T|i|C|k|L|e traditional owner engagement .08

about TiCkLe

Tickle is Taylor Cullity Lethlean's vehicle for research, discourse, collaboration and innovation.

Tickle aims to challenge, generate, capture, disseminate and archive, through a wide range of media and sources research investigations, manifestos, exhibitions, lectures and symposiums and other such investigations and events undertaken by Tickle.

Tickle will generate a discourse that informs the practice's work and creates a dialogue between Tickle and the broader design disciplines.

Tickle is to be facilitated through a culture of staff involvement, shared discourse and formed alliances.

Tickle is to be facilitated through the identification and establishment of project / research relationships.

Tickle will speculate on the future of landscape architecture and emerging practice, and how TCL may continue to contribute meaningfully and challenge existing paradigms.

Cover image:

Yabarra – Gathering of Light.
2019 Adelaide Fringe Festival.
Karl Winda Telfer.

traditional owner engagement

a Reflection on Traditional Owner Engagement Through Practice

introduction

In 2018, TCL conducted a series of interviews with the purpose of capturing the project memory behind TCL's ongoing engagement with Traditional Owner communities.

The interviews were conducted with TCL staff, key collaborators and Traditional Owner colleagues.
They present a snapshot into the life of a project, of a practice and of a continuing cultural connection to landscape.

- Uluru Kata Tjuta Aboriginal Cultural Centre, NT
- Forest Gallery, Melbourne Museum, VIC
- Lartelare Aboriginal Park, Port Adelaide, SA
- Winton Wetlands, VIC
- Innes National Park, SA
- Victoria Square / Tarntanyangga, Adelaide SA
- Port of Sale, VIC
- Scarborough Foreshore, WA
- Point Nepean Masterplan, VIC
- Adelaide Riverbank Precinct Pedestrian Footbridge, Adelaide SA
- Yarra Stolen Generations Memorial, Fitzroy, VIC
- Yarra Cultural River Precinct, VIC

caution

We are aware of the custom in many indigenous communities to not mention names or reproduce images of persons recently deceased, and during times of mourning. We have endeavoured to respect these customs, and honor the wishes and legacy of those involved in the projects.

As such, we caution that names and images of Aboriginal and Torres Strait Islander people since deceased may be contained in the following pages.

Acknowledgment

We would particularly like to thank– Karl Winda Kudnuitya Telfer – Mullawirra meyunna - Dry forest people / family clan -Senior Cultural Custodian / Designer / Artist / Educator / Cultural and Creative Producer for the ongoing collaboration and friendship TCL have been fortunate to experience over many years.

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KEVIN TAYLOR
(Uluru Nov. 1990)

acknowledgement of country

Australian Institute of Landscape Architects (AILA)

We acknowledge and respect Traditional Owners across Australia as the original custodians of our land and waters, their unique ability to care for country and deep spiritual connection to it.

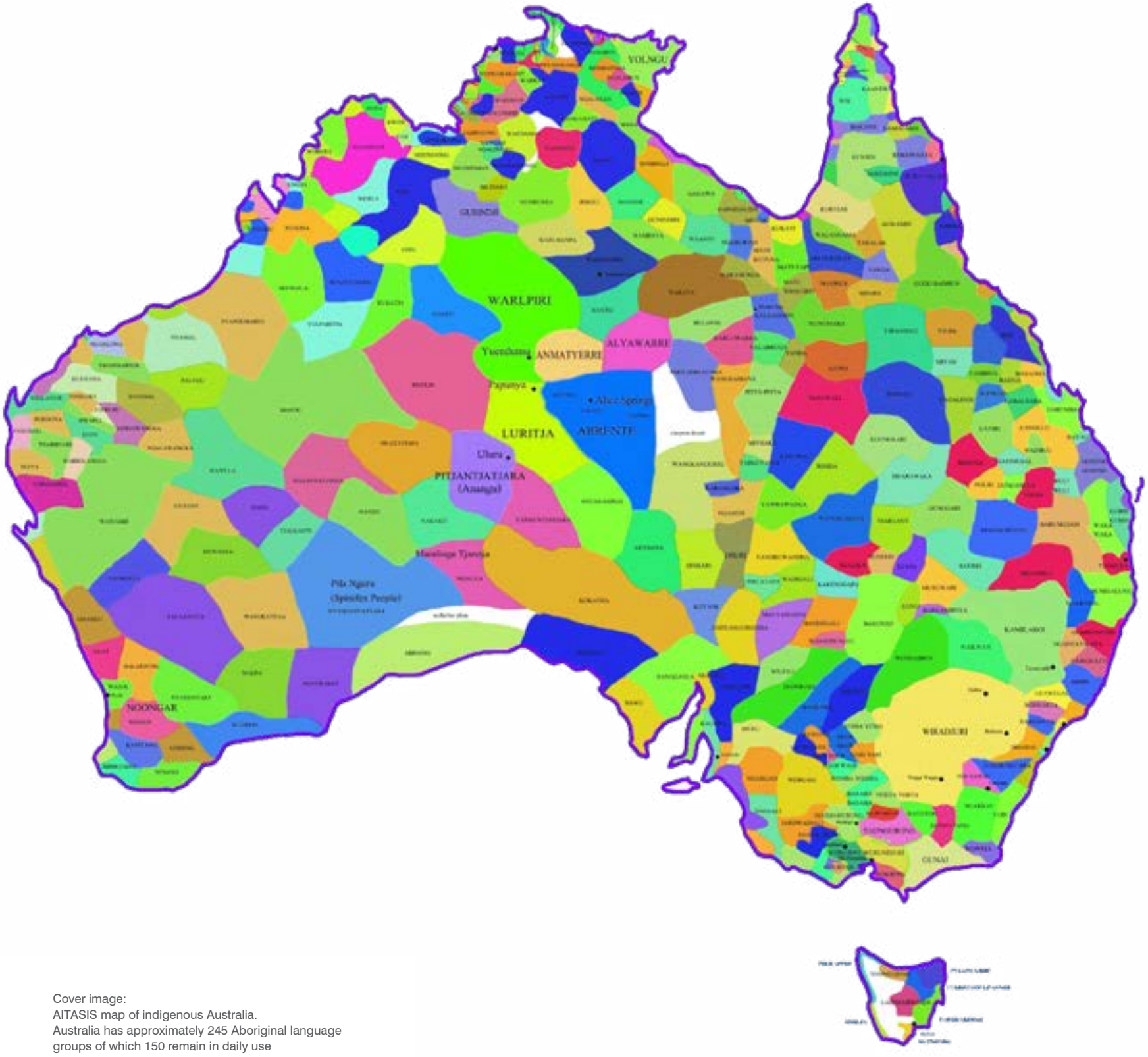
We honour Elders past, present and emerging whose knowledge and wisdom has and will ensure the continuation of cultures and traditional practices.

