Dillion Kombumerri puts out a call to action saying, “if we support what Bruce Pascoe is suggesting, then as architects, planners and interested community members, we need to do more than see - we need to think, and by association speak differently”. He speaks of the power of language to change the way we conceive and move through the world. The action of speaking differently does not end with words, but penetrates our worldviews and ways of practicing.

‘Responding’ proposes a series of five visual essays which are performed as a way of challenging contemporary ways of practice, and provoking one to reconsider their own relationship with place, people and practice. The essays intersect with policy, practice and education continuing our exploration of their intertwined relationship. Whether working within colonial contexts or not, these essays touch the roles played by architects and advocate for a more engaged, and proactively kinder practice.

055

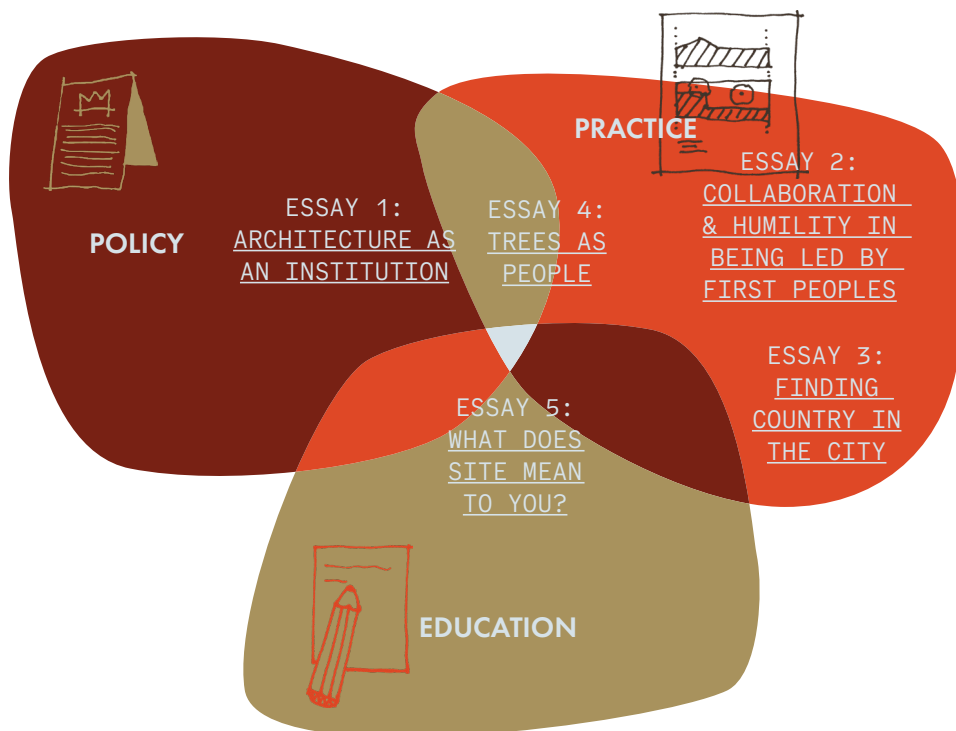


IMAGE C:1 (OPPOSITE): TREE BURNT TREES WHILE WALKING TO PERRY'S LOOKDOWN ON GUNDUNGURRA COUNTRY

FIGURE C:1 (THIS PAGE): THE ESSAYS AS THEY RELATE TO POLICY, EDUCATION & PRACTICE

“Yarning is a unique part of Aboriginal culture that connects us to our beliefs, spirituality and Dreaming; it is a powerful way for Aboriginal people to connect with each other. Yarning employs unstructured in-depth conversations in which the participants (in this case the researcher and the co-author/co-designer) journey together... Yarning has been an important means for Aboriginal people to share not only stories but also knowledges.”

HROMEK, 'THE (RE)INDIGENISATION OF SPACE', 2019:29-30

Danièle Hromek is a Budawang woman of the Yuin Nation

The essays weave together the voices of the people and places from my time in Sydney and can be seen conceptually as a conversation: between people and places, but also across each of the essays themselves.

As conversations, they pick up the practice of ‘yarning’, a method of talking and sharing engaged by many First Peoples. As Hromek describes it, “Yarning is a unique part of Aboriginal culture that connects us to our beliefs, spirituality and Dreaming; it is a powerful way for Aboriginal people to connect with each other...Yarning has been an important means for Aboriginal people to share not only stories but also knowledges” (2019:29-30). She describes it as a way of maintaining intergenerational cultural resilience, sharing and healing, and weaving stories of experiences to be understood and re-understood. Integral to yarning is the practice of listening. All First Nations languages have words for deep listening (Atkinson, 2017), demonstrating the communal nature of trauma and healing. According to Atkinson, the process of deep listening is a reciprocal one, and requires a willingness to listen to understand. It sits without judgement, while the listener aims to learn.

While in conversation with First Peoples in Sydney, the process of deep listening was liberating. My role as a listener was humbling, but also provided a gentler environment for conversation. There was no ego, or need to prove oneself; instead space to listen and learn, knowing that I had a lot to absorb and understand.

Applying Pallasama’s writing in ‘The Thinking Hand’ (2009), producing paintings and drawings formed my methodology of becoming intimate with the material gathered in Sydney. The physical worked allowed ideas to be extracted and connections to be made as it arrived from the material. The essays were written as concertina books which could be collaged together as they formed. The physicality of the words remind the reader that these stories are human; they are not conceptual or academic, but arise from lived experiences formed around settler colonialism invisible force.

These essays do not propose fixed methods for practice; instead they provoke a discussion and initiate a process of self-reflection. Whether working within colonial contexts or not, the conversations and experiences shared by the people and places in these essays hold value. They imply a challenge to be aware of complicity to all power inequalities in the city (of which settler colonialism is only one).

PEOPLE

David Springer, AIA

Stella McDonald, UTS

Tim Gray, Barangaroo

Danièle Hromek

Roderick Simpson

Glen Irwin

Kerry Smith

Michael Mossman, USYD

Zena Cumpston

Aunty Fran Bodkin

[REDACTED]

[REDACTED]

058

PLACES

Redfern

Waraburra Nura

Barangaroo

Australian Botanical Gardens

The Barracks

Yerrabingin

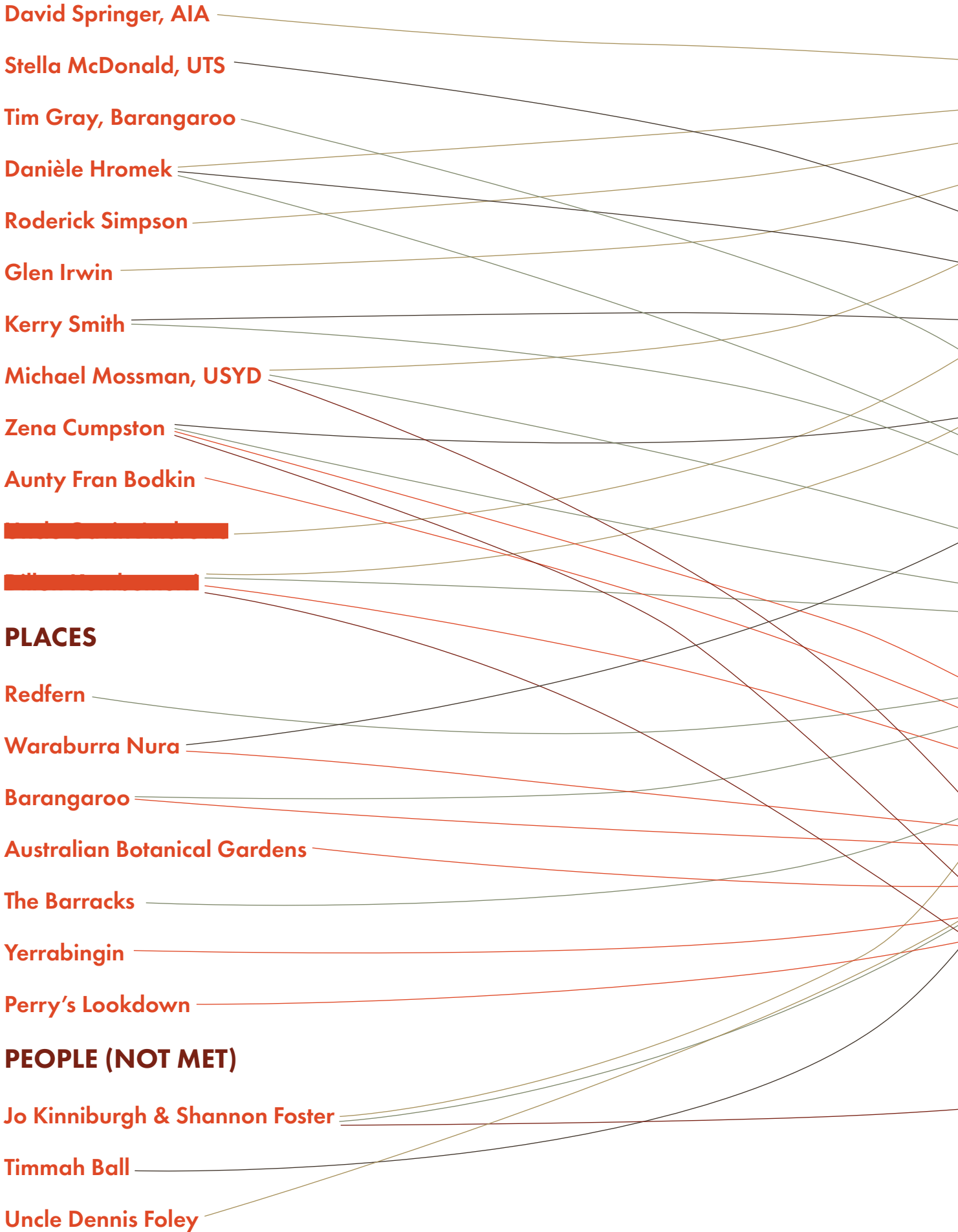
Perry's Lookdown

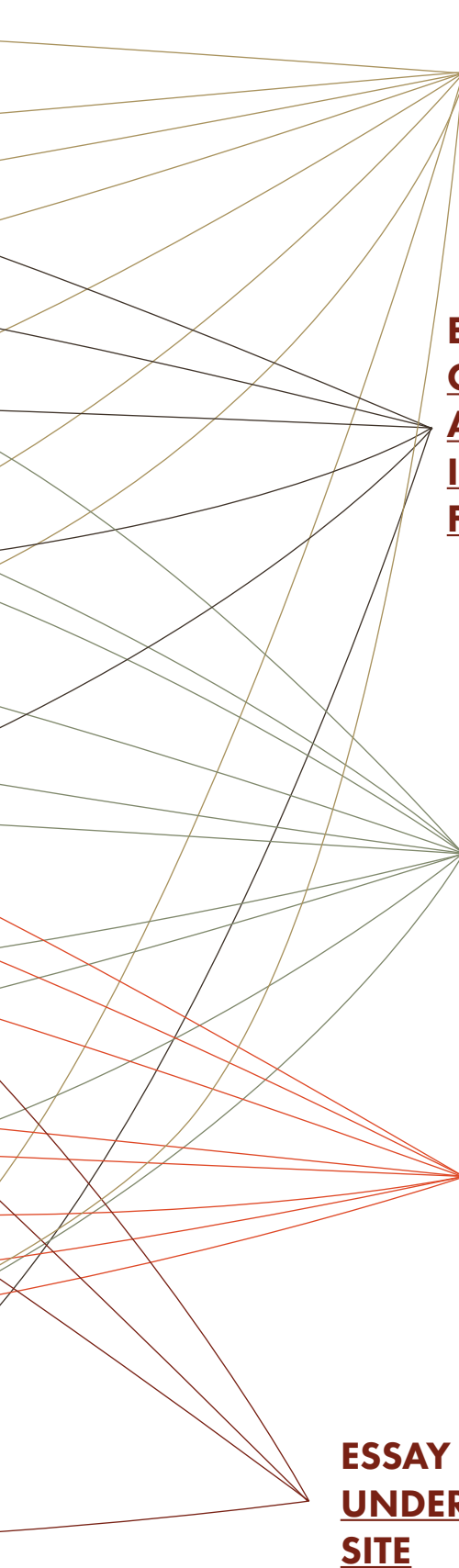
PEOPLE (NOT MET)

Jo Kinniburgh & Shannon Foster

Timmah Ball

Uncle Dennis Foley





ESSAY 1:
ARCHITECTURE
AS AN
INSTITUTION

This conversation explores the institutional structures which shape architecture in Sydney, and the ways it has failed Indigenous peoples and culture. We pose the question: what would it look like if First Peoples were more in control?

ESSAY 2:
COLLABORATION
AND HUMILITY
IN BEING LED BY
FIRST PEOPLES

While all collaborations have their difficulties, this essay explores the fraught cultural landscape of collaboration for First Peoples. How can non-Indigenous designers be more aware, more conscious and more caring in collaboration?

ESSAY 3:
FINDING
COUNTRY IN
THE CITY

Here, we unpack what it means to connect to Country in Sydney. How can we (as both Indigenous and non-Indigenous peoples) connect to Country, and how can increasing information create space for cultural healing?

059

ESSAY 4:
TREES AS PEOPLE:
COUNTRY IS THIRSTY

In our age of climate change, have we lost the way we listen and treat our natural environments? How can seeing, listening and talking to trees like people shift the way we treat our natural environment and Indigenous knowledges?

ESSAY 5:
UNDERSTANDING
SITE

As architects we are expected to engage with our sites in a way that assumes we have knowledge of how they are composed. In this essay, we question where that knowledge comes from, and which voices are not being heard.

ONE OF MY FIRST CALLS IN SYDNEY WAS TO THE NSW INSTITUTE OF ARCHITECTS (NSW AIA).

