

Reconciliation Action Plan

Innovate

Jan 2025 - Jan 2027



RECONCILIATION
ACTION PLAN
INNOVATE

T.C.L

Acknowledgement of Country

TCL acknowledges the Traditional Custodians of the land on which we work. It is a privilege to live and work on Country that has such a deep, interconnected, multilayered and spiritual history and living cultures and understand we have a lot to learn from First Nations people.

We respect Aboriginal and Torres Strait Islander peoples' continuing connection to land, waters, and cultures and recognise that sovereignty has never been ceded.

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Lucas Dean - Mirring gnay bir nong

Statement from CEO of Reconciliation Australia

Inaugural Innovate RAP

Reconciliation Australia commends Taylor Cullity Lethlean on the formal endorsement of its inaugural Innovate Reconciliation Action Plan (RAP).

Commencing an Innovate RAP is a crucial and rewarding period in an organisation's reconciliation journey. It is a time to build strong foundations and relationships, ensuring sustainable, thoughtful, and impactful RAP outcomes into the future.

Since 2006, RAPs have provided a framework for organisations to leverage their structures and diverse spheres of influence to support the national reconciliation movement.

This Innovate RAP is both an opportunity and an invitation for Taylor Cullity Lethlean to expand its understanding of its core strengths and deepen its relationship with its community, staff, and stakeholders.

By investigating and understanding the integral role it plays across its sphere of influence, Taylor Cullity Lethlean will create dynamic reconciliation outcomes, supported by and aligned with its business objectives.

An Innovate RAP is the time to strengthen and develop the connections that form the lifeblood of all RAP commitments. The RAP program's framework of *relationships*, *respect*, and *opportunities* emphasises not only the importance of fostering consultation and collaboration with Aboriginal and Torres Strait Islander peoples and communities, but also empowering and enabling staff to contribute to this process, as well.

With close to 3 million people now either working or studying in an organisation with a RAP, the program's potential for impact is greater than ever. Taylor Cullity Lethlean is part of a strong network of more than 3,000 corporate, government, and not-for-profit organisations that have taken goodwill and intention, and transformed it into action.

Implementing an Innovate RAP signals Taylor Cullity Lethlean's readiness to develop and strengthen relationships, engage staff and stakeholders in reconciliation, and pilot innovative strategies to ensure effective outcomes.

Getting these steps right will ensure the sustainability of future RAPs and reconciliation initiatives, and provide meaningful impact toward Australia's reconciliation journey.

Congratulations Taylor Cullity Lethlean on your Innovate RAP and I look forward to following your ongoing reconciliation journey.

Karen Mundine
Chief Executive Officer
Reconciliation Australia



Our Vision

Our vision for reconciliation is an Australia where Aboriginal and Torres Strait Islander peoples and non-Indigenous Australians are united in their understanding of the rich cultural practices – past and present - of all First Nations peoples, acknowledging and embracing our shared history within the Landscape Architecture and Urban Design industry.

We commit to building our ongoing collective understanding and knowledge of being in and working on Country, and building a future that values Aboriginal and Torres Strait Islanders peoples as the original Custodians of this land. We recognise that sovereignty has not been ceded and has large ramifications for Traditional Owners.

We will seek to engage our staff, clients, communities, and collaborators to create works that meaningfully empower Aboriginal and Torres Strait Islander people, elevate non-Indigenous Australians' understanding and respect, and strive to communicate our findings in our ongoing pursuit of learning and respect for the reconciliation process through our practice of Landscape Architecture and Urban Design.

Our Business

Reconciliation is about strengthening relationships between Aboriginal and Torres Strait Islander peoples and non-Indigenous peoples, for the benefit of all Australians.

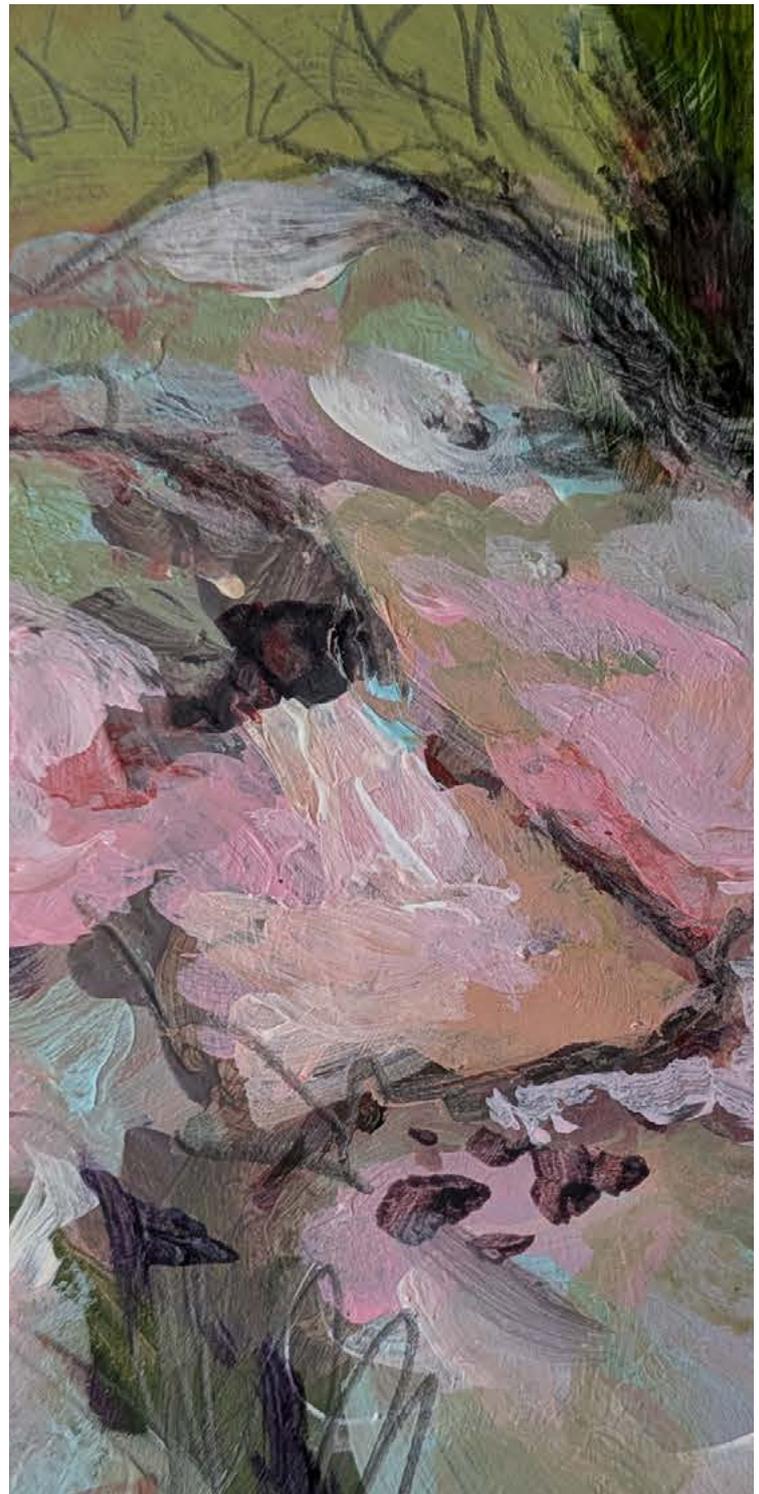
TCL is one of Australia's most awarded Landscape Architectural and Urban Design firms, with Studios in Adelaide, Melbourne, Sydney and Brisbane. As a small to medium size business, we employ around 50 professionals and support staff across our studios—none of our staff currently identify as Aboriginal and/or Torres Strait Islander people.

TCL is renowned for developing masterplans and conceptual designs that respond to their context and provide compelling visions for the future that are embraced and owned by all stakeholders. We are highly recognised for our love of collaborating with clients, stakeholders, communities, academics, artists, and other consultants. We value and respect, difference and diversity.