TCL

TCL acknowledges the Wurundjeri people of the Kulin nations and the Kaurna people of the Adelaide Plains as the traditional custodians of the land on which our Melbourne and Adelaide offices stand.

We acknowledge the contested past that precedes our being in these places.

We understand the central role we share, as built environment professionals, in the continued shaping of our country. In this we are continually grateful to, and inspired by Australia's elders and First Nation's peoples for their continued knowledge, leadership and guidance.



Cover image:
AITASIS map of indigenous Australia.
Australia has approximately 245 Aboriginal language groups of which 150 remain in daily use

beginnings

ESSAY EXCERPTS FROM
TCL DOCTORORATE OF PHILOSOPHY
RMIT UNIVERSITY, 2013

~

Uluru-Kata Tjuta Aboriginal Cultural Centre

EXCERPT BY KEVIN TAYLOR

..from Braided Pathways:
A Practice Sustained by Difference -
Making Sense of Landscape

~

Minimal Intervention .
Uluru-Kata Tjuta
Cultural Centre,
1990 - 1994

EXCERPT BY KATE CULLITY

..from More than Just Looking Good:
Beauty, Aesthetics and Care

Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre

EXCERPT BY KEVIN TAYLOR

Immediately following the completion of the Box Hill Community Arts Centre, Kate Cullity and I embarked on the master plan for the Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre for Parks Australia and the Mutitjulu Aboriginal community in Central Australia. This project was led by Gregory Burgess, the architect at Box Hill.

While the Box Hill project had involved many risks in the community consultation and collaboration processes, the community and site were familiar territory. At Uluṟu, all was foreign—culture, language, social structures, life experiences, landscape. Preconceptions about site and community were of no value.

What was required at Uluṟu 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 Uluṟu. Stories of tourists coming from afar to climb the rock—like ants (*minga*). Stories of changes occurring for the traditional owners and Mutitjulu community.

Here difference and diversity, contested borders and grey zones of multiple meaning constituted the bulk of the site and brief. Everything was a political act with tangible cultural, social and environmental consequences.

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 the Aboriginal people could communicate their story of Uluṟu 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.

We learnt about ‘otherness’ in community and landscape. We experienced site as living entity beyond surface markings and history. We found ways to walk our designs into the landscape. We knew what it felt like to be humble in the presence of a different type of knowledge which was specific to that place. Yet we knew we had something to offer by working together to produce a place of exchange where new experiences and perspectives were possible for future visitors.

Above: Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre — Aṉangu elders on site.

Above: Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre — sand paths from car park to Centre.

Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre

EXCERPT BY KATE CULLITY *(from TCL Making Sense of Landscape)*

Minimal Intervention. Uluru-Kata Tjuta Cultural Centre, 1990 – 1994

Before Experiencing Uluṟu

In 1981 I received a book for Christmas entitled *A Day in the Life of Australia*, the hard cover, large coffee-table type. The book was compiled of photographs taken in one day throughout Australia by photographers from around the globe.[27] An image in particular resonated, a series of portraits of an elder Aboriginal man. At the same time I also saw another image in a book or magazine of a man mowing a vivid green lawn at the Ayers Rock Caravan Park, with Uluṟu as the backdrop. A surreal image, one of apparent care, it poses a number of musings and readings. What would the elder's gaze make of this scene? Why do tourists travel to the 'other' but want to experience the familiar? If beauty is in the eye of the beholder, can perceptions of beauty be shifted with a fuller cultural and environmental understanding? Can an inserted landscape be beautiful in the viewer's mind if it is known to not be sustainable? George Seddon's quote comes to mind on looking again at the image. "They (the English) have not, in general, been sensitive to new cultures and the indigenous environment. …They are our ancestors and we owe much to their energy, but it has sometimes been blind, and we are still learning to see our own land and, to forgive it for not being England."[28]

Above image taken in Central Australia pose questions in relation to Aboriginal and Non-Aboriginal sensibilities.

Author's archives, photographer and date sourced unknown

Road trip to Central Australia, 1986

"I think I'll dream that I might love this place."