I SPoke TO A MENTOR AND ASKED HIM THE PROCESS OF DEVELOPING SITES IN SYDNEY.

"WHAT PROCESS!? HERE IT'S JUST GREED, CORRUPT POLITIANS. IT'S AMBITION. IT'S TRITE!"

HAD I HEARD OF BAKANGAROO? CROWN CASINO? THE DEED FAMILY?

THEY'RE FAMILIAR SENTIMENTS EXPRESSED BY MANY WITHIN AND OUTSIDE THE ARCHITECTURAL COMMUNITY.

WHEN DID WE LET BUILDINGS BECOME OBJECTS RULED BY CAPITAL?

WHEN DID WE SELL OUT OUR IDEAS OF ROBUST PUBLIC SPACE FOR LOCAL COMMUNITIES?

HOW DID THE INSTITUTIONS OF ARCHITECTURE LET THIS HAPPEN?

1

WHAT WE SEE TIME AND TIME AGAIN:

"...STORIES HAVE SURVIVED. BUT IS ANYONE LISTENING? SO MANY DECISIONS ARE MADE, PROJECTS DEVELOPED, AND COUNTRY CLEARED THAT IT APPEARS TO LOCAL ABORIGINAL PEOPLE THAT, NO, NO-ONE IS LISTENING."

FOSTER

(IN: FOSTER, FINNIBURGH + WANN COUNTRY, 2019:4)

WE HAVE A HISTORY OF NEGLECTING FIRST PEOPLES IN ALL OF THESE PROCESSES. HOWEVER THINGS ARE CHANGING SLOWLY...

IDENTIFY ACKNOWLEDGMENTS MADE BY THE NSW STATE GOVERNMENT IN 2016 OF THEIR EVASIVE PRACTICES

4

WITHIN THESE INSTITUTIONS, THERE ARE INCREASING WORKING GROUPS, MOVEMENTS AND ACTIONS TAKING PLACE WHICH ARE LED BY FIRST PEOPLES- POLICY, PLANNING DOCUMENTS, AND UNIVERSITY COURSES ARE REFLECTING THESE CHANGES.

"THE POINT I'M MAKING IS THE IMPORTANCE AND EFFECTIVENESS OF METAPHORS AND NARRATIVE; HAVING SOMETHING CALLED THE 'GREEN GRID' MEANS THAT IT'S A 'THING'."

"...I THINK IT'S A FAIR^{THING} TO SAY THAT'S PRETTY MUCH WHAT WE MIGHT DO WITH THE 'OCHRE GRID' AS WELL."

RODERICK SIMPSON

(LECTURE AT UNSW 1901H)

5

"IF WE SUPPORT WHAT BRUCE PASCOE IS SUGGESTING, THEN AS ARCHITECTS, PLANNERS, AND INTERESTED COMMUNITY MEMBERS, WE NEED TO DO MORE THAN SEE - WE NEED TO THINK, AND BY ASSOCIATION SPEAK DIFFERENTLY. THIS IS POSSIBLE BECAUSE WE HAVE THE IMAGINATIVE AND CREATIVE POWER TO DO SO."

DILLON KOMBUMERKI

(WEBINAR, 2019)

IN A WEBINAR HOSTED BY NSW GOVT CALLED "PLANNING CONNECTS: DESIGNING WITH COUNTRY", DILLON KOMBUMERKI OUTLINED POLICY GUIDELINES WHICH CAN BE USED BY PRACTITIONERS NOW

- GLOBAL: UN DECLARATION ON THE RIGHTS OF INDIGENOUS PEOPLES
- NATIONAL: PLANNING AGENDA
- STATE: ABORIGINAL CULTURAL HERITAGE BILL 2008, OCHRE POLICY, RECONCILIATION NSW POLICY, *NSW EP+A ACT 13F
- REGIONAL + DISTRICT + LOCAL: GREATER SYDNEY REGIONAL PLAN, 5 DISTRICT PLANS, LOCAL COUNCIL PLANS

8

EACH OF THESE POLICY DOCUMENTS REQUIRES ARCHITECTS TO MAKE CONNECTIONS WITH LOCAL ABORIGINAL ELDERS AND COMMUNITIES TO TRANSLATE WORDS TO PRACTICE, AND TO MANIFEST CHANGE IN PHYSICAL SPACE. USING THESE POLICY DOCUMENTS CAN ASSIST ARCHITECTS IN DEFINING THEIR ROLES AND RESPONSIBILITIES, AND CREATE SPACES IN BUDGETS FOR ENGAGING WITH FIRST PEOPLES AS CONSULTANTS AND CO-DESIGNERS.

9

ESSAY 1:

Architecture As An Institution

"THE THING IS, 'ARCHITECT' AND 'ARCHITECTURE' ARE LEGALLY PROTECTED TERMS. THEY'RE NOT BASED ON SKILL OR QUALITY."

WHEN I LOOK AT THE STRUCTURAL INSTITUTES, OVERWHELMINGLY I SEE NOT JUST MEDIOCRITY BUT A LACK OF LEADERSHIP

SLOWNESS
AN INABILITY TO MEANINGFULLY ENGAGE WITH ISSUES OF THE PRESENT - OR A WILLINGNESS TO CHANGE

SILENCE
A FAILURE TO ACKNOWLEDGE THEIR LACK OF ENGAGEMENT (WITH FIRST PEOPLES, SUSTAINABILITY, SOCIAL CHALLENGES OR DISADVANTAGES)

I DIDN'T WANT TO CONTRIBUTE TO THAT MEDIOCRITY. (IN CONVERSATION) (IN GUYNA ANDREWS) 28.09.20

2

ALTHOUGH WRITING ABOUT PLANNING, PORTER'S WORDS ARE JUST AS TRUE IN ARCHITECTURE.

WE HAVE: "NEVER ACKNOWLEDGED THAT IT CO-EXISTS WITH ANOTHER SYSTEM OF PLACE-MAKING AND PLACE-GOVERNANCE, NOR HAS MUCH EFFORT BEEN GIVEN TO RE-THINKING PLANNING FROM THE DEPARTURE POINT OF SHARED CO-EXISTENCE... THE OVERWHELMING SITUATION IS ONE OF SILENCE, CREATING A PERSISTENT COMPLICITY WITH THE COLONIALIST WORK OF DISPOSSESSION, MARGINALISATION AND OPPRESSION." LIBBY PORTER (2017:5)

3

TERMS LIKE 'OCHRE GRID', 'CHANGING FOR COUNTRY', 'EMBED INDIGENOUS KNOWLEDGE AND CULTURE', ARE INCREASINGLY APPEARING WITHIN THESE INSTITUTIONS

HOWEVER LANGUAGE LIKE THIS IS LIMITED AND MUST BE FOLLOWED BY TANGIBLE ACTION

HOLD TOGETHER TWO DIVERGENT IDEAS

CHANGE TAKES TIME VS RESULTS TAKE TIME

SETTLER COLONIALISM'S POWER IS IN IT'S CREATIVITY + INVISIBILITY

APPEARS NATURAL + CONTINUOUS

BWARE: DECOLONISATION IS NOT A METAPHOR! (JACK + JANG 2016)

6

"WHAT WOULD IT BE LIKE IF INDIGENOUS PEOPLE WERE THE ONES WHO, NOT ONLY DESIGN THIS SPACE, BUT ALSO WROTE THE WAYS OF BEING IN THIS SPACE? WROTE THE WAYS OF UNDERSTANDING THE WORLD AND THIS SPACE... THAT DECIDED HOW SOCIETY WAS GOING TO FUNCTION HERE."

DANIÈLE HROMEK (IN CONVERSATION, 2020)

7

061

ESSAY 2:

Collaboration And Humility In Being Led By First Peoples

PLEASE MEET

| | | |
|------------------------|--------------------|-----------------------------|
| DANIÈLE HRONEK | ZENA CUMPSTON | TIMMAH BALL |
| YUIN BUDHWANG WARRIYAN | BARKINDJI WARRIYAN | BALANDING NINGIYAR WARRIYAN |

WE'RE NOT LEADING WE'RE LEANED ON. ZENA CUMPSTON

THEY NEED ABORIGINAL PEOPLE TO BE LEADING THAT PROCESS OR OTHERWISE IT'S JUST STEALING AND APPROPRIATING OTHER PEOPLES' KNOWLEDGE - WHICH THEY'RE REALLY GOOD AT. BUT UNFORTUNATELY THEY HAVE TO STOP DOING THAT. DANIÈLE HRONEK 2

THESE THREE WOMEN TALK AND WRITE ABOUT THEIR EXPERIENCE WORKING IN SPATIAL PRACTICES AS INDIGENOUS DESIGNERS AND CONSULTANTS. TOGETHER, THEIR VOICES TELL A STORY OF FRUSTRATION, ANGER, HURT AND EXHAUSTION AT INDUSTRIES + INSTITUTIONS THAT REPEATEDLY FAIL TO LISTEN.

JUST AS THOSE OF US INVITED TO ENGAGE WITH UNIVERSITIES AND DESIGN FIRMS ARE LEFT OUT OF THESE CRITICAL DECISION-MAKING PROCESSES AS WE STRAGGLE TO UNDERSTAND WHAT BEING "INCLUDED" ACTUALLY MEANS. TIMMAH BALL (2019, 3) 3

SO WHAT KINDS OF STEPS CAN WE TAKE TO BUILD HEALTHY WORKING METHODS?

* THINK FOR YOURSELF.

How can you feel pride in a project?

(questions about letting go of control, not needing to lead etc 6

* GET INTO CONTACT WITH YOUR LOCAL ABORIGINAL LAND COUNCIL, ELDERS OR SOMEONE TO CONNECT YOU TO LOCAL INDIGENOUS COMMUNITIES FIRST.

WHEN?
IS YOUR PROJECT SPECIFICALLY FOR AN INDIGENOUS COMMUNITY?

YES NO NOT SURE
↓ ↓ ↓
GO AND FIND THE LOCAL ELDERS

ALL LAND IS COUNTRY

WE WERE JUST PLACING A CRACK THROUGH THE IMPOSED COLONIAL STUFF. COUNTRY DOESN'T NEED WHITE INTERVENTION TO BE SEEN. ALL THOSE STORIES ARE STILL THERE, YOU JUST NEED TO MAKE SPACE FOR THEM. ZENA CUMPSTON 7

063

IT WAS JUST SO GOOD TO BE PART OF THIS PROCESS. WHEN WE SAT DOWN TO START, THE OTHER ABORIGINAL GUY SAID, "THE VERY FIRST THING BEFORE WE DO ANYTHING ELSE, WE'LL BRING THE ELDERS IN AND THEY'LL TELL US...". THEN WE CAN START DESIGNING THAT SPACE SO IT WAS CULTURALLY APPROPRIATE." KERRY SMITH 10

ASK YOURSELF:
WHAT DO FIRST PEOPLES GET FROM WORKING WITH YOU?

IF YOU CAN ANSWER THAT QUESTION, ASK YOURSELF - WHO ASKED YOU TO GIVE THAT? DID IT COME FROM INDIGENOUS COMMUNITIES? IS IT SOMETHING THEY WANT OR NEED. OR DO YOU STILL HOLD ON TO YOUR IDEAS AS A SAVOUR?

FOR THIS PROJECT:
I'M NOT SURE FIRST PEOPLE GET ANYTHING; KERRY TOLD ME SHE LOVED SHARING AND TELLING PEOPLE WHO WERE GENUINELY INTERESTED ABOUT HER HISTORY. PERHAPS FOR THIS PROJECT, LISTENING AND SHARING STORIES IS ALL THAT FIRST PEOPLE "GET". THIS PROJECT AIMS TO CHALLENGE US NON-INDIGENOUS FOLK HEREALMNT WITH GENUINE DISCUSSION AND ENGAGEMENT, WE CAN ALL GAIN FROM THIS PROJECT - FIRST PEOPLES INCLUDED. 11

ESSAY 3:

Finding Country in the City

DO YOU HAVE THE COURAGE TO DANCE IN THE CITY?

I THINK IT'S HARDER BECAUSE IN THE COUNTRYSIDE YOU CAN GET A SENSE OF THE LAT OF THE LAND... YOU CAN SEE THE SHAPES AND FORMS OF THE LAND... WHEREAS NOW WE HAVE THE GRID ON TOP OF THAT, THAT STOPS YOU FROM [MOVING] IN A WAY THAT IS PERHAPS MOST NATURAL FOR THE BODY. THE GRID'S NOT REALLY FOR BODIES, IS IT? IT'S FOR ARCHITECTURE... IT'S REALLY NOISY IN THE CITY... IN ALL THE SENSES... AND SO IT'S HARDER IN A CITY SPACE, 100% HARDER. BUT NOT IMPOSSIBLE - DANIELE HROMEK

FINDING COUNTRY IN THE CITY MEANS DIFFERENT THINGS TO EVERYONE

HERE ARE FOUR CASE STUDIES FROM SYDNEY WHICH SPEC TO US ABOUT WAYS OF FINDING COUNTRY IN THE CITY

(IN CONVERSATION, 26.02.20) **2**



CASE ONE


AMONGST THE COMMERICAL CITY DEVELOPMENT AT BARRANGHOBRA WOODLAND SITE BARRANGHOBRA RESERVE

SUMMERBATHING/WIRADJURI WOMEN, TIM GREY IS A THICK GRID AT THE NARRATIVE RESERVE

FOR HIM, BARRANGHOBRA RESERVE GAVE HIM THE OPPORTUNITY TO RECONNECT TO HIS CULTURE AND COMMUNITY IN A WAY HE NEVER HAD BEFORE

BEING MORE EQUIPMENT REPRESENTED HIS VISUAL SET OF UNCLE TOMMY AND ADDITION - HE WAS MORE SURE AND HARD

BARRANGHOBRA RESERVE - **3**



CASE THREE - THE HYDE PARK BARRACKS

THE RECENTLY OPENED EXHIBITION AT THE HYDE PARK BARRACKS BALANCES AUSTRALIA'S COLONIAL BEGINNINGS WITH ITS ONGOING CONNECTIONS TO FIRST PEOPLES IN WHAT IS A HIGHLY CONTESTED SPACE

JONATHAN JONES' WORK CREATES A VISUALLY CAPTIVATING WORK AND EXPLORES THE DUALITY OF AUSTRALIA'S IDENTITY THROUGH THE SYMBOL WHICH REPRESENTS BOTH THE BRITISH BROAD ARROW AND THE WARRANGI (MARRABUBU) (GAMU FOOTPRINT).