TCL has consistently maintained a strong community development focus, with stakeholder consultation being an important part of our project approach. We also recognise and are keenly aware of the importance of creating sustainable, social, and economic outcomes for our clients.

TCL have undertaken many projects for significant cultural sites and institutions, including museums, botanic gardens, zoos, arboretums, national parks and sanctuaries. These projects call for an in-depth analysis and interpretation of the stories to be disseminated. They challenge us to compose and design compelling, intrinsic, and coherent narratives and material presence that speaks of environmental and cultural history, as well as contemporary life. Our cultural projects are immersive and intrinsically interpretive rather than sign-based and didactic.

We work on Country – the earth, sky, flora, fauna, geology, and water are our canvas – we are privileged to connect people and places in a way that reveals Country – and we do this by telling stories that are built on Country. We are a ‘place-based’ business that strives to educate, repair, conserve, and create places of meaning and delight. These activities are the foundation of the profession of Landscape Architecture and Urban Design, and as such, we have a wide-ranging sphere of influence. Our projects on Country span the nation and reach communities from the desert regions to the coastal fringes and cities. This work is built from concepts we create with our collaborators (Traditional Owners, architects, artists, sculptors, academics, poets, and allied professionals) and through our design process, we can influence and nurture relationships to further reconciliation.



Kate Grant - Quarry



Our sphere of influence comes from how we are commissioned and our design process with collaborators, ultimately culminating in how the work is experienced.

Our client base includes:

- Federal, State and Local Governments and their departments,
- Cultural, arts and sciences institutions
- Universities, schools and educational institutions
- Developers, private clients (large and small)
- Not for Profit organisations
- Allied professionals such as architects, engineers etc.

Our collaborators include:

- Traditional Owners, Land Councils and or their Representatives
- Artists, academics and communities
- Allied Professionals such as architects, engineers, social planners, environmental engineers
- Digital creatives
- Event and exhibit specialists and planners
- Place adjacent professions – for example, professions with economic and demographic knowledge

Our end users include;

- A diverse range of communities
- The general public
- Traditional Owners
- Groups with special needs



Lisa Howard - Gnarled, Moonah



Eve Mitchell James - Rising Orchid



Lucia Vazquez - Where the Land Speaks



Alexa Ongoco - Driftwood



Our Studio

TCL is one of the world's most highly acclaimed landscape architecture and urban design firms. Over the past thirty years, TCL has delivered a wide range of projects across various public and private settings, from urban waterfronts to desert walking trails. Working nationally and internationally, TCL undertakes a detailed exploration of context, site and community, focusing on the poetic expression of landscape and contemporary culture.

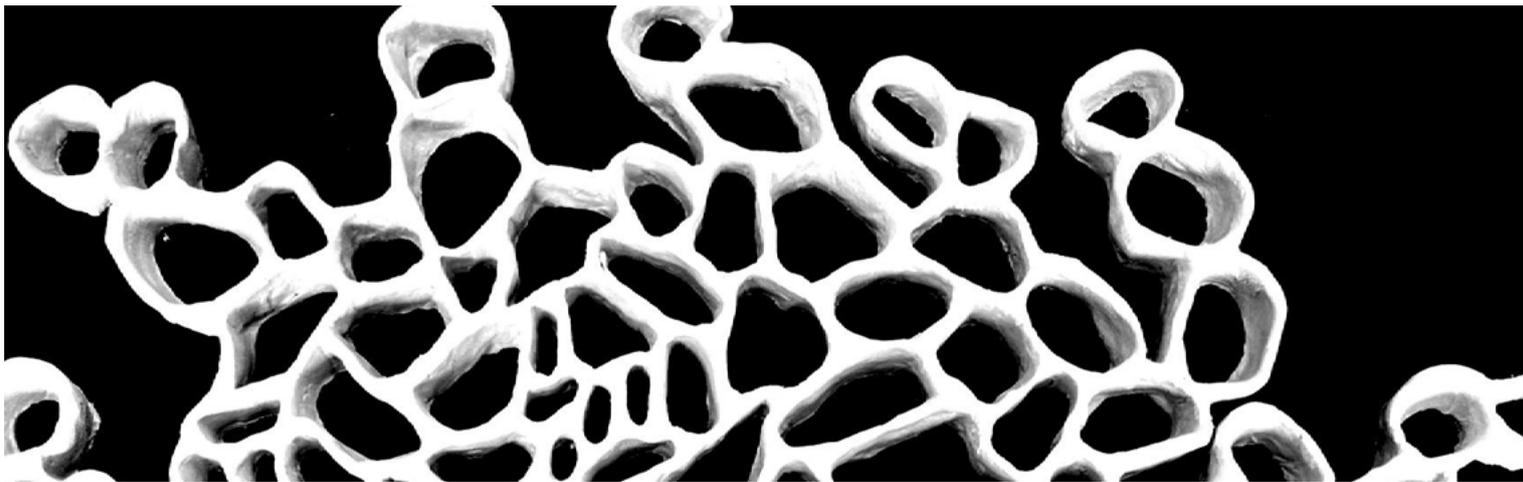
TCL's work is informed by four streams of investigation:

- contemporary urban life and global culture,
- the elemental power of site and landscape,
- artistic practice in a range of disciplines, and
- the creation of a sustainable future.

We are a national firm across Australia with offices in Naarm (Melbourne), Warrane (Sydney), Tarntanya (Adelaide) and Meanjin (Brisbane). TCL's award-winning success is borne out of an open studio-based approach where one or more of the firm's six design directors lead each project and are supported by a talented group of landscape architects, urban designers and architects.



Adam Kleiner - Dhungulla



Perry Lethlean - Mangrove

TCL Studio

Managing Director

Perry Lethlean

Board of Directors

Kate Cullity
Scott Adams
Damian Schultz
Lisa Howard
Grace Lin
Doreen Heuer

Adelaide

Associates

Alexandra Lock
Enoch Liew

Senior Landscape Architects

Daniel Hidvegi
Kar Gan

Landscape Architects

Jackie Gu
Kylie Hales
Emily Paech

Graduate Landscape Architects

Kelvin Chong
Thomas Doan
Jason Cheng
Sakthivel Eakambaranathan
Brian Lu
Whitney Huang

Student Landscape Architect

Julia Bastiras

Office Administrator

Margie Runge

Sydney

Studio Leader

Terrence Stapleton

Senior Landscape Architect

Peter Ayres

Student Landscape Architect

Lachlan Wall

National Business Manager

Doreen Heuer

People & Culture Coordinator

Kimberley Dela Rosa

National IT Manager & Digital Design Lead

Greg Afflick

Melbourne

Senior Associate

Lucas Dean

Senior Landscape Architects

Aning Kuswinarni
Kate Grant
Gabrielle Carrasco
Mandy Yu
Xingyuan Chen

Landscape Architects

Penglong Kuooh
Lucia Vazquez
Sean Song
Iris Fong

Graduate Landscape Architects

Brady Ran
Adam Nohel
Ruby Cornell
Adam Kleiner

Accounting and Administration Coordinator

Kanika Khurana

Studio Administrator

Tali Best
Eve Mitchell James

Brisbane

Studio Principal

Deb Robbins

Senior Landscape Architect

Alexa Ongoco
Tim Ivers

Student Landscape Architect

Kurt Lorme

Our RAP

Taylor Cullity Lethlean as a business is developing a RAP to demonstrate our commitment to always work towards the recognition of Aboriginal and Torres Strait Islander cultures, histories, and learnings through our work and improving the working relationships between Aboriginal and Torres Strait Islander people and non-Indigenous people. This RAP was initiated to ensure our company is actively engaged in the process of Reconciliation, so we can be informed when we enter dialogue with our collaborators, clients, and the community at large.