Eloise Court (6 years) on arriving at Uluṟu
(as told to me by her mother Tanya Court). July 2008

Philip Drew in *The Coast Dwellers* talks of how we (Australians) cling persistently to the coastal strip both physically and psychically, but how as dislocated migrants we look elsewhere for identity and try to find it in the centre of Australia.[29] That rings true for me. In 1986 I went on a road trip to Central Australia with the landscape architect, artist and filmmaker Maggie Fooke. Maggie had been my design tutor at the University of Melbourne, had become a mentor as well as a good friend. In 1990 we went on to work together at Box Hill Community Arts Centre. We travelled with Sonja Peters, a German environmental designer who had never experienced the dry and desert areas of Australia, or come into contact with regional Aboriginal people. Although she suffered from heat stroke, Sonja went on to live and work in a remote Aboriginal community in Western Australia and then worked with Taylor Cullity and Gregory Burgess as an Aboriginal advisor and environmental designer on the Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre in 1990.

[27] Andy Park, Rick Smolan, A *Day in the Life of Australia* (Griffin Press, Adelaide, 1981), 182, 183.

[28] George Seddon, *Swan River Landscapes* (University of Western Australia Press, Nedlands, 1970), 3

[29] Philip Drew, *The Coastal Dwellers: Australians Living on the Edge* (Penguin, Ringwood, Victoria, 1994)

Maggie introduced me to the art of John Wolseley. I had not seen his work, but she described it to me and I was intrigued. His journeys into remote regions of Australia, his detailed, precise *plein air* drawings and paintings of the flora and fauna coupled with the grandeur of an overall scene. I subsequently viewed his wondrous work, read his beautifully expressive diary notes and compiled a design studio for university students based on his practice of observation. This journey into the Australian desert had a profound effect on my way of perceiving landscape. It was not only the sublime quality of 'country' but the nuanced details in every view. We walked, drew, photographed, dreamt and created ephemeral installations in the landscape. Maggie opened my eyes to the paradoxical fragility of the desert, the ancient geology of depleted and shifting soils, the easily disturbed ecosystems and the traditional owners' perceptions of, and connection to land. I remember one night her describing to a middle-aged Scandinavian tourist, who had come to climb the Rock as some kind of life milestone, that to do so was akin to people walking on a church altar. The woman got the message and did not climb. This journey started my appreciation of the exquisite fragile detail of the desert, coupled with an awakening to the metaphysical power of the vast interior of the Australian continent.

The Process of working on Uluṟu-Kata Tjuṯa Cultural Centre

In 1990 I went back with Kevin Taylor to Central Australia to work with the fore-mentioned architect Gregory Burgess and environmental designer, now Aboriginal cultural adviser, Sonja Peters on the Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre. This was to be a cultural centre to express the rich living history of the traditional owners, the local Pitjantjatjara Yankunytjatjara peoples known as Aṉangu. To understand their deep and continuous commitment of care for and connection to their land, to one another and to their law – *Tjukurpa*, passed down as spirit stories. To Aṉangu all life is connected to a single force *Tjukurpa*, which is "timeless and immutable."[30]

Kate Cullity. *Desert Oak Cones*, drawn at 'Red Camp' 1986, Uluṟu-Kata Tjuṯa National Park.

The work was undertaken a few years after a commissioned study into joint management in the park, titled *Sharing the Park: Aṉangu Initiatives in Ayres Rock Tourism* (1987). The report explains Aṉangu as 'hosts' and the visitors as 'guests'. It recommends that in order for there to be more understanding of Aṉangu's connection as traditional owners, and for both 'hosts' and 'guests' to be more 'comprehensible' to one another there was a necessity for Aṉangu to be more engaged with the tourists. In this way it was believed that there would be greater benefits towards Aṉangu's self-determination and the ability for them to "maintain their own distinctiveness." It would enable tourists to understand what land, experience and information was 'open' to them, and importantly enable them to appreciate and respect what was 'closed', for example the prohibited sites on and around Uluṟu.[31] The Centre would educate tourists towards Aṉangu's perception of 'country' and importantly imbue in tourists an appreciation and respect for Aṉangu.

We spent about a month living in the Mutitjulu community (a housing settlement for both Aṉangu and Park Rangers). Walking through the desert, discussing the possibility of different sites, listening to Aṉangu's stories and aspirations and working with the joint management of the national parks. Aṉangu expressed themselves in interpreted conversations, taped monologues, drawings on sand, paintings of possible building ideas and road trips into the park. One painting depicts the *Tjukurpa* of the creation of Uluṟu, in which *Liru* (a poisonous carpet snake) and *Kuniya* (a python) fight forming marks and indentation on the rock face. The second painting is composed of horseshoe shapes representing Aṉangu sitting down during a ceremony, while dots in lozenge forms depict possibly the first Aboriginal representation of cars.

[30] Stanley Breeden, *Uluṟu: Looking after Uluṟu–Kata Tjuṯa – the Aṉangu Way* (J.B Books, Adelaide, 1997), 15.

[31] Ken Gelder, Jane M Jacobs, *Uncanny Australia: Sacredness and Identity in a Post-Colonial Nation* (Melbourne University Press, Australia, 1998), 114.