THE WORK IS MADE IN DOBBLES AND GRADUALLY DESTROYED AS PEOPLE WALK AND DANCE HERE.

PAINTING OF WARRANGI (MARRABUBU) BY WARRANGI WOMEN

JONATHAN JONES **5**

TO HAVE THIS ONE SYMBOL THAT WITHIN THE MODERN AUSTRALIAN COLONIAL HISTORY IS READ AS A CONVICT ARROW CAN ALSO BE OTHER THINGS TO OTHER PEOPLE. SO FOR ABORIGINAL PEOPLE, WE SEE THAT AS AN EMU FOOTPRINT, WHICH THEN OF COURSE STARTS TALKING ABOUT A WHOLE RANGE OF OTHER ISSUES AND CULTURAL STORIES FOR US - CONNECTED TO THAT CONVICT STORY AS WELL - JONATHAN JONES

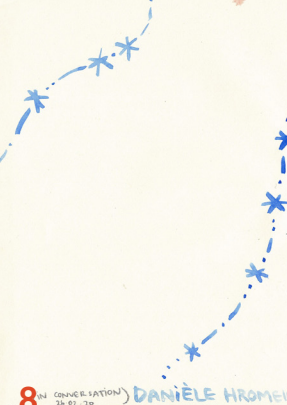
THE WORK, LIKE THE BARRACKS THEMSELVES, SEEM TO HOLD TOGETHER CONFLICTING NARRATIVES OF COLONIALISM AND CULTURAL CARE - THE SIGNS ARE QUARANTINED FROM WARRADJURI COUNTRY - AN ACT WHICH CONTESTS COUNTRY. HOWEVER, PERMISSION WAS SOUGHT FROM SPONSOR BUREAU REGARDING THE SITE AND MOVEMENT OF WARRADJURI MATERIALS - AN ACT THAT CULTURALLY REVERBERATED BY WARRADJURI DANCES.

FOR US, THE WORK IS REPRESENTATIVE OF THIS CULTUREL TURBULENT SPACE WHERE ONE IS ALWAYS DANCING ON A THIN LINE - UNSURE HOW TO FIND YOUR WAY THROUGH.

ELSEWHERE IN THE EXHIBITION, THERE IS AN ENGAGEMENT REFLECTIVE OF WIDE SOCIAL CHANGE. SIGNS POINT TO THE COUNTRY WHERE COLONIAL ACTIONS TOOK PLACE. MOMENTS OF PAUSE ARE GIVEN TO ACKNOWLEDGE MACABRES CARIED OUT BY ABORIGINAL INDIGENOUS - PICES APPEAR THROUGHOUT

6

065



YOU HAVE A COUNTRY. IT MIGHT NOT HAVE BEEN CALLED COUNTRY FROM WHERE YOU'RE FROM, BUT YOU HAVE THAT. IT'S REALLY IMPORTANT THAT YOU FIND A WAY TO CONNECT TO THAT. I'M NOT SAYING YOU NEED TO GO SOMEWHERE ELSE TO DO THAT, BUT YOU HAVE TO FIND A WAY. IT DOESN'T MEAN YOU HAVE TO DO IT IN AN INDIGENOUS WAY, YOU DO IT IN YOUR CULTURAL WAY, BUT WE ALL HAVE COUNTRY OR A VERSION OF IT BECAUSE WE ALL CAME FROM THIS PLACE... WE WERE BORN OF THIS PLACE, ALL OF US, SO WHAT ARE WE DOING ABOUT THAT?

(IN CONVERSATION) DANIELE HROMEK **8**

ESSAY 4:

Finding Country in the City

IT'S AN IMPORTANT ASSOCIATIONS FOR US TO HAVE WITH THOSE PLANTS AND BEING ON COUNTRY, BEING AMONGST THEM... THEY'RE FAMILIES OF PLANTS TOO, IT'S NOT JUST ONE PLANT HERE AND ONE PLANT THERE. THEY'RE FAMILIES.

UNCLE BRUCE PASCOE

COUNTRY
WATER, WIND
EARTH, PLANTS
PEOPLE, SPIRITS
ANIMALS
AS FAMILY

PLANTING ON COUNTRY
WITH
INDIGENOUS KNOWLEDGE
AND
THE POTENTIAL TO CREATE
CULTURALLY SAFE SPACES

2

WE DON'T ALWAYS GET TO HAVE OUR PLANTS AROUND US, ESPECIALLY IN URBAN SETTINGS. ALL THE ABORIGINAL PEOPLE WHO CAME REALLY LOVED IT. IT'S AN IMPORTANT HEALING FOR US, AS WELL AS THE POPULATION.

ZENA CUMPTON

HAVING SPACES WITHIN THE CITY WHICH EMBED INDIGENOUS KNOWLEDGE CAN CREATE PLACES WHICH ARE SAFE, PEDAGOGICAL, HEALING, AND ALLOW CROSS-CULTURAL MEETING.

3

HOSPITAL GARDENS AT:
WOSNHEAD RINDELL
MT DREW FAIRFIELD

PLACES FOR HEAVING, JOSE FOR CHILDREN, DEMONSTRATION OF RECOGNITION, ENGAGES WITH INDIGENOUS GOVES AND COMMUNITIOS


BUT:
COUNTRY
IS
THIRSTY

FROM CONVERSATION WITH

6

EVEN AS NON-INDIGENIC PEOPLE, WE CAN SEE THIS

- OUR PLANET IS WARMING
- WE SEE LONGER AND HARSHER DROUGHTS
- BIODIVERSITY IS DECREASING
- WE ARE LOSING OUR LARGE NATURAL AREAS
- WE'RE HAVING LONGER AND FIERCEER FIRE SEASONS



7



"IT WAS ASKING PEOPLE TO HAVE A RELATIONSHIP WITH PLACE, BUT THERE WAS JUST A COMPLETE LACK OF MEANINGFUL ENGAGEMENT. FOR THEM IT WAS JUST THIS SPRINKLING OF ABORIGINAL CULTURE OVER WHATEVER THEY WERE DOING. THE BUILT ENVIRONMENT DOESN'T ALLOW FOR OUR CULTURE TO SHINE THROUGH. HOW I SEE IT HAPPEN, IT'S NOT FOR ABORIGINAL PEOPLE, IT'S FOR NON-ABORIGINAL PEOPLE. THEY GET TO TELL THESE STORIES. THESE RICH STORIES. BUT WHAT DO ABORIGINAL PEOPLE GET OUT OF IT?"

3

FROM HER EXPERIENCE COLLABORATING ON A PROJECT WITH PLACEMAKING, ZENA SPOKE OF HER FRUSTRATION AT THE COMMODIFICATION OF FIRST NATIONS CULTURE TO GIVE PROJECTS 'SOCIAL EDGE'

COUNTRY DOESN'T NEED WHITE INTERVENTION TO BE SEEN; ALL THOSE STORIES ARE STILL THERE YOU JUST NEED TO MAKE SPACE FOR THEM.

ZENA CUMPSTON

(IN CONVERSATION WITH [REDACTED] 5-03-20)

"WE NEED TO THINK VERY DIFFERENTLY ABOUT SITE ANALYSIS. SITE IS RELATED TO 'SEEING' AND TO 'SITTING' - THAT TELLS US THAT'S A FAIRLY ARMS LENGTH TO COUNTRY. YOU SIT AND YOU WATCH. ANALYSIS IS THE UNPICKING OF A COMPLEX THING INTO A SMALLER THING. COUNTRY IS A COMPLEX SYSTEM THAT NEEDS TO BE UNDERSTOOD, OR NOT ENTIRELY UNDERSTOOD. WALK COUNTRY. WALKING IS DYNAMIC. COUNTRY ISN'T THAT THING THAT IS OVER THE HILLS. COUNTRY IS EVERYWHERE.

6

IN ONE OF MY FINAL CONVERSATIONS, WE SPOKE ABOUT THE ROLE OF WALKING AND LANGUAGE IN KNOWING COUNTRY. COUNTRY GIVES NAMES TO PLACES THAT TELLS US ABOUT THE CHARACTER OF THIS PLACE.

BYRRAMATTA - THAT'S THE COUNTRY OF THE GEL WATER PLACE. COUNTRY IS TELLING US WHO IT IS.

GADIGAL - THE GRASS TREE PEOPLE. ALL THE NAMES COME FROM COUNTRY.

IN CONVERSATION WITH [REDACTED] 10-5-20

ESSAY 5:

Understanding Site

1

WHAT DO YOU SEE WHEN YOU SEE A SITE?

THE ARCHITECT'S BLANK CANVAS.

HOW ARE WE TAUGHT TO UNDERSTAND SITES?

ORIENTATION
RELATIONSHIP TO THE STREET
LOCAL CONTEXT
DEMOGRAPHICS
NEARBY LANDMARKS
VIEWS
SOLAR ACCESS

2

APPROACHING SITE IN THESE WAYS PRESUPPOSES A DEFICIT, A BLANK SPACE NEEDING TO BE FILLED - HENCE EXPRESSIONS SUCH AS 'PLACEMAKING'. ... LITTLE RESPECT HAS BEEN GIVEN TO LOCAL ECOLOGIES, AS LAND CLEARANCE PROGRAMS, PARCELIZATION AND GRID OVERLAYS AMONGST THE EXISTING ABORIGINAL PATHWAYS MADE WAY FOR ROSE GARDENS, LAWNS AND SUBURBAN HOUSING."

FOSTER, KINNIBURGH AND WANN COUNTRY (2019: 3)

WHILE OFTEN CELEBRATED FOR IT'S WAYS OF ACTIVATING SPACE THROUGH COMMUNITY ENGAGEMENT AND CELEBRATION OF LOCAL STORIES, FOSTER AND KINNIBURGH ASKING PLACEMAKING

FOSTER AND KINNIBURGH RAISE QUESTIONS ABOUT WHO IS BEING MARGINALISED AND SILENCED, AND HOW STORIES OF FIRST NATIONS ARE SUBJECTED TO CONTINUED PRACTICES OF ERASURE.

4

AS AN ALTERNATIVE TO PLACEMAKING, FOSTER AND KINNIBURGH ENGAGE PRACTICES OF "MAKING PLACE" OR "MAKING SPACE" IN THEIR UTS STUDIO ALLOWING OPENINGS TO EXPLORE OVERLOOKED SPATIAL HISTORIES AS AN ACT OF RECLAMATION.

IN THEIR STUDIO, THEY ARE GUIDED BY COUNTRY AS THEY AND THEIR STUDENTS TEACH AND DESIGN ALONG THE MILWMI SONGLINE THIS ALLOWS AN INTERACTION WITH SITE THAT IS PEDAGOGICAL, RICH, ECOLOGICAL, CULTURAL, AND CELEBRATORY OF FIRST NATIONS KNOWLEDGE.

WE CAN REPLICATE THIS IN PRACTICE:

IF WE CARE FOR COUNTRY, IT WILL CARE FOR US.

- GOVERNMENT ARCHITECTS (MUN) BETTER PLACES, P. 7.

FROM: DESIGN GUIDES FOR SCHOOLS (BUT DON'T LET THAT STOP YOU!)

5

"OUR UNDERSTANDING OF SITE AND PLACEMAKING NEEDS TO BE EXPANSIVE AND INCLUSIVE. THERE'S A HISTORY OF PLACE IN EVERYTHING. WE JUST NEED TO BE MORE AWARE OF IT AND LOOK FOR IT. PLANTING THOSE SEEDS IN EDUCATION ALLOWS US TO SET THINGS UP FOR THE NEXT GENERATION."

MICHAEL MOSSMAN
(IN CONVERSATION 02-03-20)

HE ENDED OUR CONVERSATION WITH A LAUGH SAYING, "STAY IN TOUCH AND LET ME KNOW WHAT YOU LEARN ABOUT US."

OF COURSE I HAVE LEARNT A LOT ABOUT "US". "US" AS FINDING A WAY TO CO-EXIST. "US" AS A WAY OF SEEING WHAT OUR SYSTEM DOES TO BOTH SIDES, AND HOW WE'RE KEPT APART. "US" AS A NEW WAY OF LISTENING AND TELLING STORIES ABOUT OUR SHARED PLACE.

069

7

SO HOW CAN WE LOOK AT SITES NOW?

WHO'S STORIES ARE WE TELLING?

AND HOW CAN CO-DESIGN LET OTHERS TELL THEIR OWN STORIES AMONGST YOUR STORIES?

HOW CAN YOU BE CONNECTING + BUILDING RELATIONS WITH INDIGENOUS ELDERS AND COMMUNITIES TO LEARN?

HOW OFTEN DO YOU SPEND ON SITE LISTENING?

Where to from here?

Two lessons stand out to me from these conversations: firstly, the efforts to unsettle colonialism in Australian must be both communal and self-led, and secondly, for the individual, reconsidering how one is situated in place opens opportunities for kinder practice - whether that be to oneself, to others, or to the environment around us.