TCL has been engaged with First Nations peoples and cultures for over 30 years, commencing with the seminal project of the Uluru Kata Tjuta Aboriginal Cultural Centre in the early 1990s. “What was required at Uluru was the ability to listen intently. Listen to the Aboriginal Elders tell their stories of the site and its relationship to the wider cultural landscape. Stories of the multitude of special places residing within Uluru. Stories of tourists coming from afar to climb the rock—like ants (minga). Stories of changes occurring for the Traditional Owners and Mutitjulu community. *“We walked the site with Aboriginal Elders, with Parks Australia rangers, with each other, by ourselves. The site was thick with stories and meanings. The brief was to make a place where Aboriginal people [Pitjantjatjara and Yankunytjatjara People] could communicate their story of Uluru to the hundreds of thousands of visitors who came each year and stayed an average of one and a half days. Thousands of years of life on Country to be communicated in just a few hours via the conduits of landscape, building, interpretive media and personal story-telling.”* –Kevin Taylor

Other notable relationships include our long-standing collaboration with Karl Winda Telfer. Karl identifies as a Mullawirra Meyunna – Dry Forest People man. TCL has worked with Karl on many award - winning projects in Tarntanya | Adelaide, including Riverbank Pedestrian Bridge, Tarntanyangga (Victoria Square), and most recently, the Glenthorne Ityamaitpinna Yarta Playspace. Within the playspace, the KURI KURRU – Spirits of the Seasons are crafted and expressive sculptural works designed by Cultural Creatives Karl Winda Telfer, a revered Burka (senior traditional wisdom holder) and Traditional Owner and his daughter Tikana Telfer, in collaboration with TCL and Climbing Tree. KURI represents the sacred ‘Circle of Ceremony’, acknowledging the

“Caring for country’ means participating in interrelated activities on Aboriginal lands and seas with the objective of promoting ecological, spiritual and human health.”

*Jefa Greenaway, RAIA (Wailwan | Kamilaroi)
Knowledge Broker | Senior Lecturer at the University of Melbourne*

natural cycles of everything within our biosphere, including the biodiversity in the Country. KURRU, symbolises movement and change, and signifies the shifting weather patterns and the climate. The six monolithic sculptural elements are an integral component of the Playspace, appearing to walk Country in conversation with the creek bed and their branching bases.

A recent collaboration in Warrane|Sydney has emerged with B Hardy of Hardy Hardy - B was introduced to TCL in 2023 through an architectural design competition. B identifies as Gamilaraay Dharug woman. TCL spent time walking Country with B, and worked closely to translate cultural concepts and ideas into tangible project specific outcomes. The connection that was made through that design competition has since continued in other forms, as we seek to include B into our project submissions, and we work pro-bono with B to create graphics of cultural mappings and imagery to further her practice and consultancy.

We believe that the recognition and protection of a site’s Aboriginal and/or Torres Strait Islander heritage and the expression of First Nations people’s continuous connection to Country is of central importance to all projects—the design process, its outcomes, and its impacts beyond the project’s realisation.



Mandy Yu - Birrarung

We believe this engagement process should not only be about achieving a design outcome - but it should also empower Traditional Owners by promoting an ongoing relationship with the site and its management, reinforcing ongoing partnerships, and promoting new forms of employment.

TCL are registered members of the CareerTrackers Project, a national non-profit organisation supporting the long-term career aspirations of Aboriginal and Torres Strait Islander university students.

CareerTrackers engages students during their study and links them with employers who offer a multi-year paid internship. The aim is to prepare students for success at university, their chosen profession and in their respective communities. We have a position available as soon as a student expresses an interest to join our team.





Karl Winda Telfer and Kate Cullity at the launch of Karl's Kevin Taylor Legacy Creative in Residence, 2024. Photo: TCL

Our Collaborator

Karl Winda Telfer | Mullawirra Meyunna – Dry Forest People Yellaka – “Old Wisdom-New Ways”

External Advisor - Cultural Research, Education & Design Consultation

Karl Telfer is a prominent figure renowned for his lifelong commitment to Aboriginal cultural and spiritual renewal. Originating from a family deeply engaged in cultural and political activities, Karl is widely recognised within his community and beyond as a custodian of cultural knowledge, particularly in relation to fire stewardship on his traditional lands.

In 1993, Karl co-founded the Tjilbruke Dancers, marking the inception of the first Kurna cultural renewal ensemble in Adelaide. This initiative was closely followed in 1996 by the establishment of the Paitya cultural ensemble. Both groups serve to weave together Kurna knowledge systems and culture, utilising the Kurna language, stories, songs, ceremonies, and rituals to strengthen cultural identity and community.

With experience in consultation and advisory programs as well as a strong passion and understanding for communication and education of his culture and tradition, Karl has worked extensively with many State Government and Local Government organisations, Adelaide City Council, the City of Charles Sturt, City of Onkaparinga (current) and other civic and educational authorities to ensure cultural protocols and appropriate consultation practices are inclusive and embed meaningful engagement through Truth and Reconciliation. Karl excels in his cultural creative landscape design practice, as he has extensive cultural knowledge and brings very deep layered story to all cultural design projects and spaces on Country to ensure the outcomes traverse cultural time.

Karl has worked with TCL on many previous projects and is an equal contributor in the Concept Design/Integrated Design/ Detailed Design and Cultural Design phases and planning processes.

Key Obligations

- Cultural Inductions for TCL Staff (Ways of Understanding Place)
- Providing cultural input specific to projects that TCL are undertaking in Tarntanya | Adelaide. These may include: Stories and Narrative, Light Story and Lighting, Cultural Design/Concept/ Detailed design
- 'Spirit of Place' – Cultural Creative Practices
- Cultural input into TCL master planning workshops to understand the deep history of place and connection to land.
- Engaging in consultation with layers of people throughout the WCH (SA Health)

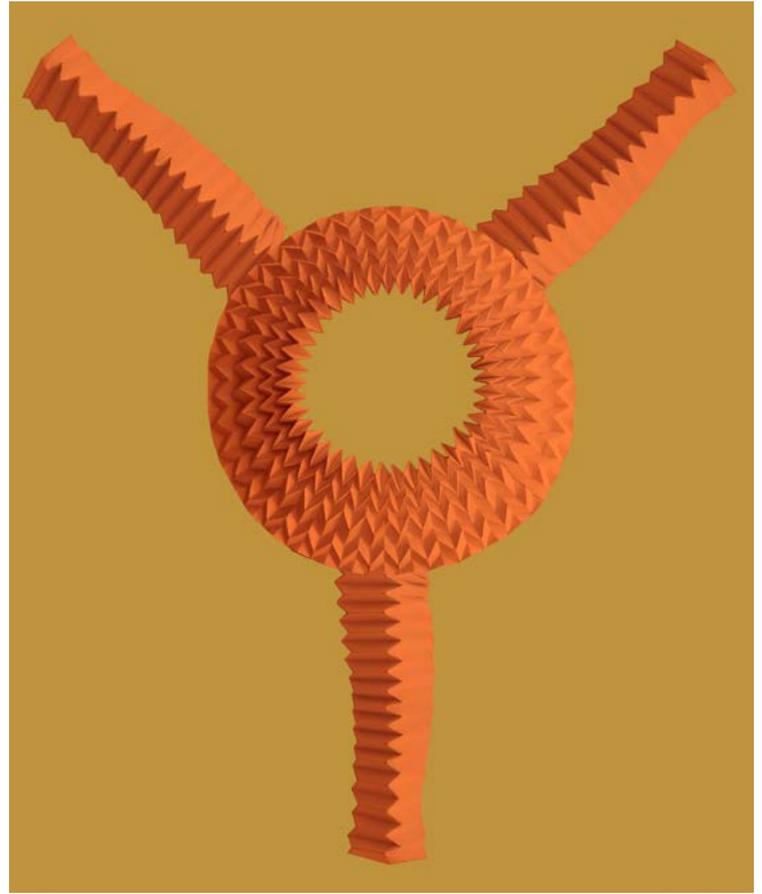
Key Relevant Projects

- Tarndanyangga Victoria Square Master Plan, Adelaide SA – working to enable the design to reclaim of Tarndanyangga as an important Kaurna space
- Riverbank Masterplan, Adelaide SA, Riverbank Pedestrian Bridge, Adelaide SA – building into the design the understanding of the importance of the Torrens River to the wider community.
- Oaklands Park Master Plan, Oaklands Park SA
- Glenthorne Ityamaitpinna Yarta National Park & Nature Play – embedded sculpture and narrative into the core of the play design.
- Creative in Resident, Kevin Taylor Legacy Grant – designing and delivering a place to facilitate cultural education and Coming Home to Country for cultural and spiritual renewal.