We learnt that structured meetings were an anomaly, so we set up an open door studio room filled with photos, drawings and models for informal encounters. One of the most poignant moments was when an elder, Barbara Tjikalta, drew her aspiration for the Centre in sand, a symbolic cupping of intertwined hands, of reconciliation and joint management. (Refer image, 3rd row middle, p181). I worked with the women, especially in relation to their cultural connection to plants. Anagnu's way of viewing all landscape with reverence and meaning resonated with my previous experience in the desert. Early in the project Barbara walked us through the site, pointing to the ground, walking around the Spinifex, noticing the nuances and minutiae of site, the ephemeral marks painted by animals and plants. When explaining the experience she wanted visitors to have as they traversed the site, she pointed and said, "Minga (tourists) walk around touching trees, one by one, slowly, not just look at Rock. Walking, touching, then off!" as she pointed towards the future Cultural Centre site.[32]

We also visited other areas of the park where infrastructure had been installed. While we were impressed with the park rangers' sensitivity to both the environment and Anangu, we were shocked by the lack of consideration and care taken in a world heritage site. Treated pine posts (often rotting), walkways, viewing decks and shelters adjacent Uluru and Kata Tjuta with fussy yet careless urban details and inappropriate colours that distracted the visitor from what they had come to experience. It seemed that generic structures and elements had just been sent from central office and installed. Another surprise to us was the way in which the base of the climb was cleared of precious trees and other vegetation, an amphitheatre for cars and buses to witness the 'conquerors' as they descended the Rock, triumphant. Anangu call tourists *Minga* meaning ants, as they appear as dark spots along a line, needlessly scurrying up and down Uluru. Every year people either die or collapse during their attempt to climb, which distresses Anangu, not only because it is a sacred area to them but also as custodians they feel responsible for those who do climb.

We were told at the time of working on the project that the average visitor's trip to Uluru is approximately 1.5 days and other than climbing the Rock, and standing in carparks to view the sunset and sunrise, most do not walk in or experience the desert other than looking out of air-conditioned cars and buses. Our aim was to assist the Anangu in inviting visitors to experience and respect the traditional owner's culture and perceptions of country. We wanted to immerse the visitor in a visceral and perhaps metaphysical experience, to not only see the landscape, but experience it on a deeper level. To experience what we were beginning to appreciate. Beauty and care on many levels.

"That tourist comes here with camera taking pictures all over. What has he got? Another photo – take home, keep part of Uluru. He should get another lens – see straight inside. Wouldn't see big rock then. He would see that Kuniya living right inside there as from the beginning. He might throw his camera way then."

Tony Tjamaja, an Anangu elder (September 1990)[33]

[32] Gregory Burges Architects with Taylor and Cullity and Sonya Peters, "Uluru-Kata Tjuta Cultural Centre Masterplan Report", Unpublished, (1991).

[33] ibid.

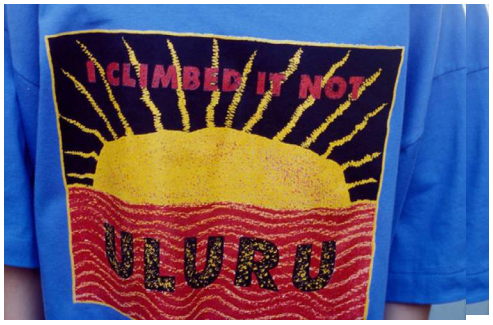
Right: Site analysis, appreciation and consultation with Anangu and the National Parks staff included;

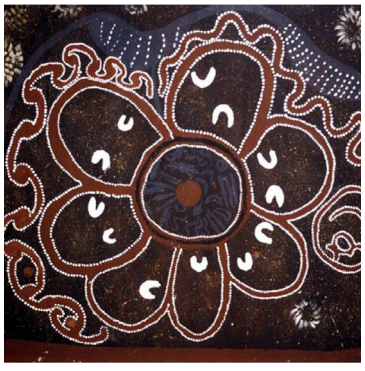
Anangu drawing their aspirations in sand, in paintings and in conversations.

Gaining an appreciation of site by walking, drawing, observing, talking on site and in the surrounding park.

Gaining an understanding of tourists.

Accompanying Anangu on trips into the wider park.





After much consultation, collaboration and analysis, a preferred site was chosen about one kilometre from Uluṟu. A site of low shrubs, Spinifex and Desert Oaks *Allocasuarina decussata*, both juvenile trees, known to Aṉangu as the Liru Warriors due to their narrow tall spear shape (the juvenile tree keeps this form for approximately 20 years until its tap root hits water) and large spreading mature specimens. The sinuous snake-like building would enfold around a large significant, dead Desert Oak. We collectively decided that no trees would be removed, minimal removal of vegetation would occur, and no further vegetation would be planted. During the early consultative process a number of park rangers wanted to include a range of the more spectacular plants from elsewhere in the park. This was discarded in favour of fully appreciating what was growing on this particular site, to respond to the subtle beauty of the immediate surrounding landscape. This approach, we believed, would also imbue an understanding that to care about both Aṉangu culture and the environment was to appreciate the particular in any given place.

There is a delicate microclimate created by the Rock, with the landscape being marked by the intermittent presence of water as it sheds from Uluṟu and disburses. As even micro changes in grade affect this fragile landscape of shifting sand dunes we decided there were to be no changes in levels and no construction of swales or kerbs. Precision was required when marking out the car and bus parks, as well as pathways so no trees were disturbed. To achieve this, carparks and paths were all marked out on site (in 45-48ºC heat during a fly plague) by Kevin Taylor and Peter Yttrup the engineer. The allowable envelope for the new building only penetrated about one metre beyond its edge. The site would remain as close as possible to its indigenous state.