One undoubtable theme that repeated in writings from, and conversations with, First Peoples was the need for settler populations to give space for First People to lead processes of change. Common feeling of needing to save, or fix, or right wrongs, or take action sprang from the departure point that it was settlers who caused the problem, and so it must be their descendants who fix it. But these actions will always be impeded by ignorance and misappropriation, and contribute to continued colonial erasure. As Zena Cumpston told me, “it’s [settler society’s] amazing work to get out of the way” to enable First Peoples to act out their sovereignty. That being said, it takes communal effort. It takes universities, policy-makers, publishers, and practitioners to actively make space for First Nations people and culture. It relies on practitioners reaching out to community Elders and being willing to listen; it relies on universities being expansive about their teaching and reducing the barriers to First Peoples enrolling; it relies on policy-makers acknowledging the ways our current practice are complicit with colonialism’s continuation, and making space for legislation and resources to enable a re-centring of First Nations in the building environment.

Unsettling colonialism in the built environment works to heal two blights: the dispossession and degradation of First Peoples, and the destruction of the natural environment resultant in our current climate crisis. So often throughout the process of this thesis, I was reminded that listening, acknowledging and enacting the knowledge of First Nations Peoples was aligned to what we hear repeatedly again from ecologists, scientists and conservationists. It seems many of the answers to these global crises are situated in the very local; in listening to the trees and responding to the earth and people around us with respect.

Situating ourselves in this way, realising the ways our heritage and cultures have brought us and will continue to lead us, helps build a more conscious and respectful practice. In doing so, we can begin to recognise the heritages and cultures of those around us, and finally find space to safely coexist.

071

FIGURE C:2: ANALYSIS
OF COMMON THEMES
ACROSS THE FIVE ESSAYS.
THIS COMMONALITY
CAN BE UNDERSTOOD
AS THE UNDERLYING
THEMES WHICH AROSE
THROUGHOUT ALL THE
CONVERSATIONS.

COMMENT: Where to from here?

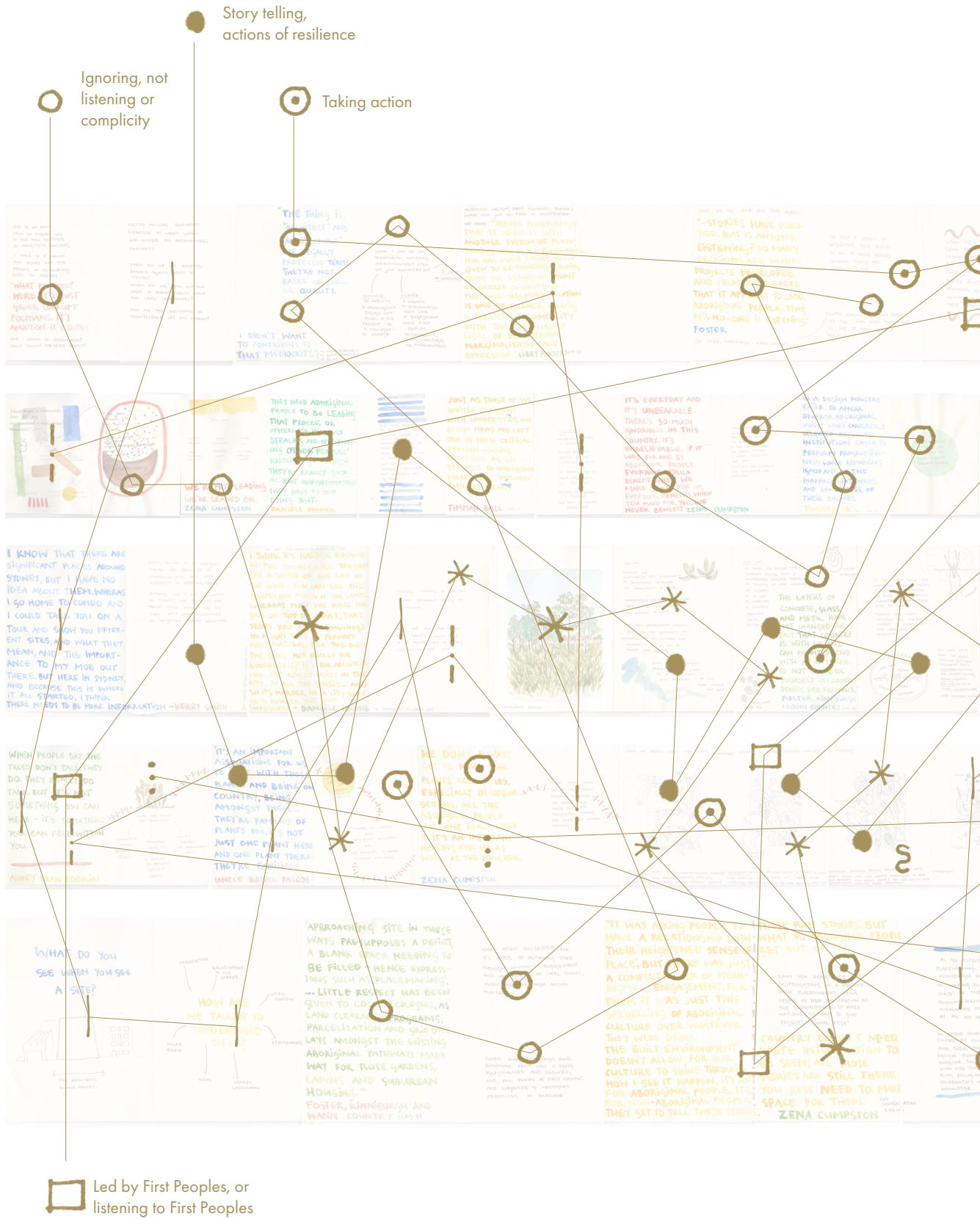
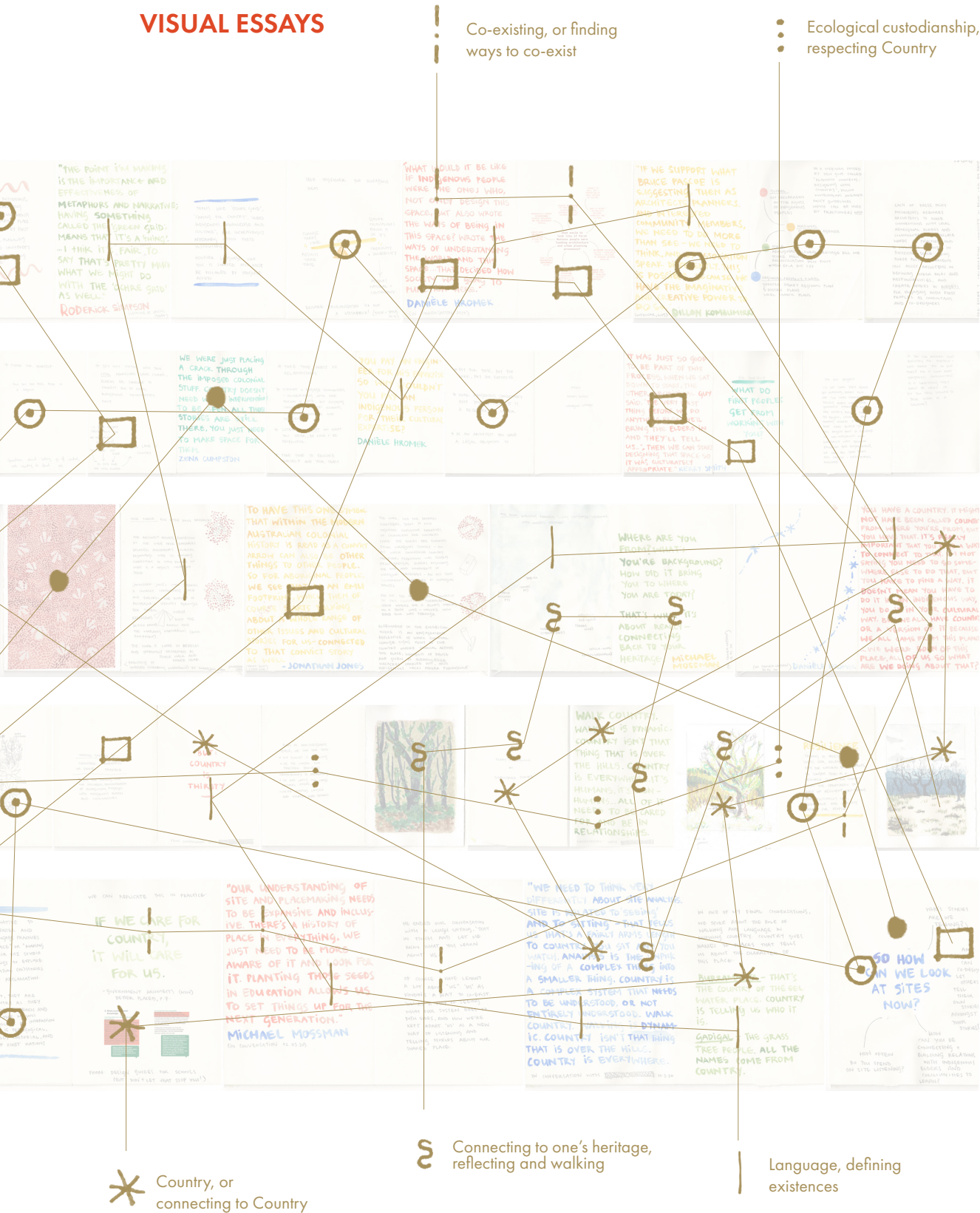


FIGURE C.3: ANALYSIS OF COMMON THEMES ACROSS THE FIVE ESSAYS. THIS FIGURE MAKES EVIDENT THE WAYS IN WHICH THE ESSAYS INTERLINK.

RECURRING THEMES IN THE VISUAL ESSAYS



COMMENT

Not just sorry, but thanks

Having never apologised to a First Nations person, I would like to take a moment to consider the place of an apology in this context. Apologies do not sit comfortably with me yet, and this is because apologising to First People sets up one of those strange dynamics that only whiteness seems to achieve. By saying sorry, we place a burden on Indigenous peoples to accept, or to forgive. The burden to forgive, in this context, undermines feelings of unresolved trauma, and is weakened when it is continual betrayal. While the choice to forgive or accept this apology is within the power of the Indigenous person/s, the implied burden and obligation sits uncomfortably with me; to say sorry for something requires the action of offense to stop. Colonialism in Australia has not stopped. It is ongoing and structurally embedded in all facets of our society. To apologise, and yet continue to inflict pain, is hypocrisy.

074

We saw this in reactions to Prime Minister Kevin Rudd's apology to the Stolen Generation in 2008. This apology, while overdue, did not end cultural and community-based fragmentation, nor did it see an improvement in conditions for Indigenous peoples in Australia. It was unsatisfying, and undermining.

Instead of saying sorry, I propose that now is the time for saying thank you. Thank you for 100,000 years of custodianship. Thank you for the knowledge you have of our lands. Thank you for sharing and teaching despite the damage you have suffered, and continue to suffer, under colonial dispossession.

The more we say thank you, the more we learn to value and acknowledge the First Peoples of this place, and work to build a society that is more respectful and able to celebrate those who we co-exist with. Only then can we turn and say sorry.

For this project, a huge thank you to everyone who talked, shared, walked and guided me. To those First Nations People, I cannot understate the generosity in your willingness to share with me, a stranger. As Michael said to me, "You really appeared out of the blue."

Thank you to Jo, whose first email excited me, challenged me and gave me hope that this thesis was possible. To Kerry, thank you for sitting, sharing so honestly and for making me laugh! To Aunty Fran and [REDACTED], thank you for making me feel so welcome and comfortable, and sharing your experiences and

knowledge. To Michael and ██████, thank you for being slow with me and reminding me that this change doesn't have to be so complicated if we take the time to listen and try. To Zena, I was struck by how honest you were despite not knowing me. Your frustrations reminded me how easy it is to be harmful, and motivated me to be proactive. Thank you for the time you spent, and for your words of guidance. Danièle, thank you for your writings - they frightened me, unsettled me, made me angry at the ways we are forced to move through the world, and demonstrated the beauty your practice embeds. Thank you for your continued correspondence, and words of motivation. Again, you gave so generously although we only met once.

Some final thank yous: firstly, to my teachers: Emilio, Marco and Shea. Thank you for guiding us through this strange lockdown time and making me feel reassured. Thank you to Emilio for always encouraging me to draw and be expressive; it would have been easy de-humanise this project into academia. Your encouragement enabled me to experiment and keep having fun working, and kept me hopeful that everything would all together.

075

To Stephanie Chiu for your encouragement, guiding words and always being available to share in life and this project. I'm glad our starters and kombucha projects grew alongside our architectural developments. Thank you for sharing so much of your knowledge, and being so involved in the slow change within Sydney's architectural community.

To Frans Herklint, there's too much to say thank you to you for. But perhaps here, I'll say thank you for the desk that you built so I can sit every day and look into the garden. And thank you for lightening each day with walks, coffee breaks and laughter.

And finally, to Mum and Dad. You don't feel so far away. Dad, thanks for reading every word I write.

IMAGE CREDITS

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BIO

About the author

079

Alicia Bell, commonly known as Poppy, has lived most of her life on Cammeraygal and Cadigal Country in Sydney, Australia. She is Australian-Chinese, with family ties to Sydney, Brisbane and Glen Innes in rural NSW.

She studied at the University of New South Wales for her Bachelor of Architecture, and moved to Sweden to complete her Masters of Architecture.

Her interest in architecture springs from an interest in spatial politics, racial studies, disadvantage and inequality as it is manifested in the built environment, and environmentalism.

She currently lives in Gothenburg, Sweden.

APPENDIX CONTENTS

- i* SURVEY OF THE PROFESSION**
- ii* CONSENT FORM**
- iii* POLICY ANALYSIS**

APPENDIX I

Survey of the Profession

The following survey was distributed online to gather general information about the level of engagement with Aboriginal people and culture. The survey, titled 'Not just sorry, but thanks', was specifically sent to 153 architecture and urban planning practices.