We have selected a range of projects to represent TCL's experience and capability on a number of criteria that demonstrate our dedicated and ongoing commitment. TCL has been actively involved and passionately advocating for quality design outcomes in Australia's built environment for over the past 30 years. Our projects have been the subject of numerous local, national and international awards over this time, establishing our position as a leading Landscape Architecture and Urban Design practice. The sub-consultancy team represents an equally local, experienced and award winning team.



Kate Cullity - Salt



Sakthivel Eakambaranathan - Enchanted Thresholds



Gabrielle Carrasco - Dusk Ridge



TCL Victoria Square / Tarntanyangga Masterplan
Image: TCL

Victoria Square / Tarntanyangga Masterplan

Location: Adelaide CBD,
SA
on the land of the
Kurna people.

Date of Completion:
2010
Client: Adelaide City
Council
Collaboration: Tonkin
Zulaikha Greer,
Peter Emmett, Karl Telfer
Budget: \$98 million
Size: 6 hectares

Awards:
2012 AILA National
Landscape Architecture
Award for Urban Design

2011 AILA (SA) Award
for Excellence in Urban
Design

2011 Commendation
for Urban Design, PIA
National Awards for
Planning Excellence

2010 Award for Planning
Excellence for SA Local
Government

2010 Commendation for
Planning Excellence for
Urban Design SA

The Victoria Square / Tarntanyangga Urban Regeneration Project proposes a new urban form for Adelaide's six hectare central square that re-inscribes the space as the symbolic, civic heart of the city in a truly meaningful way.

—Jury citation, 2011 AILA (SA) Award

Tarntanyangga / Victoria Square has always been at the heart of Adelaide's CBD, but has never lived up to its full potential as a place for everyone to enjoy. The proposed masterplan for this highly symbolic site brings together the many disparate forces which have traditionally competed for the space. Through thorough design exploration and extensive consultation, the TCL team developed a plan which is widely accepted by the community, stakeholders and decision makers.

Conceived as a place of exchange for all cultures, Tarntanyangga / Victoria Square is built on a foundation of the living Kurna culture. Reuniting the form of Tarntanyangga / Victoria Square symbolically restores the heart of Adelaide by an act of reconciliation. This bold, flexible and elegant scheme creates a new heart for the city, housing a multitude of events while also telling stories of the cultural significance of the place and providing a quiet refuge. Central to the masterplan conception is the Centre of Aboriginal Culture 'Mullabakka' in the southern section of the Square. It is a venue for unique and exciting cultural events and active learning about the story of Adelaide's development and Kurna culture.

It is important not to see 'Mullabakka' in isolation but in the broader context of Tarntanyangga / Victoria Square as a whole. A nerve centre of a web of Aboriginal presence across Tarntanyangga / Victoria Square, an indoor and outdoor story-telling and performance space, and in close conversation with all other cultural interpretation and experiences.

The Victoria Square / Tarntanyangga Urban Regeneration Project proposes a new urban form for Adelaide's six hectare central square that re-inscribes the space as the symbolic, civic heart of the city in a truly meaningful way.



Cahills Crossing Platform, Kakadu
Image: TCL

Cahills Crossing

Location:

East Alligator (Erre) River, Kakadu National Park, NT on the land of the Bininj / Munggyu people.

Located on the northeastern boundary of Kakadu National Park, Cahills Crossing is a road crossing over East Alligator (Erre) River linking the Park with Arnhem Land to the east. The previous day visitor area was an elevated space on the western bank of the river that due to increasing popularity and limited capacity had resulted in visitors taking up unsafe vantage points to view crocodile activity in their natural habitat.

Date of Completion:
2020

TCL + Troppo's viewing area rationalises and raised the site infrastructure, minimizing visual impact on the site with built elements that float above the terrain and allow ongoing shifts to occur within the surrounding seasonal landscape. Integrated interpretive displays, including non-didactic sculptural elements and collaborative artist works with Traditional Owners communities, embeds the parks natural and cultural values at its centre. It does this whilst achieving an increase in deck and safe viewing frontage onto the river nearly six-fold.

Client: Director of National Parks

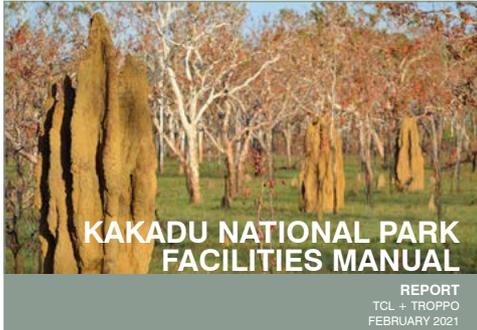
Collaborators: Troppo

Size: 4700sqm

The retention of existing trees, supplemented with new low level Indigenous plantings further accentuates the natural forest setting and vantage point of the dynamic river system and its natural tidal changes. A compliant and co-ordinated suite of entry and visitor information signs contributes to the coherence of the overall site design along with a new safer path of travel from the existing carpark to the day visitor area.

The design utilised a modular construction approach to manage upfront costs and complexity, with components fabricated off-site in low maintenance materials like weathered steel. This approach ensured immediate impact on site ecology and ongoing requirements for extensive skilled labour and upkeep costs are minimised.

TCL + Troppo's design upgrades and revitalises the visitors experience at Cahills Crossing to one that is befitting of this important World Heritage National Park.



3.1 Character

Facilities in parks should, through quality presentation and the demonstration of unique environmental values, contribute to visitors' perceptions of the natural and cultural environment, and to the quality of their overall experience. In this way, visitor experience can be enhanced through the cultural qualities of a particular setting as far as possible.

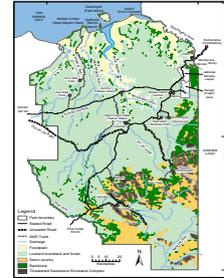
This can be achieved both by harmonising construction of new elements in the landscape (e.g. buildings, vegetation, signage, furniture) and also by creating opportunities for design details such as colour and form. Strategically placed and well-designed elements can contribute to an integrated approach to design in parks generally, although it is important to ensure that such a facilities element is only truly being incorporated if another was within the same park.

Design reflecting the character of a particular setting is important, if it also contributes to present a consistent AOP message. Design can contribute to this goal by ensuring that any elements that are placed are well considered. Strategic placement is important in this regard since it is associated with most other facilities. Departure from set standards may be appropriate, however, only where a unique design approach would add a unique quality to the setting.

The character and cultural values across within the park have been previously mapped using the following areas identified by the following landscape precincts:



Landscape Precincts

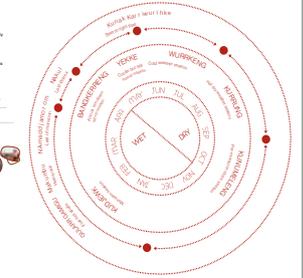


3.1 Character (cont)

Branding

Our shared branding, signage and facilities elements have established the important role of creating a shared culture and strong identity for the park of Kakadu National Park. This identity should guide all visitor experience, and all communications. A brand of a particular facility in the park reinforces that a brand area by the way of the quality of its place. This culture and brand identity is seen here by using a consistent way and design experience throughout all park facilities.