At the time an advertisement for the Sails in the Sunset Hotel (at the nearby Yulara Resort) stated that "being in the desert was nothing like being in the desert."[34] Our aim was the opposite. Inspiration for the journey to the building came from the rhythmic meandering one has to do when walking between spaced Spinifex and other sparse vegetation. To that end, car and bus parks were held back 150–300 metres from the Centre. Long winding paths of compacted site sand edged in collected site brush encouraged visitors to slow down, to observe the patterns of the plants and the open ground with its memory of activity etched in the red sand. Walking as a conversation with the land, the visitor's cadence in rhythm with the surroundings to be, albeit briefly, immersed in the landscape rather than only viewing from the car, or conquering as in the 'climb'. This extended walk allowed the visitor time to be attuned to their surroundings with time to prepare for the *Tjukarpa* (Aṉangu dreaming) stories told in the Centre. This slowing down is another important aspect of encouraging a more careful and cultivated respect and reverie of Aṉangu's living history and the seemingly robust yet actually fragile desert environment. It juxtaposes the 'fast' time of traveling in cars and our generally speedy Western life with the 'slow' continuous time of an ancient living culture. It encourages a cultivation and depth of understanding between the 'visitors' and the Aṉangu.

Walking in the sublime landscape of the desert, particularly in tune with the Aṉangu's perceptions can elicit a sense of what Kevin Taylor and I coined 'Deep Walking'; to feel not just the surface of the ground but to penetrate below and above the earth, to metaphorically feel the connection between different states of being, space and time. In *Walkscapes: Walking as Aesthetic Practice* Francesco Careri states that walking in landscape is "simultaneously an act of perception and creativity, of reading and writing of the territory and that the act of experiencing landscape in motion enhances the interaction between people and space… That nature is always changing between different states and has no beginning or end."[35] Elizabeth Meyer writes of how the conceptual and intellectual

Above: The Advertisment states that 'At Ayres Rock Resort being in the desert is nothing like being in the middle of the desert' The Australian Weekend Magazine, circa 1990.

Above: Kevin Taylor walking to Uluṟu on the Liru Walk (between Uluṟu and the Cultural Centre), June 2011.

[34] The Australian Weekend Magazine, circa 1990.

[35] Francesco Careri, *Walkscapes: Walking as an Aesthetic Practice* (Editorial Gustavo Gili, Barcelona, 2002), 50.

Above: Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre. A design approach where there is a minimal intervention into the landscape and where materials are, as much as possible, from the site and surrounding landscape.

underpinning of a design and its stories are partly made clear by movement through the landscape. “This unfolding through time and space affords the possibility of experiencing the sublime.”[36] This indeed applies to the walk to and from the Cultural Centre.

Uluṟu-Kata Tjuṯa Aboriginal Cultural Centre I believe fits into Elizabeth Meyer’s theory and analysis of beauty and sustainability, in that it focuses on conserving and regenerating ecosystems, reveals the site’s processes, emphasises a visceral connection to ‘country’, culture and an appreciation of and care for the environment. It was a deliberate strategy that the hand of the landscape architect should be quiet, that the design should be considered at every level, but remain mostly invisible. The statement by Dutch landscape architects Bart Brands and Sylvia Karres, “Sometimes designing is very tempting. Sometimes not designing is the answer”, was how it was for us at Uluṟu.[37] On reflection, I believe it is also to do with ‘whittling away’ to find the essence of what truly felt like an environmentally, culturally and socially sustainable solution. If there is a certain understated beauty in the design and resolution then it most likely comes from this process of distillation. The beauty of the sinuous morphological building in relation to its site, Uluṟu and the wider landscape could only resonate if the landscape spoke of its indigenous nature. The minimal landscape design allowed Gregory Burgess’s building full expression. In Burgess’s words, “the building appears as a mysterious undulating presence of skin, sinew and shadow, emerging and disappearing, looking, approaching, withdrawing.”[38]

John Beardsley cites George Hargrave’s words about his projects: “theatres of the environment”, landscapes that “reveal geophysical, biological, and cultural forces at work.”[39] At the Cultural Centre what was left out allowed the inanimate and animate environmental elements, as well as the cultural to be amplified. It allowed for immediacy, for being fully there in the landscape. It allowed an opening for visitors to take in and find reverberation in Aṉangu’s culture. By editing and adding very little into the landscape it allowed the landscape to speak of its unique qualities, its calling, ‘being in the desert, is all about being in this part of the desert’. There is a beauty in allowing the elemental forces to be at the fore and the supporting infrastructure to be subservient and fade into the background. By not noticing the interventions the visitor is allowed to focus on the beauty of what is there.

The nexus between the powerfully sublime landscape and Aṉangu’s precious cultural expression hopefully induces a transformation in the visitor’s understanding of the importance of sustaining both land and culture. The fragility of both has a visceral immediacy and poignancy. Maria Goula writes in her essay entitled *Fragility*, “Fragility as an attitude, not as a problem, must be interpreted as a hybrid concept that encompasses both environmental and cultural factors …Fragility is a way of delving deeper into the identity of landscapes.”[40] At Uluṟu the sustained survival and flourishing of both the environment and Aṉangu’s living culture are indeed fragile and compel a quest for greater ongoing understanding. For me, this project more than any other has a deep emotional pull. When talking about the project I often find myself with a lump in my throat, it’s mysterious and comes up from behind. I try to prepare for it, even tell the audience that this emotional state may happen in the hope that I can avoid it, but it wins over. I am beginning to understand that it is most likely the precarious fragility of this place, in this time, and the need for the upmost care that elicits my involuntary emotional responses.