SURVEY: NOT JUST SORRY, BUT THANKS

DECLARATION: The information collected in this survey will be used for research purposes only. Answers provided by individuals and studios will not be distributed without prior consent. Answers provided by individuals and studios will not be identified specifically in research findings. Answers are used only to understand general practices, not specific activities.

SECTION I: INTRODUCTION

Q1. Which studio do you represent?

[Result withheld]

081

Q2. What is your position within this studio?

| | |
|--------------------------------|-------|
| CEO/Founder/Managing Director: | 81.5% |
| Principal Architect: | 6.3% |
| Architect: | 6.3% |
| Design Graduate: | 6.3% |

Q3. What is your cultural heritage background?

| | |
|---------------------------------------------------|-------|
| Anglo-Saxon/Caucasian: | 25.1% |
| Australian: | 18.9% |
| Australian (with reference to overseas heritage): | 18.9% |
| Rural Australian: | 6.3% |
| Chinese: | 12.6% |
| New Zealand/Maori: | 6.3% |
| Portuguese: | 6.3% |
| French: | 6.3% |

SECTION II: QUESTIONS ON PRACTICE

Q4. Which are the most important design elements you engage with in your work? (Choose max. 3)

| | |
|---------------------------------------|-------|
| Relations to place: | 13.3% |
| Conserving heritage: | 10% |
| People-centric design: | 10% |
| Cost-efficiency: | 5% |
| Environmentally sustainable practice: | 18.3% |
| Socially responsive design: | 8.3% |
| Connecting with nature: | 6.7% |
| Beauty and aesthetics: | 8.3% |
| Materiality: | 3.3% |
| Place-making: | 6.7% |
| Intelligent and responsive building: | 8.3% |
| Other: [efficiency in yield] | 1.7% |

Q5. Does your practice engage with environmental sustainability?

| | |
|------|-------|
| Yes: | 93.8% |
| No: | 6.3% |

Q6. If yes, how?

- Response 1: As a practice we are aiming to be audited as carbon neutral by the end of 2020. All work that we complete aims to be environmentally sustainable and we encourage our clients to share in this approach. We will not take on commissions where environmentally sustainable outcomes cannot be delivered.
- Response 2: We try to consider embodied energy of materials and the distances they travel, as well as ongoing operational environmental impacts.
- Response 3: Passive and active design solutions, reducing carbon footprint, energy intensity, recycle and re-use
- Response 4: For the past 30 years the practice has put environmentally responsive design forward as an integral part of all our projects, from passive solar design, retention of existing buildings wherever possible, low energy, long life, low maintenance materials, recyclability, avoidance of air conditioning, solar water heating and power generation and ageing in place.
- Response 5: by all thing we design and material we use
- Response 6: in the design of some projects, carbon neutral business
- Response 7: Not specifically, but definitely a consideration for all our strategic projects and also how we go about delivering engagement
- Response 8: I use the Living Building Challenge framework as basis of consideration for all projects

- Response 9: Environmental sustainability is at the heart of everything we do
- Response 10: Passive Environmental Design
- Response 11: In every way possible. Buildings are designed to be low energy in construction and in use. Buildings are designed for 100 year flexible life span. Sustainable systems such as geothermal heating/ cooling, PV's, water tanks are used in most of our projects. Existing buildings are conserved and adapted for reuse. Materials are sourced locally and are chosen for long life and low maintenance. Passive design is always a primary influence to maximise natural light and natural cooling and heating.
- Response 12: Setting up design principles early on that respond to site, context, and that inform sustainable practice
- Response 13: Our company aims are to rehabilitate biodiversity, reduce carbon emissions, produce renewable energy, achieve green star ratings across our commercial, residential, logistics assets.
- Response 14: Wow that is a huge question. One example is for the MCA we brought to it 110 sustainability initiatives that were not required for compliance all of which the client agreed to. The biggest was a sea water exchange which saves the MCA 30% on electricity.

Q7. Does your practice engage with social sustainability?

- Yes: 75%
- No: 25%

Q8. If yes, how?

- Response 1: Volunteering, socially responsive community projects via committees and Local Councils
- Response 2: in the design of some projects
- Response 3: Respecting local communities, being good neighbours, environmental sustainability and retention and adaptive reuse of buildings, thus retaining and maintaining their social and historical connections. Designing house and apartment plans that encourage healthy living and allow for aging in place and multi-generational living.
- Response 4: We are a certified B Corp. We are committed to social sustainability through employment practices, responsibilities to traditional owners, ethical sourcing of office and building materials etc
- Response 5: Work on projects and contribute to Boards with particular social focus
- Response 6: By making space and places for people at a human scale and designed for longevity
- Response 7: Not specifically, but definitely a consideration for all our strategic projects and also how we go about delivering engagement.

- Response 8: Within our own practice we employ socially responsible work practices to ensure; fair pay above the industry award, good working conditions, leave entitlements that include paid parental leave; return to work policies, flexible work hours and no unpaid overtime. All contractors that we engage must also have socially responsible work practices - for that reason we do not sub-contract to other countries where work conditions cannot be guaranteed.
Within the work that we do, we do not take on commissions that might have poor social sustainability outcomes.
We try to ensure the places (both buildings and landscapes) that our team designs are appropriate for the:
- place
 - current users
 - visiting users
 - future users (as described to us by our clients and best-practice industry thinking)
- Response 9: By being aspiring to design building that aren't standalone but engage with social fabric of the city. Also, we have no prejudice over the work we carry out; architecture should be accessible to all.
- Response 10: We do an annual liveability index which surveys a large pool of residents to ascertain how satisfied they are with their homes and the communities, we use their feedback as a tool for future developments.
- Response 11: We also have committed to reducing the 'modern slavery' within our supply chain. This is something that is quite prevalent in the construction industry.

Q9. Does your practice engage with heritage conservation?

| | |
|------|-------|
| Yes: | 81.3% |
| No: | 18.7% |

Q10. If yes, how?

- Response 1: We are not Heritage Architects or experts, however we regularly work on projects where heritage items will be affected by the works. In these cases we will follow best practice as defined by the Burra Charter, written Conservation Management plans and legislative controls.
- Response 2: We aim to keep old places alive. We do this by bringing the building/place up to modern standards so communities can continue to live in and care for these places full of memories and stories. We celebrate the old ways of building and place making by making our new interventions distinct, considerate and complementary.
- Response 3: Full range of conservation services from adaptive reuse, restoration, re-use
- Response 4: We work with a lot of state and locally listed heritage buildings and are registered heritage architects with the National Trust
- Response 5: We undertake Heritage design work and restorations
- Response 6: in the design of some projects

- Response 7: The majority of our projects are in inner urban heritage conservation areas and the first preference is always for adaptive reuse or restoration of buildings rather than demolition. Demolition is usually only undertaken when there are poor quality additions from different periods or to allow a better design outcome for the occupants.
- Response 8: Many of the houses we have worked on are in heritage areas and/or are heritage items
- Response 9: By conserving heritage, not just heritage listed buildings, we seek to enrich the experience of people who use our buildings - by retaining original building fabric wherever possible and building new work with sensitivity
- Response 10: We currently have an apartment project in the City of Sydney that is adjacent to a heritage item and we have worked with consultant architects to respond to the heritage facade.

Q11. Does your practice engage with Aboriginal and/or Torres Strait Islander people and/or culture?

- Yes: 68.8%
- No: 31.2%

Q12. If yes, how?

- Response 1: We have completed public housing projects where the client group was Aboriginal Elders, and we consulted directly with the community as stakeholders. On recent public projects where there is potentially culturally sensitive materials or archaeology, we have consulted with local indigenous representatives. We have also assisted a legal challenge by an indigenous group opposing development that would disturb an important cultural site by providing pro-bono services to draw site plans and sections to illustrate the impact.
- Response 2: We always encourage our clients, particularly government clients, to include local Aboriginal & Torres Strait Islander people as part of conversations with the community, and ongoing community engagement. We always acknowledge the traditional owners of the land and waters on which the project site sits, and endeavour to understand local significant sites, and community aspirations (with our client's permission).
- Response 3: Through collaborative projects with archaeologists who specialise in indigenous heritage significance
- Response 4: Certain architectural design that involve these groups
- Response 5: in the design of some projects
- Response 6: We haven't worked on a project where this has been necessary as yet.
- Response 7: We do, where we can. However we find that the channels of communication are very difficult and often blocked by our local or state government clients- who say they're communicating with them, but don't allow us direct contact.
- Response 8: We have in the past worked on several projects in western NSW for Aboriginal clients

- Response 9: A project we are working on in Taree includes local Aboriginal people as clients and future users of the building, and will be incorporated as consultants and contractors for various aspects
- Response 10: We have delivered workshops at schools that have a high % of Aboriginal students, co-designed approaches or facilitated by JOC Consulting in collaboration with partners. We have also delivered interviews and meetings with Aboriginal people.
- Response 11: We have recently had a seminar with an first nations member of the community, who taught us about greetings and communication in his language. This doesn't necessarily relate to the built environment though.
- Response 12: I do public art projects with Djon Mundine

SECTION III: QUESTIONS ON STUDIO

Q13. Do you employ or have you employed people with Aboriginal and Torres Strait Islander heritage within your practice?

| | |
|------|-------|
| Yes: | 6.3% |
| No: | 93.7% |

Q14. Do you believe it is important to engage with Aboriginal and/or Torres Strait people or culture?

| | |
|-----------------|-------|
| Not Important: | 0% |
| Neutral: | 18.8% |
| Very Important: | 81.3% |

15. Why, or why not?

- Response 1: In Australia in particular, indigenous peoples have an understanding and appreciation for country and how to look after it that can teach us an enormous amount.
- Response 2: It is important part of action towards Reconciliation
- Response 3: First nations people deserve our respect, pledge/ motto on our email tagline
- Response 4: They are all part of the normal client environment we design for. No more and no less special than anyone else. All have equal status
- Response 5: This Country is Aboriginal country and their knowledge and stewardship of the land for thousands of years provides an enormous wealth of information for us all to draw on. I am of Maori descent and have a very strong connection to my Maori heritage and the importance of our land in New Zealand, that has strong connections to the Aboriginal ownership and knowledge of the land in Australia.
- Response 6: Aboriginal cultural heritage has been under valued
- Response 7: x
- Response 8: Their understanding of how we should live in and care for this country is critical to how we plan for our future
- Response 9: In order of respect

- Response 10: We have a lot to learn from indigenous people which we can help by engaging with them in all aspects of our work
- Response 11: We have a lot to learn from the indigenous culture that will benefit us all. It is also just the right thing to do, to respect the original inhabitants for their long custodianship of this place.
- Response 12: They are the traditional owners. Always was, always will be Aboriginal land. Thousands of years of knowledge. Respect for place and landscape. An important stakeholder generally.
- Response 13: Any form of art needs to be rooted in place and in a specific cultural, social, and economic context. This is the most effective way to achieve a honest and meaningful design response.
- Response 14: No more important than employing a female or ethnically diverse person
- Response 15: I believe there's a lot to we can learn from their culture and history, they seem like they would have approaches to the environment that are more sustainable for the land.
- Response 16: It i=S their country

Q16. Have you ever engaged an Aboriginal consultant?

| | |
|------|-------|
| Yes: | 18.8% |
| No: | 81.2% |

Q17. If yes, what for?

- Response 1: The situation has not arisen yet.
- Response 2: A project in the Tjoritja, Northern Territory : local traditional owners formed a steering committee that reviewed the developing design for upgraded camping facilities
- Response 3: nil
- Response 4: For an architectural competition at the University of Sydney
- Response 5: 5PS - Parramatta Library
- Response 6: Not engaged directly but worked with a few on large government bid projects.
- Response 7: The opportunity has not arisen

Q18. Have you ever attended conferences/seminars/lectures or other events regarding engagement with Aboriginal culture within the building industry?

| | |
|------|-----|
| Yes: | 75% |
| No: | 25% |

Q19. Does your practice have a Reconciliation Action Plan (RAP)?

| | |
|------|------|
| Yes: | 0% |
| No: | 100% |

SECTION IV: QUESTIONS ON FUTURE

Q20. How would you rate your engagement with Aboriginal and/or Torres Strait Islanders people in your practice?

| | |
|-------------------------|-------|
| 1 - not at all engaged: | 12.5% |
| 2: | 25% |
| 3: | 50% |
| 4: | 6.3% |
| 5 - very engaged: | 6.3% |

Q21. How would you rate the Institute of Architects' engagement with Aboriginal and/or Torres Strait Islanders peoples?

| | |
|-------------------------|-------|
| 1 - not at all engaged: | 6.3% |
| 2: | 25% |
| 3: | 62.5% |
| 4: | 6.3% |
| 5 - very engaged: | 0% |

Q22. Would you consider attending conferences/seminars/lectures/workshops to support an engagement with Aboriginal culture within the built environment?

| | |
|--------|-------|
| Yes: | 75% |
| No: | 6.3% |
| Maybe: | 18.8% |

Q23. How available do you feel support and resources are regarding engaging with Aboriginal and/or Torres Strait Islanders people within the building industry?

| | |
|---------------------------|-------|
| 1 - not at all available: | 18.8% |
| 2: | 68.8% |
| 3: | 6.3% |
| 4: | 0% |
| 5 - very available: | 6.3% |

Q24. If support and resources were more available, how would you be most likely to use them? (Choose max. 3)

| | |
|---------------------------------|-------|
| Site Analysis: | 23.3% |
| Heritage Value Analysis: | 16.3% |
| Land Management or Landscaping: | 20.9% |
| Building Functioning: | 4.7% |
| Building Decoration or Artwork: | 2.3% |
| Community Use and Involvement: | 30.2% |

Other: 2.3%
[Educating Aboriginal and Torres Strait Islanders on proper use and respect of the built environment. Our experience when we have designed for these groups has been that there is a little or no respect for their buildings. In northern Queensland and Horn Island housing has been destroyed for use in firewood etc.]