Elements associated within the natural can be incorporated into signage and facilities to ensure that constructed and genetic elements are well integrated into the park.



3.2 Sustainability

In natural habitats, there is an essential link between biology and geology. The geology of an area is essential to the development of its natural setting and can be an important factor in its sustainability. This link is essential to the development of its natural setting and can be an important factor in its sustainability.

This requires a thorough program planning and design process which takes into account the natural setting and the development of the natural habitat.

Key features of design and materials are to use only the Australian Government's Sustainable Procurement Guide.

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3.3 Visitor Experience

Recreation Setting
Ensuring the ongoing development of RMP under the growing focus on safety. Regular visits to the operations and their intensive foot traffic to the landscape or should be planned to ensure that the landscape is not overused and that the environment is protected.

Planning and Implementation
Clear standards for different facilities. Integration of branding - signage for accessibility - interpretation.

Facilities
Development of Facilities that are appropriate for location and interpretation of the natural environment in the Natural Habitat.

Accessibility Options
Facilities should be designed to be accessible to all visitors.

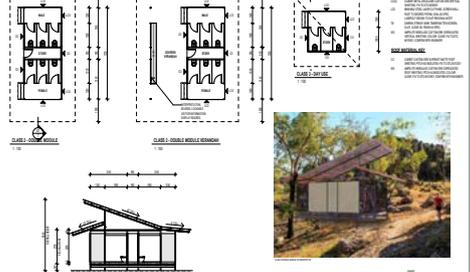
Material
Materials should be chosen to be durable and suitable for the location.

Signage
Signage should be designed to be clear and easy to read.

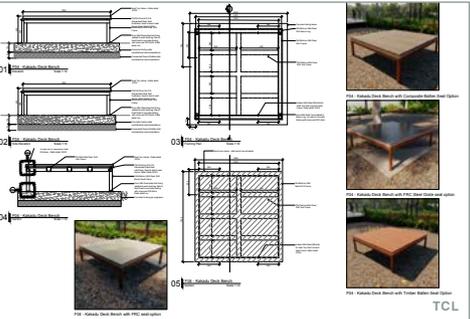
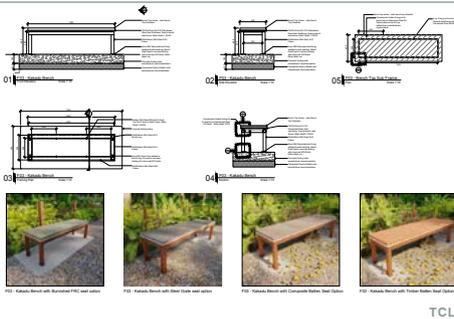
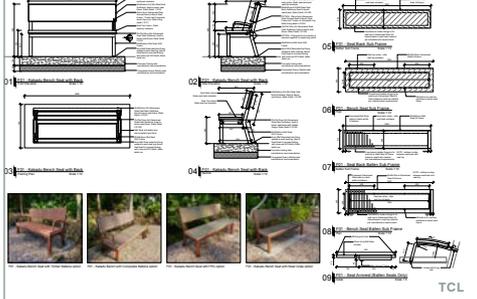
Approved Materials and Finishes

Material	Implementation	Finish	Colour	Rating	Use	Photos
Timber Balustrade	N/A	Light Grey Stain	Light Grey	1	Handrails, Balustrades, Decking, Fencing, Signage, Furniture	
Steel Grating	N/A	Black Paint	Black	1	Handrails, Balustrades, Decking, Fencing, Signage, Furniture	
Recycled Composite Decking	N/A	Black Paint	Black	1	Handrails, Balustrades, Decking, Fencing, Signage, Furniture	
Flint	N/A	Black Paint	Black	1	Handrails, Balustrades, Decking, Fencing, Signage, Furniture	
Flint Composite Decking	N/A	Black Paint	Black	1	Handrails, Balustrades, Decking, Fencing, Signage, Furniture	
Flint Decking	N/A	Black Paint	Black	1	Handrails, Balustrades, Decking, Fencing, Signage, Furniture	
Natural Rock	N/A	Black Paint	Black	1	Handrails, Balustrades, Decking, Fencing, Signage, Furniture	
Flint Decking	N/A	Black Paint	Black	1	Handrails, Balustrades, Decking, Fencing, Signage, Furniture	

Class 1 - Dry Use



5.2 Furniture



Kakadu National Park Facilities Manual

Location:
Kakadu National
Park, NT

The Kakadu National Park Facilities Manual was undertaken as a complete document for the development of a diversity of sites throughout Kakadu. The intent of the document is to be a one stop shop for rangers, managers and staff of all backgrounds/experience to understand the different facilities and their complexities throughout the park.

Date of Completion:
2021

The manual is broken into three parts: Context, Facilities and Visitor Destinations.

Client:
Department of
Environment, Parks
& Water Security

Developing an understanding of the context of Kakadu National Park, its vision and principles are critical for a wider comprehension of the park as a whole. A series of guidelines have been developed from these principles and visions, that outline the character, major typologies, site influences and seasonality that must be considered throughout the park.

Consultant:
Troppo

Facilities and visitor amenities have been provided for a variety of scales and uses. This allows for the park to develop up sites to an appropriate level of amenity. Providing a diversity of options is critical as sites can be remote, prone to flooding, prone to fire, or be cut off from the park due to access limitations. This suite of facilities and furniture have been developed as a durable and cohesive set, while allowing for opportunities for site - dependent interpretation to be integrated. Key to the furniture suits durability is the opportunity to customise the furniture materiality based on the wide variety of seasonal changes throughout the park.

Durable materials have been chosen that can suit the harsh climate, fires, and flooding which decreases replacement costs and also simplifies the yearly maintenance throughout the park.

Critical visitor destinations and attractions were identified and reviewed, noting their key features. This provides an outline of items for park management to identify future development and upgrade schemes on a site by site basis.



Kakadu National Park, Mary River.
Image: TCL

Mary River - Precinct Development Plan

Location: Mary River,
Kakadu National Park,
NT

TCL undertook a comprehensive investigation of the facilities at Mary River - Kakadu National Park to assess suitability and appropriateness for future use and redevelopment or alternative management.

Date of Completion:
2015

During the development of the Plan, TCL consulted with stakeholder groups to also consider the rationalisation and removal of facilities.

Client: Parks and
Wildlife Commission of
the Northern Territory
(NT)

Assessments were then made based on the use and activity of the facilities, taking into consideration the individual and collective ecological and cultural significance of the site.

Collaboration:
Shannon Architects

Proposed outcomes were then weighed against the overall strategic, management and operational objectives of the park, to offer a specific and ideological approach to facilities, investment, access, operation and maintenance.



Lartelare Aboriginal Heritage Park
Photo: Andy Rasheed

Lartelare Aboriginal Heritage Park

Location: Port
Adelaide, South
Australia on the land
of the Kurna people.

Date of Completion:
2009

Client: Land
Management
Corporation

Collaboration: Spud

Budget: \$1,200,000

Size: 6,300sqm

Awards:
2010 AILA National
Landscape
Architecture Award

2009 AILA (SA)
Award for Design

“Interpretation of the site’s heritage and local significance, selection of endemic plantings, design and crafting of specific site elements, and the skilful sculpting of landform, planting masses and circulation have generated a space of noteworthy sensitivity and gentleness...”

— Jury Citation 2010 AILA National Award

Lartelare is the largest public open space contained within the \$2bn Newport Quays Development. The park is significant for its contribution in acknowledging the Aboriginal cultural history of the site. TCL undertook an extensive consultation process with the local Kurna Aboriginal Community over 12 months to ascertain appropriate stories to be reflected both in the broad park design and the detailed interpretive elements.