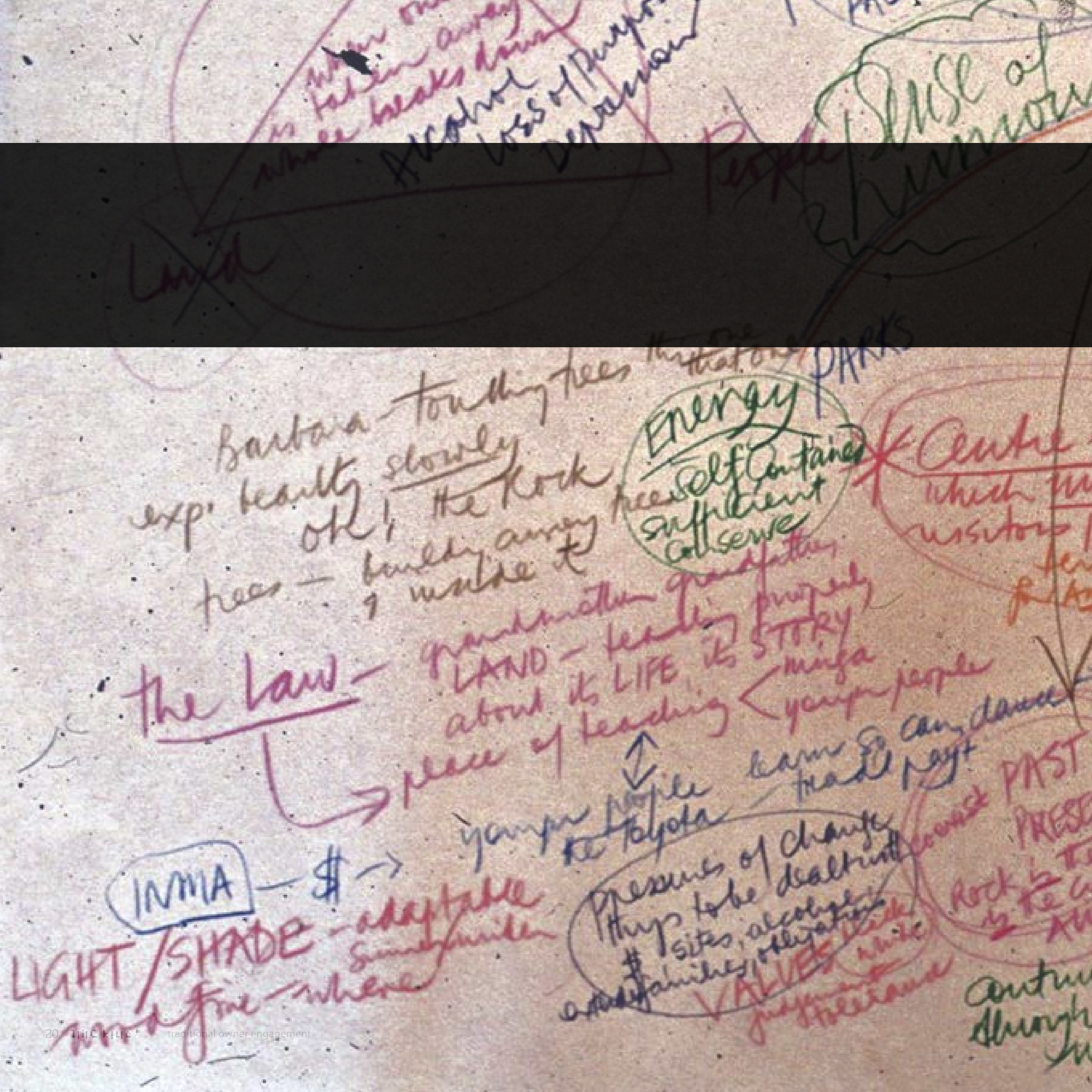
[36] Elizabeth Meyer, William S. Sanders (eds), *Richard Haag, Boedel Reserve and Gas works Park* (Princeton Architectural Press New York, New York, 1998), 25.

[37] Bart Brands, Sylvia Karres, “Reflective Progression”, *Topos European Landscape Magazine*, (Callway Verlong, Munich, 2004), 92.

[38] Dan Underwood, “Snake Charmer”, *Architectural Review*, November no. 1197, (1996), 50.

[39] John Beardsley, “A Word for Landscape Architecture”, *Harvard Design Magazine* (Cambridge, Massachusetts, 2000), 5.

[40] Maria Goula, Daniela Colafranceschi (eds), “Fragility”, in *Landscape and 1000 Words to Inhabit It* (Editoria Gustavo Gili, SL, Barcelona, 2007), 69,70.


Barbara - touching trees
exp' beauty slowly
oh! the Rock
Energy
Self Contained
sufficient
conserve
PARKS
the Law
LAND
about its LIFE its STORY
peace of teaching
young people
INMA
LIGHT / SHADE
adaptable
Pressures of change
Things to be dealt with
sites, alcohol
families, obligations
VALUES
PAST

project interviews

Uluru-Kata Tjuṯa Aboriginal Cultural Centre

ESSAY BY GINI LEE

Negotiations with Spinifex and Red Sand

Client:
Environment Australia

Nation:
Pitjantjatjara and Yankunytjatjara / Aṉangu

Location:
Northern Territory

Date of Completion:
1995

Design Lead:
TCL

Collaboration:
Gregory Burgess - Architecture
Sonja Peters – Cultural Liaison & Exhibition Display Designer

On a warm winter's day in June 2011 Kevin Taylor and Kate Cullity returned to the Uluṟu-Kata Tjuṯa National Park to retrace their first experiences of this profound landscape. Their visit made some 20 years earlier encountered the immensity of the landscape enriched through the knowledge of the people of the Mutitjulu community; here they discovered the inherent qualities of the place that inspired their enduring respect and love for the desert country of central Australia.