Q25. Any further comments?

- Response 1: This issue is a very sensitive issue culturally and has to be handled exceptionally carefully so as not to inflame the lunatic fringe element that only engages is left wing social agenda and “white” bashing. While we all need to grow together it can not be a one sided argument as aborigines have a role to play, not just blame game. Hope your thesis takes a balanced view at the big picture & Good luck with your career.
- Response 2: Very important survey- you are to be encouraged.
- Response 3: Great, important research. Thanks!
- Response 4: We would contact an Aboriginal consultant for a variety of things, depending on the project. We value some of the elder’s deep understanding of the land and connection to country in some projects. In other projects, Aboriginal people are our direct clients and therefore we require a close understanding of their cultural and daily needs. We have had an Aboriginal architecture student work with us in the past and would be happy to support the development of other Aboriginal architects.
- Response 5: I think there is much we can learn from the original custodians of this place, and we need help in approaching this with great cultural sensitivity

APPENDIX II

Consent Form



CONSENT FORM

This consent form is for a Masters Thesis project within the field of Architecture and as part of the Masters Programme Architecture and Planning Beyond Sustainability (MPDSD) at Chalmers School of Architecture.

Project Title: Not just sorry, but thanks.

Student Name: Alicia Bell

Supervisor: Emílio da Cruz Brandão

Who am I?

My name is Alicia Bell and I am an architectural masters student at Chalmers University of Technology in Gothenburg. I am a non-Indigenous person, born in Sydney with Anglo-Chinese heritage.

What am I researching?

Through this project, I hope to explore how architecture and urban planning processes can challenge and/or reinforce colonial forces within Sydney. As part of this research, I hope to critically analyse structural colonialism in the areas of architectural and planning education, policy making and professional practice.

What does it mean to participate in this project?

We will have conversations about how colonial power is challenged and/or embedded within Sydney. If it is relevant, we will talk about your contribution to architectural and planning education, policy-making and/or professional practice. You may be asked about how you feel in certain public spaces across Sydney, or your personal experience of colonialism within the city.

Only if you feel comfortable, our conversations may be recorded and/or photographed. If our conversation is recorded, you will be presented with a transcript and have opportunities to amend your responses.

What will happen to what we do together?

Our conversations and activities together will be used in my thesis project. The thesis will be publicly presented within the university as a seminar. A booklet summarising the thesis will be published and stored as part of the Chalmers library collection.

If you feel uncomfortable or change your mind about participating in this project after we have met, please contact me before 4 May 2020 and I will remove (or amend according to your requests) the chosen portions of your contribution. If you wish for your contribution to remain anonymous, I will de-identify your contribution and any information you provide to me.

Consent

I, _____, consent to participate in the thesis project: 'Not just sorry, but thanks'.

I consent to being audio taped and provided with a transcript:

YES NO

I consent to being photographed:

YES NO

I consent to being identified:

YES NO

*If you have any questions or concerns about this research, please contact Alicia Bell on 0406 797 529 or balicia@student.chalmers.se
Alternatively, contact Emílio at brandao@chalmers.se*

APPENDIX III

Policy Analysis: NSW GA

Word analysis and general comments regarding the engagement of the NSW Institute of Architects and the NSW Government Architects based on their external policy documents.



| | | | | | |
|-------------------------------------|----------|-------------------------------------------------|-----------|------------------------------------|-----------|
| 1. Introducing Better Placed | 6 | 2. Designing Better Places | 18 | 3. Explaining Design | 44 |
| 1.1 Introducing design | 11 | 2.1 What is a well-designed built environment | 20 | 3.1 What is design? | 46 |
| 1.2 What Better Placed will do | 12 | 2.2 What we don't want | 21 | 3.2 Good design adds value | 48 |
| 1.3 Where Better Placed fits | 13 | 2.3 How Better Placed will help | 22 | 3.3 Who benefits from good design? | 50 |
| 1.4 NSW priorities | 14 | 2.4 Good design processes | 24 | | |
| 1.5 How to use Better Placed | 17 | 2.4.1 Mechanisms to measure and evaluate design | | | |
| | | 2.5 The role of the designer | 28 | | |
| | | 2.6 Good design outcomes | 32 | | |
| | | 2.6.1 Design objectives for NSW | | | |
| | | Objective 1. Better fit | | | |
| | | Objective 2. Better performance | | | |
| | | Objective 3. Better for community | | | |
| | | Objective 4. Better for people | | | |
| | | Objective 5. Better working | | | |
| | | Objective 6. Better value | | | |
| | | Objective 7. Better look and feel | | | |
| | | | | 4. Glossary | 52 |
| | | | | 5. Government Architect NSW | 58 |
| | | | | 6. References | 60 |
| | | | | 7. Credits | 62 |

The Government Architect NSW acknowledges the Traditional Custodians of the land and pays their respects to Elders past, present and future. We honour Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationships to place and their rich contribution to our society. To that end, Better Placed seeks to uphold the idea that if we care for country, it will care for us.

May 2017
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Better Placed / Contents 7

091

from:
BETTER PLACED

This is the primary policy document for the Government Architects, yet features little acknowledgement of Aboriginal Australians; merely an acknowledgement of the traditional custodianship of Aboriginal and Torres Strait Islander people. There is no further discussion, inclusion or mention of Aboriginal or Torres Strait Islander people throughout the following policy. Likewise, the concept is 'Country' references the GA's rhetoric of caring for Country, however is not capitalised.

number of
pages: 1
key themes:
acknowledgement
of Country: 1

**"If we care for
[C]ountry, it will
care for us." p.7**

| | |
|-----------------------------------------------------------|-----------|
| 1. About environmental design | 6 |
| 1.1 About this document | 6 |
| 1.2 What is environmental design? | 8 |
| 1.3 What is passive design? | 9 |
| 1.4 Why is environmental design important in your school? | 10 |
| 1.5 Elements of passive design | 12 |
| 2. Showcasing environmental design in schools | 14 |
| 3. Strategies for environmental design | 19 |
| 3.1 Simple changes for school rooms | 20 |
| 3.2 Adapting your school buildings | 23 |
| 3.3 Activating your school grounds | 26 |
| 4. Glossary | 30 |
| 5. More information | 31 |
| 6. References | 31 |
| 7. Credits | 31 |

Government Architect NSW and School Infrastructure NSW acknowledge the Traditional Custodians of the land and pay respect to Elders past, present and future. We honour Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationships to place and their rich contribution to our society. To that end, all our work seeks to uphold the idea that if we care for Country, it will care for us.

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L5, 520 Pitt St, Sydney, NSW 2000.

Encouraging environmental responsibility through design:

Introducing or improving elements of environmental and passive design can promote greater environmental awareness and responsibility – at school and beyond.

Magnifying the learning
By actively encouraging and supporting environmental design principles, schools can inspire the school community and the wider community and instil a sense of environmental responsibility, caring, and connection. Schools are a place for everyone to learn. In bringing the community in to schools, the opportunity for learning is magnified.


Connecting with place
Introducing or improving environmental design principles can help schools embrace their local setting and cultural history and identity.

Encouraging Aboriginal cultural heritage. Schools are encouraged to connect with their local Aboriginal community to better understand their deep-rooted connection to and caring for Country. In turn, learning about local cultural heritage can help students to better connect with their natural environment.

Values and goals
Schools are caring, inclusive, and participatory communities. By promoting environmental design, schools can actively demonstrate these values in a very tangible way, reinforcing a sense of duty towards and awareness of both the built and natural environment.

Environmental design can encourage students to learn skills and develop habits that will benefit them throughout their lives. Where a teacher provides guidance, or passes on knowledge to children, schools can show the community how to embrace environmental design principles.

O'Connell St Primary School
This new school has modified existing heritage buildings, positively contributing to the local character and history of Parramatta.
Architect: Tordis Janda
Civil Architect: Cam Ashwell
Image: Ben Boudreau



3. Share environmental knowledge

Learning about our natural and cultural environment
Aboriginal places have a long heritage of connecting with our land and caring for Country. Recognising and celebrating the heritage and culture of a school's specific location can help students to understand and learn more about their past, present, and future. For example, 'Welcome to Country' could be incorporated at the school entrance, and Aboriginal Elders visiting circles can be used to celebrate cultural heritage and double as an outdoor learning space. Interpretive signage referencing Aboriginal words, places, animals, and plants can enhance a student's connection to their natural and cultural environment.

Did you know? Indigenous Australians can encourage native birds and provide habitat for native animals, supporting local biodiversity.

Learning from the community
Engaging community elders, including Aboriginal Elders, helps to develop strong connections with cultural diversity and heritage, and can give members of the school community a sense of ownership and shared responsibility for their immediate environment. Many schools can use their food gardens to acknowledge local cultural groups.

Indigenous landscaping can promote understanding of bush tucker, Aboriginal seasonal changes, and the relationships between plants and animals.

Did you know? The Dharrawal Calendar celebrates six seasons in Sydney with specific indigenous animal and plant life having prominence within each of these seasons. The Dharrawal are traditional Aboriginal custodians of the lands south of Sydney Harbour to Shoalhaven River and from Wollongong River to the eastern seaboard.

Community gardens
School gardens can be open to the community, creating a shared zone for students, the school community and the broader community to work together and share knowledge. School gardens and gardening activities can provide the focus for many lessons. We can learn from our local, diverse communities.

4. Share community assets

Open schools
As our cities densify, open public space becomes increasingly important for communities. Creating shared spaces or green open spaces, accessible to the community outside school hours, improves social cohesion and benefits the wider community. Schools may reconsider the attributes of their perimeter fencing and secure site strategies to help with shared space provision. This may lead to new community spaces that are accessible, maintained, and managed by the school and its community. School grounds could provide green, open spaces for many local residents.

Did you know? SIBSW has a Share Our Space program to encourage community use of school playgrounds and sports fields during the school holidays.

5. Contribute to the local environment

Capturing run-off
School grounds can be designed to capture rainwater, e.g. through a rainwater garden. Stormwater can be filtered, reducing run-off and capturing the water to enhance landscaping.

Did you know? Stormwater is the excess rain that moves across the ground surface rather than being absorbed into the soil. If not managed well, stormwater run-off can carry pollutants and cause erosion. Run-off can be reduced by reducing hard surfaces with more porous surfaces, such as planting beds or permeable pavements.

Cooling the air temperature
School grounds can improve the heat-island effect by providing shade and porous, natural ground materials. Replacing hard outdoor surfaces such as asphalt with soft landscaping and permeable paving can also reduce heat gain, as well as improving stormwater run-off.

Trees, green walls, and vegetation can help reduce urban heat-island effects by shading building surfaces, deflecting radiation from the sun, and releasing moisture into the atmosphere.

Did you know? Lighter surfaces generally absorb and retain less heat than darker surfaces.

Supporting biodiversity
Grounds can provide habitat for plants, animals, birds, and insects, supporting local biodiversity. Biodiverse gardens and plants can improve climate resilience, water supply, pollination, food, shelter, and health outcomes for your school.

from: ENVIRONMENTAL DESIGN IN SCHOOLS

The Environment Design in Schools guide starts with an acknowledgement of Aboriginal custodianship and Country, and continues to underscore the importance of Aboriginal heritage and engaging Aboriginal communities and Elders. This document also encourages both teachers and architects to engage with Aboriginal people and develop within partnerships.

number of pages: 3
key themes:
acknowledgement of Country: 1
cultural heritage/place: 1
caring for country: 2
engage with Aboriginal people: 3

| | |
|-----------------------------------------------------------|-----------|
| 1. About environmental design | 6 |
| 1.1 About this document | 6 |
| 1.2 What is environmental design? | 8 |
| 1.3 What is passive design? | 9 |
| 1.4 Why is environmental design important in your school? | 10 |
| 1.5 Elements of passive design | 12 |
| 2. Showcasing environmental design in schools | 14 |
| 3. Strategies for environmental design | 19 |
| 3.1 Simple changes for school rooms | 20 |
| 3.2 Adapting your school buildings | 23 |
| 3.3 Activating your school grounds | 26 |
| 4. Glossary | 30 |
| 5. More information | 31 |
| 6. References | 31 |
| 7. Credits | 31 |

Government Architect NSW and School Infrastructure NSW acknowledges the Traditional Custodians of the land and pays respect to Elders past, present and future. We honour Australian Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationships to place and their rich contribution to our society. To that end, all our work seeks to uphold the idea that if we care for Country, it will care for us.