A concept was developed that is culturally rich and contains integrated interpretation throughout all design elements including shelters, seating, planting and contemplative nodes. The Kurna Aboriginal Community were also actively involved during construction by collecting and making artifacts for display, and as part of an employment program encouraging the Kurna Aboriginal Community into being involved in landscaping through planting of native plants within the park.



Concept render of proposed K'gari Central Station
Image: TCL

K'gari Central Station Masterplan

Location: K'gari
(Fraser Island)
Queensland, Australia
on the land of the
Butchulla people.

Competition Date:
Ongoing

Client: Queensland
Parks & Wildlife
Service
(QPWS)

Budget: undisclosed

K'gari is a World Heritage Area and one of Queensland's most visited tourist destinations. K'gari is the world's largest sand island, and sixth largest island in Australia. The 120km long and 24km wide landmass is located off the southeast coast of Queensland and forms part of the Great Sandy National Park. Its high sand dunes and perched freshwater lakes, fed by the world's largest unconfined aquifer on a sand island, makes it one of the world's more unique ecological habitats.

TCL is currently engaged by the Queensland Parks & Wildlife Service (QPWS) to prepare a masterplan for Central Station at the island's heart.

K'gari is part of the lands of the Butchulla people and the country around Central Station continues to hold significant meaning for Butchulla now and into the future.

Recognition of connection to Country and listening to the important values and stories of Traditional Owners provided an important and respectful foundation to this master planning process.

The project aims are:

- Include the interaction of existing and proposed assets crucial to support future co-management and revenue opportunities for Traditional Owners.
- Enable a proactive presence by the Butchulla People as traditional owners,
- Creating the potential for a living cultural base on K'gari for the Butchulla to live on country, educate future generations and work as managers, rangers and tour guides at the site.
- Enable opportunities for income and employment generation including the management and delivery of cultural experiences for tourists.



Uluru Kata-Tjuta National Park

Location: Northern Territory
on the land of the Anangu people.

Date of completion:
1995

Client: Environment Australia
Collaboration:
Gregory Burgess P.L.

Budget: Roads and Carpark \$0.25M
Other Landscape \$0.25M (AUD)

Size: 18,750 sqm

Awards:
2002 AILA National Award, Heritage Category

“ this sensitive and inventive design creates a profound relationship between the desert landscape and those who move through it, interpreting its elements and qualities. An enriching and inspiring experience.”

— Jury citation, 2002 AILA National Award

Located one kilometre from the base of one of Australia’s most loved icons, the Uluru Kata Tjuta Cultural Centre is an ongoing testimony to the value of joint Aboriginal and non-Indigenous management of the landscape. Its intertwining of building with vegetation and desert sand imbues a fluidity symbolic of the ‘give and take’ of joint management, the inner and outer experience of culture, and the physical experience of landscape by local Anangu people.

The intent of all designed landscape elements was to minimise the centre’s impact on the landscape while maximising the visitors’ experience of the desert’s subtle beauty. A landscape ‘island’ was created around the building in which visitors have a little time to pause in the desert as they approach and leave the building. Courtyards within the building are delineated with desert earth walls that protect native vegetation.

Uluru Kata Tjuta Cultural Centre

A collaborative process of working with local Indigenous communities and knowledge, Gregory Burgess Architects and TCL.



Uluru-Kata Tjuta National Park -
A World Heritage Living Cultural Landscape
Photos: TCL & Gregory Burgess





Roebuck Bay Lookout
Photo: visitbroome

Broome Lookout

Location: Broome, WA
on the land of the
Yawuru people

Date of completion:
2018

Client: Landcorp

Collaboration: UDLA

TCL worked in collaboration with UDLA and Yawuru Aboriginal Community to design a unique lookout in Broome that provides shaded viewing opportunities of Roebuck Bay and Dampier Creek. The lookout is part of the wider Broome Chinatown Revitalisation project.

Acknowledging the Aboriginal significance of the location, Yawuru artists Martha Lee and Ricky Roe worked with Broome Senior High School students in the development of artwork and cultural information panels incorporated into the Lookout's structure and signage. Distinctly designed interpretative panels are a key feature, casting breath-taking shadows that move with the sun across the structure, and complement the surrounding natural elements. The goanna and other animals on the concrete wall are found on Roebuck Plains and the dramatic roof shape reflects the bluenose salmon that breed in the Dampier Creek.

Materials including weathering steel panels, timber seating benches and handrails, local Kimberley sandstone, native planting and LED lighting.



Remember Me - Stolen Generations Marker
Photo: Nicole Clearly

Remember Me - The Stolen Generation Marker

Location: Fitzroy,
Victoria on the land
of the Wurundjeri
People of the Kulin
Nation.

Date of Completion:
2018

Client: Yarra City
Council

Collaboration: Reko
Rennie, UAP (Urban
Art Projects)

“My vision for the Stolen Generations Marker is an inclusive environment where people can sit and peacefully reflect on, mourn and acknowledge the deep trauma of the past, as well as connect with the ongoing strength and resilience of the Aboriginal community and support the process of healing.”

— Reko Rennie

In 2018 the City of Yarra launched the Stolen Generations Marker designed by Kamilaroi/Gamilaroi artist Reko Rennie. The marker is located on Wurundjeri land at Atherton Gardens, a public housing estate in the inner Melbourne suburb of Fitzroy.

The marker is a memorial acknowledging the impact of forcible removal on Aboriginal families and its unveiling coincides with the 20th anniversary of National Sorry Day.

Remember Me marks a culturally significant space to the Stolen Generations known as the Meeting Place. The installation incorporates various traditional Traditional Owner symbols such as spears and collamon. In collaboration with UAP (Urban Art Projects), TCL provided the landscape design for Remember Me, integrating the memorial into the broader site.

A large circular sculpture made of perforated metal mesh, mounted on a stone wall. The sculpture features silhouettes of four people standing together, looking towards the right. The mesh is composed of various geometric patterns, including squares and circles. The sculpture is set against a light-colored stone wall.

*'The shadows of our past
shall not fade as our land
is transformed for the
future.'*

Relationships

Building and maintaining meaningful relationships with Aboriginal and Torres Strait Islander peoples and communities is fundamental to our work. We aim to foster genuine partnerships and promote reconciliation by engaging with Traditional Owners, collaborating with Aboriginal and Torres Strait Islander led organisations, and advocating for reconciliation through our industry networks. Through open dialogue and mutual respect, we will work to strengthen cultural understanding and contribute to a shared commitment to reconciliation across our projects and partnerships.

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
1. Establish and maintain mutually beneficial relationships with Aboriginal and Torres Strait Islander stakeholders and organisations.	Meet with local Aboriginal and Torres Strait Islander stakeholders and organisations to develop guiding principles for future engagement.	April 2025	RAP Champion
	Develop and implement an engagement plan to work with Aboriginal and Torres Strait Islander people and organisations.	April 2025, April 2026	Director
	Establish a sustainable schedule to regularly participate in volunteer activities with Aboriginal and Torres Strait Islander organisations	July 2026	Office Administrator
2. Build relationships through celebrating National Reconciliation Week (NRW) (late May – early June)	Circulate Reconciliation Australia's NRW resources and reconciliation materials to our staff.	May 2025, May 2026	RAP Committee Landscape Architect
	RAP Working Group members to participate in an external NRW event.	27 May – 3 June 2025, 2026	RAP Committee Landscape Architect

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
	Encourage and support staff and senior leaders to participate in at least one external event to recognise and celebrate NRW.	27 May – 3 June 2025, 2026	Office Administrator
	Organise at least one NRW event each year.	27 May – 3 June 2025, 2026	Lead: Rap Champion Support: Office Administrator
	Register all our NRW events on Reconciliation Australia’s NRW website.	May 2025, May 2026	Office Administrator
3. Promote reconciliation through our sphere of influence	Develop and implement a studio engagement strategy to raise awareness of reconciliation across our workforce.	April 2025	RAP Committee, Office Administrators & Manager
	Communicate our commitment to reconciliation publicly.	February 2025	Directors & Marketing & Communications Manager
	Explore opportunities through projects and practice to positively influence external stakeholders and general public toward reconciliation outcomes.	Dec 2025	Senior Landscape Architects and Associates
	Collaborate with RAP organisations and other like-minded organisations to develop innovative approaches to advance reconciliation	July 2025, 2026	Senior Landscape Architects and Associates