Uluṟu is where the manner of walking in order to come to know the landscape was so potently practised in the early days of TCL. Kevin and Kate now came back to the desert to see how their landscape architecture had weathered over time and also with the intent to relook at a practice ethos based upon deep connectivity to Australia in all her guises. Here it was possible to reflect upon the passing of time for the project and to acknowledge its ongoing legacy, for the land, the people and for TCL.

Kevin's words are recorded in the snatches of conversations remembered over a day's walk to Uluṟu and back from the Uluṟu-Kata Tjuṯa Cultural Centre. His thoughts and musings are interwoven with images of the grandeur of Uluṟu counterposed with the negotiations with material that all walkers make when they traverse the spinifex and red sand of Aṉangu country.

On preparation for arrival

The Aboriginal people were thinking, as we were, how do you change people's state of mind? The critical thing is for people to go into the building and the first thing they see is the tjukurrpa story about why it is all so significant.

And the people on the team – Sonya Peters and Chris Knowles had done a huge amount of work intensively with Aṉangu to get the story right and for it to be their story.

It took a year of negotiations with tourist and park operators to move the car park some distance from the Uluṟu-Kata Tjuṯa Cultural Centre. The Aboriginal people wanted people to experience walking through the desert.

So the whole idea that you need to walk for 300 or 400 metres through this landscape to be anywhere near the right state of mind to look at Uluṟu and get it was really important.

On walking the site

I used to spend a lot of time walking in the bush around St Andrews in Victoria and from that time learnt the importance of spending a lot of time walking the site. When I got up here it was a real confirmation of the benefit of walking on the site – it's something about walking without intent and

Cover image:
Kate Cullity and Sonja Peters on-site talking to Anangu elders about plants (November 1990)

not just daydreaming, but taking it in; such a powerful site!

The Aboriginal people – one of the biggest messages they had for us – that Uluṟu is not just the rock and Uluṟu is the rock. Uluṟu is also everything else that is here, and only they would know where the edge of that description might be. It left a big impression on me and it really made me more sensitive to just being on the site and that it's not just about the famous rock.

They would walk around the site and know all the plants, what the animal footprints were and have this real sensitivity to everything that was there. And they had these stories and they drew these paintings for us; and the liru and the kuniya [the warring snakes] stories coming in.

It was quite a spark to your own imagination – even though you can't understand what these stories mean. It's like working with Peter Emmett [on Victoria Square] or Paul Carter [on North Terrace], when you have people imagining/constructing possible histories, speculating about what might have happened based upon what they know did happen.

It's like this mythology builds up that adds a whole other layer beyond the physicality of the site. I'm very susceptible to that, I find that really powerful, and when it happens it has a big impact on my relationship with the project.

On drawing from desert practice

People used to sleep in shelters on the leeway side [to protect themselves from the wind] and the idea of the little structures along the path as windbreaks informed the mulga branches as path edging.

On working with others

The other thing about working up here was working with Greg Burgess – he's an amazing architect – and spending time with him up here is really informative. He has an amazing ability to listen.

On practice informed by the desert

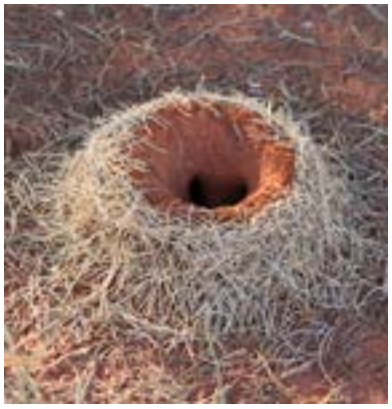
The Australian Garden is a key project and Uluṟu gave us the confidence to speak to the whole issue [of the Australian landscape], and how we would relate this to the whole of the continent. The brief [for The Australian Garden] didn't mention Uluṟu or central Australia but it was implicit in that it would be a really important part of what would need to be expressed. This work gave us the passion for being able to talk about it; not just for here but on our sense of the Australian landscape. And then when we were doing The Australian Garden this experience was influential – the sand garden and the escarpment didn't literally come from here, but the sensitivity and sense of place did come from here.

Gini: on climbing Uluṟu

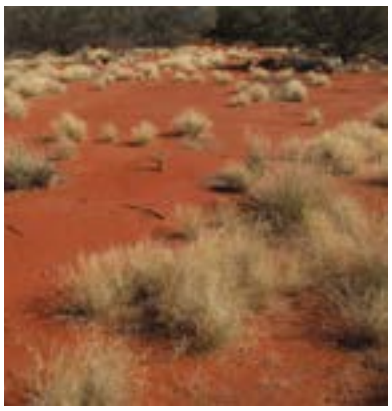
Kevin told me that the Aṉangu elders had insisted that he and Greg Burgess and the team should climb Uluṟu, even though he and the others were uncomfortable with doing this out of respect for the Aboriginal people's preference for people not to climb. On the day of the climb it was a fine sunny and windless day. They followed the steep red rocky pathway, and just as they left the guiding rail the wind began to blow and blow. The wind was so strong that they all had to lie down flat on their bellies so as not to be blown off the sheer rock face. And just as quickly the wind was gone and they could resume their climb and make their way to the top with the blessing of the Aṉangu and also with the memory of the presence of the elements.