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2.1 Education SEPP Design Quality Principles

The following section lists the Education SEPP Design Quality Principles to be used when designing new schools and school building upgrades. These principles are a set of values that enable a common understanding between school developers, design teams, school staff, students and the community when designing new school buildings or upgrades.

| | | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | 2 | 3 | 4 |
| Context, built form and landscape | Sustainable, efficient and durable | Accessible and inclusive | Health and safety |
| Schools should be designed to respond to, and enhance the positive qualities of their setting, landscape and heritage. | Good design combines positive environmental, social and economic outcomes. Schools and school buildings should be designed to minimise the consumption of energy, water and natural resources and reduce waste and encourage recycling. | School buildings and their grounds should provide good wayfinding and be welcoming, accessible and inclusive to people with differing needs and capabilities. | Good school development optimises health, safety and security within its boundaries and the surrounding public domain, and balances this with the need to create a welcoming and accessible environment. |
| Respecting Aboriginal Country The design and spatial organisation of buildings and the spaces between them should be informed by site conditions such as topography, orientation and climate. | Design Wayfinding refers to information systems that guide people through a physical environment and enhance their understanding and experience of the space. | Design Wayfinding refers to information systems that guide people through a physical environment and enhance their understanding and experience of the space. | |
| Landscape should be integrated into the design of school developments to enhance on-site amenity, contribute to the streetscape and mitigate negative impacts on neighbouring sites. | Schools should be designed to be durable, resilient and adaptable, enabling them to evolve over time to meet future requirements. | Schools should actively seek opportunities for their facilities to be shared with the community and cater for activities outside of school hours. | |

| | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | 2 | 3 | 4 |
| Context, built form and landscape | Sustainable, efficient and durable | Accessible and inclusive | Health and safety |
| New school development should: Respect and respond to its physical context, neighbourhood character, streetscape quality and heritage. Creative interpretation of Aboriginal cultural heritage within the design of buildings and spaces opens in consultation with local Aboriginal community. Respond to its natural environment including scenic view, local landscape setting and orientation. Retain existing built form and vegetation where significant. Include tree planting and other planting that enhances opportunities for play and learning. Ensure landscaping improves the amenity within school grounds and for use adjacent to the school. Be informed by a current Conservation Management Plan (CMP) and consider local heritage items both on the school site and in the local neighbourhood. Take advantage of its context by optimising access to nearby transport, public facilities and local centres. Consider height and scale of school development in relationship to neighbouring properties. | New school development should: Be responsive to local climate including sun, wind and aspect. Select materials and approaches to detailing that are robust and durable. Integrate landscape, planning and Water Sensitive Urban Design (WSUD) principles to enhance amenity and building performance. Include deep soil zones for ground water recharge and planting. Minimise reliance on mechanical systems. Include initiatives to reduce waste, embodied energy and emissions, through passive design principles and the use of advanced energy production systems where possible. Maximise opportunities for safe walking, cycling and public transport access to and from the school. | New school development should: Establish security requirements early to ensure that secure lines can be designed and integrated with built form. Balance security with accessibility and inclusiveness by minimising the use of fencing particularly along street frontages. Engage students, educators and the community in development of the vision and design brief for the school. Allow for passive and dynamic play of different age groups. Provide school frontages and entrances that are visible, engaging and welcoming. Encourage access for members of the community to shared facilities after hours. Ensure clear and logical wayfinding across the school site and between buildings for all users including after hours community users. Ensure accessibility for all users of the site. High rise schools should consider the impact of circulation times on timetables and pedagogical models, particularly when accessing core learning spaces. This may have design implications for spatial planning, fit and occupation requirements. | New school development should: Locate buildings and design facades that optimise natural materials and access to daylight. Prioritise pedestrians and avoid conflicts between vehicles and people. Provide covered areas for protection from sun and rain. Support safe walking and cycling to and from school through connections to local bike and foot paths and the provision of bike parking and end of journey facilities. Support passive surveillance, including through the location of toilets and areas for communal use outside of school hours. Incorporate Crime Prevention Through Environmental Design (CPTED) principles. Clearly define access arrangements for after school hours. Consider location and number of toilet facilities to allow safe use by different age groups and genders. |

from: DESIGN GUIDE FOR SCHOOLS

The Design Guide for Schools starts with an acknowledgement of Aboriginal custodianship and Country and has some recognition of Aboriginal cultural heritage and the need to engage with local Aboriginal communities. Overall it is still fairly limited.

number of pages: 3
key themes: acknowledgement of Country: 1
cultural heritage/place: 2
consultation: 1

About this guide

The **Design Guide for Heritage** provides advice to guide a broad range of design work in heritage places in NSW.

This advice elaborates on the principles that underpin the **Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance 2013 (Australia ICOMOS 2013)**, and is based on the design objectives outlined in **Better Placed: An integrated design policy for the built environment of NSW (GANSW 2017)**.

The guide supports the many individuals and groups involved in conserving, maintaining, and using our heritage places. It helps inform owners, government, organisations, and members of the community about the value and opportunity in our existing built environment, and outlines the steps to ensure our heritage places are conserved, maintained, and enhanced through good design. It seeks to support the heritage consultants and architects who bring their expertise and specialist knowledge to our heritage places.

The Design Guide for Heritage is part of the suite of documents developed by Government Architect NSW to support **Better Placed**. The guide details the **Better Placed** design objectives in the context of heritage, and identifies the processes and principles that ensure good design supports the significance of heritage places.

The guide is complemented by a set of case studies, which show how principles of good design have been applied across a wide range of heritage contexts, scales, and building types to meet a variety of briefs and requirements. The Design Guide for Heritage supports the **Burra Charter**, the **NSW Environmental Planning and Assessment Act 1979 (EP&A Act)**, and the **NSW Heritage Act 1977**.

Better Placed Better Placed establishes NSW Government expectations in regard to good design and effective processes across all built environment projects in NSW.

NSW Environmental Planning and Assessment Act Good design and heritage are both included as objectives of the EP&A Act. The role of good design was elevated through a 2018 amendment of the Act (section 1.3). The relevant objects are:

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

The integrated design approach outlined in this document enables collaborative work towards achieving and evaluating these objectives and creating a better built environment.

The Burra Charter The Burra Charter provides a nationally recognised framework for understanding and managing heritage places in Australia. It outlines a logical process relevant to work on all existing buildings, sites, and precincts, and states the principles and processes involved in heritage conservation, including interpretation and the retention of connections between people and place.

The Burra Charter Process is founded on understanding the significance of the place and assessing change that can be made while respecting that significance.

The Burra Charter practice notes further explain the Charter's principles and how these should be interpreted and applied in practice.

NSW Heritage Act The Heritage Act provides the statutory framework for identifying, protecting, and managing items of State significance in NSW. The objectives of the Act include promoting an understanding of NSW's heritage, encouraging the conservation of the State's heritage, providing for the identification and registration of items of State heritage significance, providing interim protection of items of State heritage significance, encouraging the adaptive re-use of items of State heritage significance, and assisting owners with the conservation of items of State heritage significance.

The Heritage Act confers functions relating to the State's heritage on to the Heritage Council of NSW.

1. Introducing the Design Guide for Heritage 10

- 1.1 Why heritage matters 12
- 1.2 What is a heritage place? 14
- 1.3 Designing in heritage contexts 16
- 1.4 What is heritage significance? 18

Government Architect NSW acknowledges the traditional custodians of the land on which this work is undertaken. We recognise and pay respect to the elders of the community, past and present, and to all people of the community. To that end, all our work seeks to uphold the idea that we can do better.

2. Better design for heritage 20

- 2.1 Better Placed objectives 22
- 2.2 Design processes for heritage 40

3. Explaining heritage 52

- 3.1 Heritage facts 54
- 3.2 Heritage documents 56
- 3.3 Regulations and planning 57

4. Glossary 58

5. References 62

6. Credits 66

Warning: Aboriginal and Torres Strait Islander readers are advised this document may contain images of deceased people.

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DISCOVER

Define, involve, research
This first stage includes defining the intent, requirements, and brief for a project, involving stakeholders and community groups collaborating with experts, and undertaking research and analysis to understand the context and identify precedents and impacts.

On heritage projects, the discovery stage includes the "Understand significance" stage of the Burra Charter Process. For some sites this may already be completed and a conservation management plan may already be in place.

It is essential to understand and assess the significance of a heritage place before making decisions about its future. Design should proceed from a clear understanding of both the significance of the place and the owner's needs and aspirations.

A. Understand the significance of the place
Establish a clear understanding of the heritage significance of the building or site. The level of detail required will depend on the heritage status of the building or site, and the early involvement of heritage advice is crucial.

Key actions:

- Identify if the place is listed on local, state or national heritage registers, or a non-statutory heritage register. Searching the State Heritage Register is a good place to start.
- Identify, read, and understand any existing statements of significance, conservation management plans and conservation management strategies pertaining to the site.

— Commission new or supplementary conservation reports as necessary to guide new development.

— Analyse the site's history, heritage values, fabric, and context. Additional sources may include historians, archives, and members of the community.

— Ensure that Aboriginal heritage is covered in the research into the site's history and heritage. Aboriginal heritage studies should be carried out by appropriate specialised practitioners with knowledge of both the broad principles of heritage and Aboriginal community consultation.

— Consult local environmental plan (LEP) maps and development control plans (DCPs).

— If the site is in a heritage conservation area, review the DCP schedule and map to determine if it has been identified as a contributory item. If not identified, assess its contributory relevance.

B. Articulate the heritage significance
Conservation documents explain what is important about the place and guide the future of the site and its long-term management. They enable considered decisions about uses, approaches, and what to keep and change. The type of documents required will depend on the significance of the site and the nature of the reports and documents already available. (See 3.2 Heritage documents.)

Key actions:

- Review existing conservation management documents to check the policies are suitable and relevant in the current situation.
- Undertake a heritage significance assessment under the NSW Heritage Significance Criteria.
- For buildings and sites with high heritage significance, develop a conservation management plan (CMP).
- For buildings and sites that do not require a full CMP, develop a conservation management strategy (CMS).

CMPs and other documents should be prepared by experienced heritage consultants.

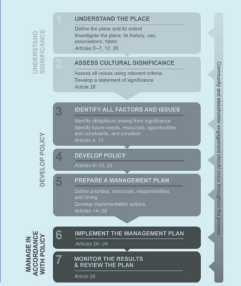
C. Identify challenges associated with the site
Heritage sites can bring many challenges. It's important to understand the extent and possible impact of these early on. This allows them to be addressed and resolved through the design process.

Potential challenges include the condition of the building fabric and contamination, as well as meeting the requirements of codes, legislation, and regulations. Where significant



The Burra Charter Process

Steps in planning for and managing a place of cultural significance
The Burra Charter practice notes are a series of articles relevant to each step as shown in the boxes. Article 6 summarises the Burra Charter Process.



Bullair Point Park, "Widana", by McCaughey Council with CHROFI celebrates the rich Aboriginal and historical history of this prime Sydney waterfront site. The locally heritage-listed landscape preserves changing land use patterns and provides a link to the site and greater Sydney Harbour. The design expresses layers of land, movement, industrial interests and the foundations of a heritage-listed villa. Open space is reserved for the public in this open air museum. Image: Michael Warren.

from:
DESIGN GUIDE FOR HERITAGE

The Heritage Guide provides the most detailed acknowledgement of and engagement with Aboriginal Australians. As with most other documents, the Guide starts with an acknowledgement of Country and traditional custodianship.

Importantly, the Heritage Guide acknowledges that Aboriginal heritage can coexist with colonial and non-Indigenous heritage and is embedded within landscapes (that is, not always immediately visible or built). An emphasis is also placed on 'discovery' acknowledging that our

OBJECTIVE 3

Better for community
inclusive, connected and diverse

Heritage buildings, structures, and sites help create a sense of place and provide tangible links to the past. They have local character and identity, and many in the community feel strongly about what happens to them. Our built environment heritage can make a strong contribution to social sustainability, and help to build robust and engaged communities.

Maintaining heritage places helps retain cultural memory, and creates new stories and identities for changing communities. Heritage-led regeneration can lead to improved social, economic, and environmental outcomes for communities as a whole. Thoughtful interpretation of heritage places helps build knowledge and understanding across diverse community groups.

Connecting communities
Communities are not homogeneous or static. Heritage places can tell stories that are relevant and meaningful for diverse groups. They help retain memory, while also creating new histories and identities as communities change. Thoughtful design and interpretation can make this knowledge available to new audiences, and help build understanding across different sectors of the community. This includes enhancing our understanding of the cultural heritage of Aboriginal Australia embodied in our built environment.

Heritage renewal projects can also be catalysts for social, economic, and environmental improvements in adjacent areas, improving amenity for existing and new populations.

"The heritage of a place is often very important to the community; it provides an identity, can hold memories and meaning far beyond its architectural or historic importance, and contributes to a unique environment."
— The Social Impacts of Heritage-led Regeneration, Ella Palmer Heritage 2008

Working with communities
Community support is vital for the ongoing and effective uses of heritage buildings, sites, and precincts. Community groups may be the catalyst for renewed interest in and care of heritage places, while motivated community members play important roles in understanding the significance of these sites, and identifying new uses for them. Early, genuine consultation ensures that community engagement is productive and meaningful. This consultation and engagement should continue throughout different phases of the project.

Some communities face particular challenges in caring for heritage places – there may not be sufficient population to support the use of all heritage sites, while caring for them might present a substantial financial burden. There are grants available to support such groups, while community knowledge and know-how can also lead to innovative new uses and responses.

Key design considerations

1. Investigate the cultural significance of the place at the outset of the project. Understand that the place may carry divergent and contested meanings for different groups.
2. Engage local communities early in the process in meaningful ways.
3. Draw on knowledge embedded within the community when identifying significance and developing interpretive strategies.
4. Assess potential impacts on existing communities. Will the project lead to social, economic, and environmental improvements? Is there a risk that it can be ameliorated?
5. Assess the impacts of the method chosen to deliver the project on existing and new communities.



The redevelopment of the Williams Regional Centre saw the loss of a National Trust building in 1976. The historic building was replaced by a new residential development, while a new residential for patients replaced the old building. The decision to retain and reuse the building in the street was a key outcome of the heritage consultation process. For the building to be retained, which necessitated careful engineering and structural control, the separation and new work had to be done in the street. The building was then used as a place of cultural significance for the community. The separation and new work had to be done in the street. The building was then used as a place of cultural significance for the community. The separation and new work had to be done in the street. The building was then used as a place of cultural significance for the community.

The National Heritage List (Museum Australia Register, Centre, formerly the Museum of Australia) is a list of places, objects, and events of national significance. It is maintained by the Australian Government Department of Environment and Energy. The list includes places, objects, and events of national significance. It is maintained by the Australian Government Department of Environment and Energy.