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
4. Promote positive race relations through anti-discrimination strategies.	Conduct a review of HR policies and procedures to identify existing anti-discrimination provisions, and future needs.	September 2025	Lead: Office Manager Support: Office Administrator
	Develop, implement, and communicate an anti-discrimination policy for our organisation.	January 2026	Lead: Office Manager Support: Office Administrator
	Engage with Aboriginal and Torres Strait Islander staff and/or Aboriginal and Torres Strait Islander advisors to consult on our anti-discrimination policy.	February 2026	Lead: Office Manager Support: Office Administrator
	Educate senior leaders on the effects of racism.	October 2025	RAP Champion

Respect

We are committed to deepening our understanding and respect for Aboriginal and Torres Strait Islander peoples, cultures, lands, and histories. By observing cultural protocols, celebrating events such as NAIDOC Week, and fostering cultural awareness within our team, we aim to honour the unique contributions of First Nations communities. Through these actions, we seek to embed respect into our workplace culture and interactions, ensuring we recognise and appreciate the rich heritage and perspectives of Australia's First Peoples.

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
1. Increase understanding, value and recognition of Aboriginal and Torres Strait Islander cultures, histories, knowledge, and rights through cultural learning.	Conduct annual review of cultural learning needs within our organisation.	March 2025, March 2026	RAP Champion
	Consult local Traditional Owners and/or Aboriginal and Torres Strait Islander advisors to inform our cultural learning strategy.	April 2025	Lead: RAP Champion Support: Cultural Ambassadors Panel
	Achieve target of all employees to receive cultural awareness training.	September 2026	Lead: Office Manager Support: Office Administrator
	Develop, implement, and communicate a cultural learning strategy document for our staff.	March 2025	Senior Landscape Architects and Associates
	Provide opportunities for whole of staff to participate in formal and structured cultural learning.	October 2025	RAP Committee Landscape Architect

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
2. Demonstrate respect to Aboriginal and Torres Strait Islander peoples by observing cultural protocols.	Increase staff's understanding of the purpose and significance behind cultural protocols, including Acknowledgement of Country and Welcome to Country protocols.	August 2025	Lead: RAP Champion Support: Cultural Ambassadors Panel
	Develop, implement, and communicate an office cultural protocol document, including protocols for Welcome to Country and Acknowledgement of Country. Protocols to be reviewed annually.	March 2025	Lead: Office Manager Support: Office Administrator
	Develop, implement, and communicate cultural protocol in design document, including protocols for designing on Country, appointing stakeholders.	August 2025	Senior Leadership Team
	Invite a local Traditional Owner or Custodian to provide a Welcome to Country or other appropriate cultural protocol at significant events each year.	June 2025	Studio Leaders
	Include an Acknowledgement of Country or other appropriate protocols at the commencement of important meetings.	January 2025	Senior Leadership Team

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
3. Build respect for Aboriginal and Torres Strait Islander cultures and histories by celebrating NAIDOC week.	RAP Working Group to participate in an external NAIDOC week.	First week in July 2025, 2026	Senior Landscape Architects and Associates
	Review HR policies and procedures to remove barriers to staff participating in NAIDOC Week	February 2025	Lead: Office Manager Support: Office Administrator
	Promote and encourage participation in external NAIDOC events to all staff.	First week in July 2025, 2026	Lead: Office Manager Support: Office Administrator

Opportunities

We are dedicated to creating pathways that enhance opportunities for Aboriginal and Torres Strait Islander peoples through our recruitment, career development, and supplier partnerships. By actively supporting First Nations employment and building strong relationships with Indigenous suppliers, we aim to contribute to economic empowerment and foster a more inclusive industry. Our commitment to these actions reflects our belief in the value of diverse perspectives and the importance of supporting sustainable, community-driven growth.

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
1. Improve employment outcomes by increasing Aboriginal and Torres Strait Islander recruitment, retention, and professional development.	Build understanding of current Aboriginal and Torres Strait Islander staffing to inform future employment and professional development opportunities.	January 2025	Lead: Office Manager Support: Office Administrator
	Engage with Aboriginal and Torres Strait Islander staff to consult on our recruitment, retention, and professional development strategy.	March 2025	Lead: Office Manager Support: Office Administrator
	Develop and implement an Aboriginal and Torres Strait Islander recruitment, retention, and professional development strategy.	January 2025	Lead: Office Manager Support: Office Adm
	Advertise job vacancies to effectively reach Aboriginal and Torres Strait Islander stakeholders.	January 2025	Lead: Office Manager Support: Office Administrator
	Review HR and recruitment procedures and policies to remove barriers to Aboriginal and Torres Strait Islander participation in our workplace.	February 2025	Lead: Office Manager Support: Office Administrator

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
2. Increase Aboriginal and Torres Strait Islander supplier diversity to support improved economic and social outcomes.	Develop and implement an Aboriginal and Torres Strait Islander procurement strategy.	April 2025	Lead: Office Manager Support: Office Administrator
	Investigate Supply Nation membership.	April 2025	Lead: Office Manager Support: Office Administrator
	Develop and communicate opportunities for procurement of goods and services from Aboriginal and Torres Strait Islander businesses to staff	March 2025	Office Manager
	Review and update procurement practices to remove barriers to procuring goods and services from Aboriginal and Torres Strait Islander businesses	February 2025	Office Manager
	Develop commercial relationships with Aboriginal and/or Torres Strait Islander businesses	August 2025	Director

Governance

We are committed to strong governance practices to ensure the effective implementation of our Reconciliation Action Plan. By establishing and maintaining a dedicated RAP Working Group, we will drive accountability, oversee progress, and support meaningful actions that advance reconciliation. Regular reporting and evaluation will keep us on track as we continue our reconciliation journey, fostering a workplace culture of learning, responsibility, and sustained commitment to our RAP objectives.

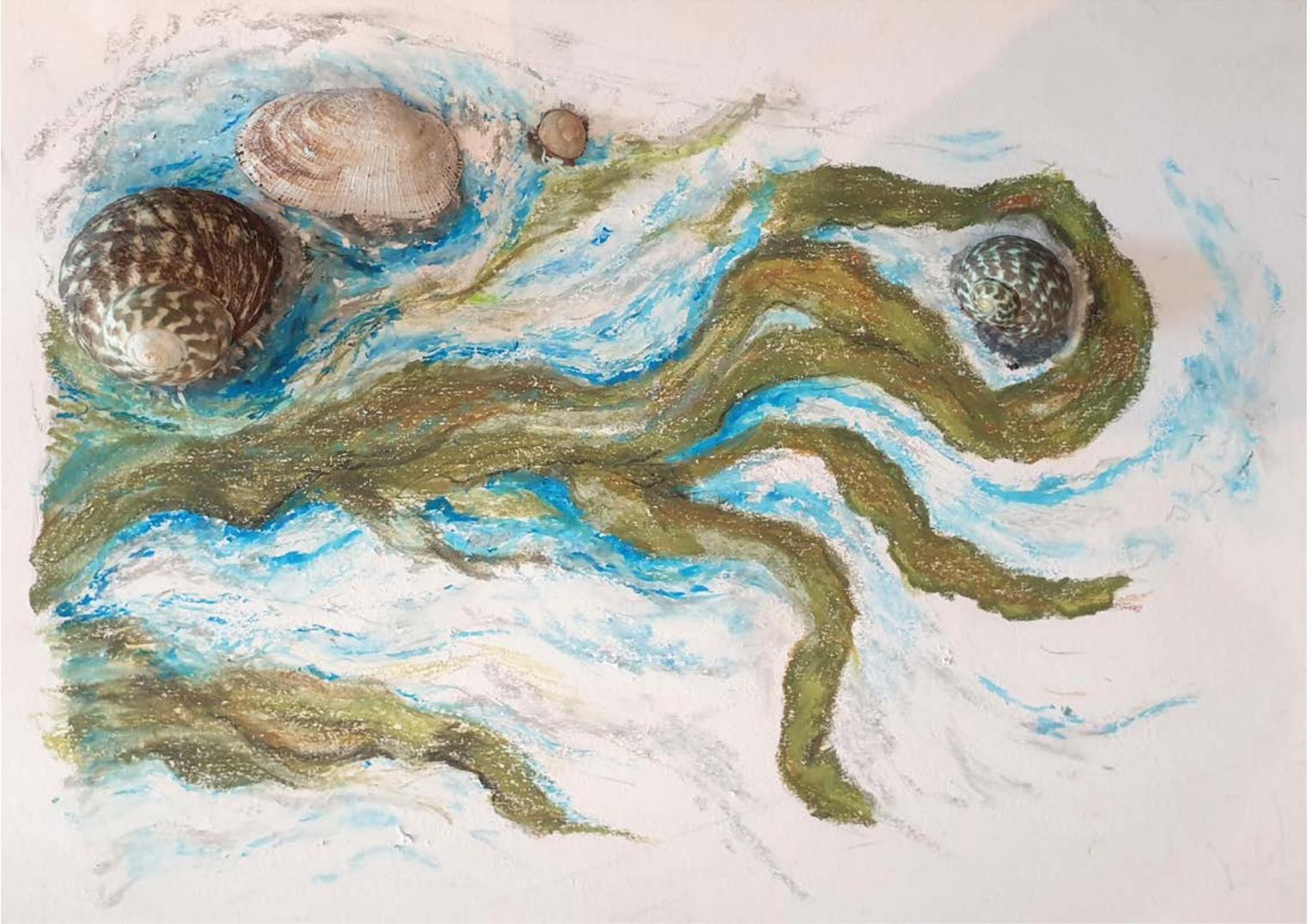
ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
1. Establish and maintain an effective RAP Working group (RWG) to drive governance of the RAP.	Maintain Aboriginal and Torres Strait Islander representation on the RWG.	February 2025 – December 2026	RAP Champion
	Establish and apply a Terms of Reference for the RWG.	January 2025	RAP Champion
	Meet at least four times per year to drive and monitor RAP implementation.	February, May, August, November 2025, 2026	RAP Champion
2. Provide appropriate support for effective implementation of RAP commitments.	Define resource needs for RAP implementation.	January 2025, review January 2026	Lead: Office Manager Support: Office Administrator
	Engage our senior leaders and other staff in the delivery of RAP commitments.	October 2025	RAP Champion

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
	Define and maintain appropriate systems to track, measure and report on RAP commitments.	February 2025	RAP Committee member
	Appoint and maintain an internal RAP Champion from senior management.	January 2025	RAP Champion
	Establish a Panel of Cultural Ambassadors to develop our understandings and advise on future visioning & actions for TCL commitments to TCL's annual RAP, commenting at both a national and local level.	February 2025	RAP Champion
3. Build accountability and transparency through reporting RAP achievements, challenges, and learnings both internally and externally.	Contact Reconciliation Australia to request our unique link, to access the online RAP Impact Survey.	August 2025, 2026	Director
	Complete and submit the annual RAP Impact Survey to Reconciliation Australia.	30 September 2025, 2026	Director
	Report RAP progress to all staff and senior leaders quarterly.	April, July, December 2025, 2026.	RAP Champion

ACTION	DELIVERABLE	TIMELINE	RESPONSIBILITY
	Publicly report our RAP achievements, challenges and learnings, annually.	March, June, September, December	Marketing & Communications Manager
	Investigate participating in Reconciliation Australia's biennial Workplace RAP Barometer.	May 2026	Director
	Submit a traffic light report to Reconciliation Australia at the conclusion of this RAP.	December 2026	RAP Champion
	Contact Reconciliation Australia to verify that our primary and secondary contact details are up to date, to ensure we do not miss out on important RAP correspondence.	July 2025, 2026.	Office Administration
4. Continue our reconciliation journey by developing our next RAP.	Register via Reconciliation Australia's website to begin developing our next RAP.	November 2026	Office Administration



Alex Lock - Home Amid the Cliffs



Aning Kuswinarni - Kelp Dwelling



Lucas Dean

Title of work: Mirring gnay bir nong
Dimensions: N/A.
Material: Tessellated photo, digitally manipulated
Country: Narrm, Wurundjeri Woi-wurrung Country



Eve Mitchell James

Title of work: Rising Orchid
Dimensions: 300x 210mm
Material: Ink etching on paper
Country: Gadigal country, of the Eora Nation



Kate Grant

Title of work: Quarry
Dimensions: 210x 210mm
Material: Acrylic and Graphite on board
Country: Min-jan-buttu country



Lucia Vazquez

Title of work: Where the land Speaks
Dimensions: 300x 420mm
Material: Seeds, Wood, Algae, Bark (Different natural materials), and Magazine Clippings
Country: Paredareme, Wathaurong, Djadjawurung, Boonwurrung, Pitjantjatjara, Luritja



Ruby Cornell

Title of work: Dying with the Merri
Dimensions: 148x 210mm
Material: Acacia implexa, Grevillea rosmarifolia, Allocasuarina littoralis, Banksia spp., Xerochrysum viscosum on paper
Country: The Merri Merri on Wurundjeri country, of the Kulin nation.



Alexa Ongoco

Title of work: Drift wood
Dimensions: N/A.
Material: Photography
Country: Meanjin Country



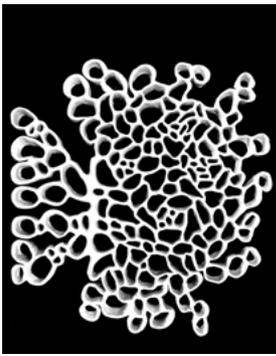
Lisa Howard

Title of work: Gnarled, Moonah
Dimensions: 200x 150mm
Material: Graphite on paper
Country: Bunarong Country



Adam Kleiner

Title of work: Dhungulla
Dimensions: N/A.
Material: Photography
Country: Yorta Yorta Country



Perry Lethlean

Title of work: Mangrove
Dimensions: 300x 300mm
Material: Paper Clay
Country: Larrakia Country



Gaby Carrasco

Title: Dusk Ridge
Medium:
Watercolour and Oil
Pastel
Dimensions: 148x
310mm
Country: Wurundjeri
Country on the
ridgeline of the
Dandenong ranges



Mandy Yu

Title of work: Birrarung
Dimensions: 210x 300mm
Material: Photograph with an inverted pen and ink drawing overlay
Country: Wurundjeri woi wurrung
Country



Aning Kuswinarni

Title of work: Kelp Dwelling
Dimensions: 210x 300mm
Material: Crayon and shells
Country: Boonwurrung, Gunaikurnai Nation – South Gippsland



Kate Cullity

Title of work: Salt
Dimensions: 300x 250mm
Material: Dried Saltbush and silk thread
Country: Dhillba Guuranda – Innes National Park S.A.
Language group :Narangga



Alex Lock

Title of work: Home Amid the Cliffs
Dimensions: 297x 420mm
Material: Watercolour on paper
Country: Ngarrindjeri, Ramindjeri and Kurna Country



Sakthivel Eakambaranathan

Title of work: Enchanted Thresholds
Dimensions: 250x 250mm
Material: Origami paper folding
Country: Warlpiri people in Yuedumu (Northern Territory)

T.C.L

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