"Aboriginal heritage is interwoven with the non-Aboriginal heritage of Australia and evidence of that heritage is found even in places commonly regarded as 'European', such as city buildings. It is important to recognise that Aboriginal people responded to European colonisation specifically and discreetly in their efforts to maintain links to their traditional lands and interests. Evidence of this is widespread, and the inclusion of forms of evidence relating to Aboriginal history and heritage is vital to the establishment of the historical context of a region or locality."
— Aboriginal History and Heritage: A Guide, NSW Heritage Office 1998

| | | |
|----------|-----------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| G | Grain | The urban pattern resulting from the management and use of the buildings on their lots and the subdivision pattern. The grain is the fabric resulting from small and frequent subdivisions. |
| H | Heritage Act 2017 (NSW) | The statutory framework for identifying, protecting, and managing heritage items in NSW. |
| H | Heritage agreement | Section 39 of the NSW Heritage Act provides for the creation of heritage agreements between the NSW Minister for Heritage and an owner of a heritage item that is listed on the State Heritage Register. A heritage agreement can provide for a range of conservation outcomes and is sometimes used in conjunction with a consent order to establish a long-term conservation outcome and a particular development. |
| H | Heritage conservation area (HCA) | An area that has historic significance and (usually) also a distinctive character of heritage significance, which it is desirable to conserve. A heritage conservation area is more than a collection of individual heritage items – it is an area in which historical origins and relationships between the various elements create a sense of place that is worth keeping. Heritage conservation areas are listed on local environmental plans, while heritage areas are listed on the NSW State Heritage Register. Within the register of heritage items, the area also contains individually listed heritage items. |
| H | Heritage-led regeneration | The social and economic improvement of places for people through the delivery of a heritage-focused project. This falls into three categories – asset-led regeneration (i.e. historic landmarks), single building regeneration and heritage project regeneration (i.e. socially beneficial project not involving physical regeneration, but based around a historic building). |
| H | Heritage item | A place, building, structure, work, archaeological site, relic, garden or landscape, movable object, or other place of heritage significance. Heritage items are listed on a statutory instrument such as the State Heritage Register or in a local environmental plan. |
| H | Heritage significance | This term is used in NSW to encompass the seven criteria used by State and local government to describe the heritage value of a place. It is used interchangeably with the Burra Charter term "cultural significance". |
| I | Infill development | A new building in an established heritage context. It may be adjacent to a heritage building, within a conservation area, or in a heritage site precinct. Good infill projects are sympathetic to the surrounding features, attributes, and historic contexts in terms of their scale, form, siting, character, materials, and details. They should enhance and complement the existing urban, suburban, or rural character. |
| I | Interpretation | The ways of presenting the cultural significance of a place to the users and the community. The need to interpret heritage significance may drive the design of new elements and the layout or planning of the place. |
| M | Massing | The size and volume of a building or structure. |
| M | Master plan | A framework document outlining how development will occur in a given place over time, and detailing a clear strategy or plan for the physical transformation economic, and social policy documents that outline delivery mechanisms and implementation strategies. |

Online registers and inventories

State Heritage Inventory
www.environment.nsw.gov.au/heritageapp/heritagesearch.aspx
This online heritage database of statutory listings in NSW includes all heritage places listed on local government heritage registers, on NSW Government registers, and on the State Heritage Register. It is maintained by the Heritage Division of the Office of Environment and Heritage.

Aboriginal Heritage Information Management System
www.environment.nsw.gov.au/icomos/AboriginAboriginalHeritageInformationManagementSystem.htm
The Aboriginal Heritage Information Management System (AHIMS) is maintained by the Office of Environment and Heritage and includes information on tens of thousands of recorded sites and objects, along with archaeological and historical heritage research.

Australian Heritage Database
www.environment.gov.au/heritage/publications/australian-heritage-database
Maintained by the Australian Government Department of Environment and Energy, the Australian Heritage Database covers more than 20,000 natural, historic, and indigenous places. It includes places in the World Heritage List, the National Heritage List, the Commonwealth Heritage List, the Register of the National Estate, the List of Overseas Places of Historic Significance to Australia and places under consideration, or that may have been considered for, any one of these lists.

National Trust Register
www.nationaltrust.gov.au/services/trust-register-nsw/
A non-statutory register of landscapes, townscapes, buildings, industrial sites, cemeteries and other places that the National Trust of Australia (NSW) determines to have cultural significance and be worthy of conservation.

Advice and research resources

NSW Government Heritage website
www.environment.nsw.gov.au/topics/Heritage
The website for the Heritage Division (Office of Environment and Heritage) and the Heritage Council of NSW contains detailed information on many topics pertaining to heritage places. It includes information about the listing process, approvals, and links to a large range of publications.

Heritage Library, Office of Environment and Heritage
www.environment.nsw.gov.au/Heritage/research/library.htm
The library holds a wide range of specialist heritage materials, including conservation management plans, archaeological reports, heritage studies, thematic studies and histories, predominantly about sites listed on the NSW State Heritage Register.

Australia ICOMOS Heritage Toolkit
<http://australia.icomos.org/resources/australia-icomos-heritage-toolkit/>
An online reference collection of benchmark best practice websites and documents assembled by and for members of Australia ICOMOS.

Guides and model documents for producing heritage documents

The Conservation Plan
James Semple Kerr (7th edition, 2013)
A guide to producing conservation management plans following the Burra Charter Process. Available for download via ICOMOS Australia: australia.icomos.org/publications/conservation-plan/. Available from www.environment.nsw.gov.au/Heritage/publications/index.htm

Conservation Management Documents: Guidelines on Conservation Management Plans and Other Management Documents
Heritage Office and Department of Urban Affairs and Planning (1996, revised 2002)
An overview of the various documents that guide the management and development of a heritage place. It includes a model brief for a conservation management plan.

Conservation Management Planning Review & Endorsement Strategy
NSW Heritage Office (2005)
Outlines the Heritage Division process for assessing conservation management plans.

Statements of Heritage Impact
NSW Heritage Office and Department of Urban Affairs and Planning (1996, revised 2002)
A guide to preparing a statement of heritage impact (also known as a heritage impact statement or HIS), including a model document.

Conservation Management Strategy model documents
Heritage Council of NSW (no date), Part 1: Investigation and Assessment, Part 2: Conservation Policy and Management.

Model Heritage Provisions for Local Environmental Plans
NSW Heritage Office (2000)

Publications

There is a wide array of publications available to assist those working on heritage sites. Many of these can be accessed through the website of the Heritage Division, and ICOMOS. Select publications used in preparing this guide are listed below, but we encourage readers to fully explore the material available more widely.

Australia ICOMOS publications
Available from <http://australia.icomos.org/>

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance (2013)
Practice Note: The Burra Charter and Indigenous Cultural Heritage Management (2013)
Practice Note: Burra Charter Article 22 – New Works (2013)
Practice Note: Understanding and Assessing Cultural Significance (2013)

Publications available through the Office of Environment and Heritage
Most are available from www.environment.nsw.gov.au/Heritage/publications/index.htm

Aboriginal History and Heritage: A Guide, NSW Heritage Office (1998)
A Guide to the Heritage System, NSW Heritage Office (2000)
Altering Heritage Assets: Heritage Council Policy 2: Heritage Office and Department of Urban Affairs and Planning 1996
Assessing Heritage Significance, NSW Heritage Office (2000)
This document outlines an eight-step process for assessing heritage significance within the NSW heritage management process.

Design in Context: Guidelines for Infill Development in the Historic Environment, NSW Heritage Office and Royal Australian Institute of Architects NSW Chapter (2008)
Guide to Investigating, Assessing and Reporting on Aboriginal Cultural Heritage in NSW, NSW Office of Environment and Heritage (2011), www.environment.nsw.gov.au/resources/culturalheritage/20110626ACIChguide.pdf

Heritage Australia: A Review of Australian Material Regarding the Economic and Social Benefits of Heritage Property, Peter Willis and Dr Chris Eves for the NSW Heritage Office (no date), www.environment.nsw.gov.au/resources/heritagearch/heritage/research/benefitsheritage06.pdf

How to Carry Out Work on Heritage Buildings & Sites, NSW Heritage Office (2002)
Detailed guidelines to assist those undertaking conservation work on a heritage building.

knowledge of Aboriginal sites and heritage is limited and must be intentionally sought.

The example projects are helpful and can be read as aspirational; however Ballast Point Park's acknowledgement of Aboriginal heritage is next to non-existent. The Guide also provides external resources to access further information and includes cultural warnings for Aboriginal people demonstrating a level of sensitivity.

number of pages: 9

- key themes: acknowledgement of country: 1
- Aboriginal heritage: 7
- engage with Aboriginal people: 1
- cultural warning for Aboriginal peoples: 1
- precedents/resources: 2



from:
ALIGNING MOVEMENT AND PLACE

Despite its principal engagement with ideas of ‘place’, this document is largely silent when acknowledging Aboriginal relations to place or the coexistence of colonial and Indigenous relations to place.

Here, Aboriginal people are only useful as consultants and appear as a parenthesis. Engagement is flippant and acknowledgement is tokenistic. Unlike other documents published by the Government Architects, this includes no acknowledgement of Country or traditional land ownership.

| Place analysis | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>There are multiple ways of identifying, analysing and assessing places. The process requires the input of many people such as built environment professionals, consultants and government agencies and also the people that live and use places. Places should be understood through their context and analysed through their social, environmental and economic factors. This can include, but is not limited to:</p> <ul style="list-style-type: none"> — an understanding of the social context, using community engagement (and captured in say a local character statement or local strategic planning statement), or by separate studies (by say a social planner, demographer or Aboriginal cultural consultants); — an understanding of the economic context, using agreed data for measuring vibrancy such as vacancy rates, or by separate study (by say an economic advisor); and — an understanding of the environmental context (by an urban designer and/or landscape architect), including: <ul style="list-style-type: none"> — the natural environment (the setting in which the place occurs and its role in shaping the cultural meaning of that place); and — the built environment. <p>The built environment is the one aspect of place most directly and physically shaped by practitioners working in the fields of design, planning and development. Assessing the built environment forms a key component of place assessment in working with movement and place. It is undertaken primarily by place experts, urban designers and other built environment professionals, working collaboratively with government, stakeholders and local communities.</p> | |
| <p>In analysing place, a comprehensive process consists of the following:</p> | |
| ACTION DESCRIPTION | |
| DISCOVER | |
| Identify | Strategic assessment to identify places, their ownership, management and their geographic extent |
| Analyse | Study and analysis of the social, environmental and economic factors of each place, with detailed analysis of the built environment |
| Understand | Establishing a tangible common understanding of each place using the variables Quality, Quantity, Scale, Distribution, Diversity, Access & Connection and Materials & Details. |
| Evaluate | Evaluate the performance of the place and identify the desired built environment outcomes for each place – areas to change, enhance, maintain or conserve within that place |
| CREATE | |
| Create | Creating a brief for the movement infrastructure based on the understanding of that place and the desired actions / outcomes |
| DELIVER | |
| See section <i>Delivering Improved Place Outcomes</i> , page 34 | |
| <p>Identification and spatial definition of places, including their significance, character and geographic extent may be drawn from existing sources, such as strategic plans (such as a region plan, district plan) and local authority plans (such as the local strategic planning statement, local area plan or place-based plan).</p> | |

number of pages: 1
 themes:
 consultation: 1

Issue No. 01 – 2018
(Draft for discussion)

BETTER METHODS



EVALUATING

GOOD
DESIGN

Implementing Better Placed
design objectives into projects

GOVERNMENT
ARCHITECT
NEW SOUTH WALES



097

from:

EVALUATING GOOD DESIGN

Absolute silence on the existence or acknowledgement of Aboriginal people or Country is damning from the Government Architects. This document suggests that 'good design' has no relation to Aboriginal peoples or knowledges, and demonstrates the complicity and tokenistic approaches to acknowledge Australia's First People.

number of pages: 0
themes: 0

Policy Analysis: NSW AIA

from: AFFORDABLE
HOUSING POLICY

Addresses social and democratic change, climate change, growing inequality - but is silent on the needs of Indigenous peoples or colonial disadvantage.

themes: 0

from:
COMPETITION POLICY

Addresses ideas of good design practice and principles, competition, equality of access and required advisors but is silent on engaging Aboriginal peoples within juries or as advisors.

themes: 0

098 from:
BUYING LOCAL POLICY

Argues the importance of engaging Australian architecture firms claiming "Australian culture- Australian architects reflect our culture and tell our stories" (p.1); however makes no mention of Aboriginal culture or its existence.

themes: 0

from:
GENDER EQUITY
POLICY

Acknowledges the importance of accommodating diverse backgrounds and helping against disadvantage. Similar document for Aboriginal people is non-existent.

themes: 0

from:
HERITAGE POLICY

Absolute silence on the existence or value of Aboriginal heritage. A limited list acknowledging heritage significance can be "aesthetic, historic, social, spiritual or technical".

themes: 0

from:
MULTI-
RESIDENTIAL
STANDARDS

No references

themes: 0

from:
**SUSTAINABILITY
POLICY**

No references - nothing related to social sustainability

themes: 0

from:
**TERTIARY EDUCATION
POLICY**

Claims the professions has a “major role...[in the] conservation and development of cultural values” (p.1) yet demonstrates no leadership in recognising Aboriginal culture or values in education.

themes: 0

from:
**UNIVERSAL ACCESS
POLICY**

No references - could be a good model of how to approach Indigenous partnerships.

themes: 0

from:
**INDIGENOUS HOUSING
POLICY**

(Hopefully) well-meaning document, with overtones of prejudice. Appears to advocate a situation of ‘us’ and ‘them’; uses language to focus on assumed Aboriginal disadvantage and proposes objects outside the field of architecture (ie job creation).

themes:
_disadvantage
_job creation
_equality to non-Indigenous population
_diverse needs and situations