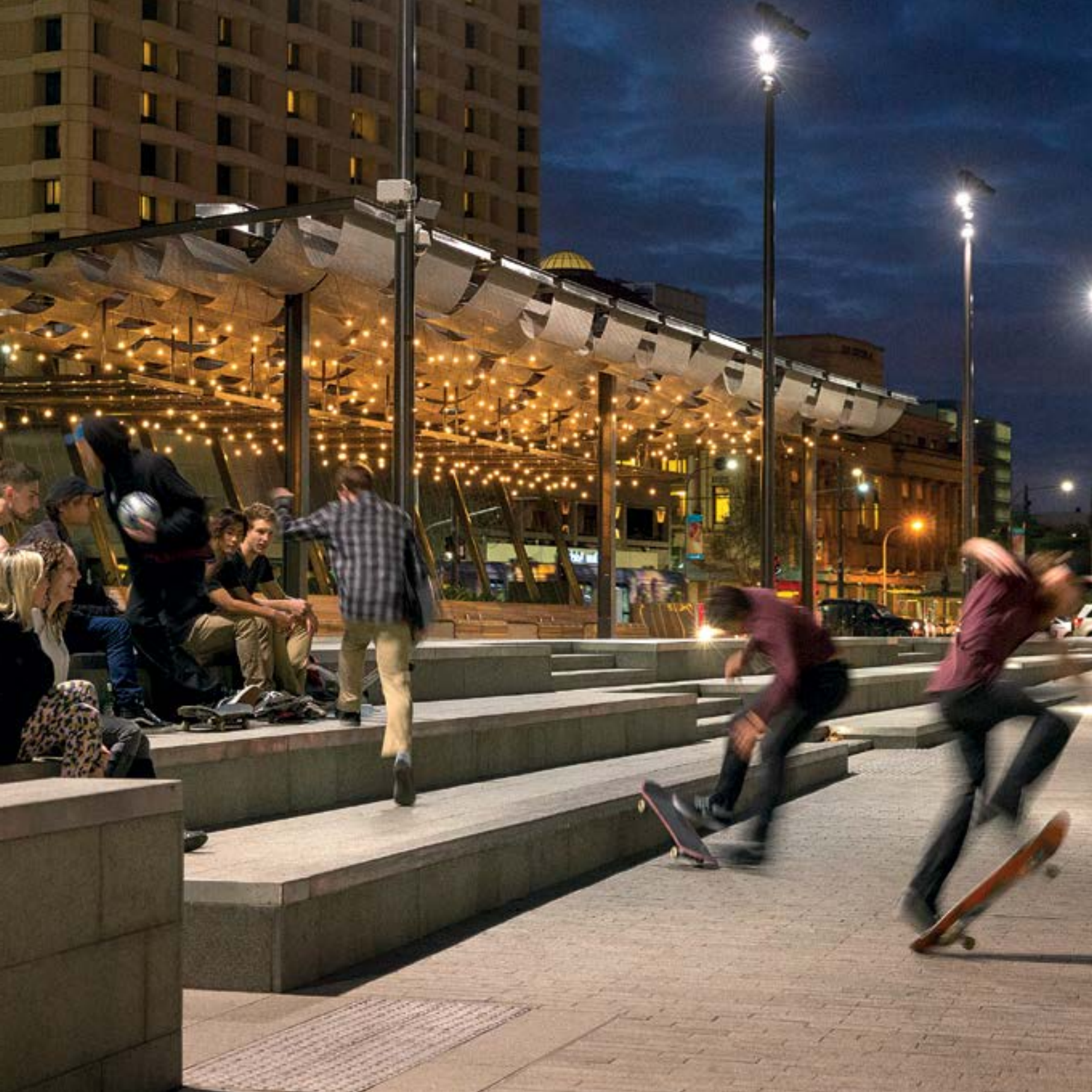










Tarndanyangga / Victoria Square

DANIEL HIDVEGI SPEAKING WITH KARL TELFER, KATE CULLITY AND ALEXANDRA LOCK

'Mullabakka... - it's not the shield itself but what's performed with it!'

Karl Telfer

Client:
City of Adelaide

Nation:
Kaurna

Location:
Adelaide CBD

Date of Completion:
2013

Design Lead:
TCL

Collaboration:
Tonkin Zulaikha Greer - Architects
Karl Telfer - Kaurna Custodian and Designer / Artist
Peter Emmett - Cultural planner
Geoff Cobham - Event planning and specialist lighting

Dan: Karl, how did you initially arrive at this project, which I guess is the project of your country?

Karl: The work I did with Adelaide City Council was with the first Reconciliation Committee which was and elevated to a formal committee so it had a bit of teeth, [and led to an] inclusion in bigger scopes of projects and conversation on how Council should start thinking about Aboriginal integration, especially around culture cause it was always just about arts, and not built forms, and issues like what's the reflection about Country for us? That then just rippled, ripple, ripple through a whole range of areas and also down to the Festival Of Adelaide level.

Kate: The Arts Festival [Adelaide Festival of the Arts 2002] with Peter Sellars? That's when we met you first.

Karl: That was the first place that I met you and Kevin, Kevin and Kate, through brother Jim Fitzpatrick and then everybody else and the circle just got bigger. We started talking about what the symbolic heart of the centre of our city might mean as well as all sorts of things.

Dan: What was the initial project brief, did it include traditional owner engagement?

Kate: Yes, your involvement in the Festival of Adelaide in 2002 where you had an Aboriginal event at the Square really informed the brief.

Karl: Yes, we assisted Council t to develop a process that they've never had before. It was around principles about guarding culture so everyone's got a space inside of that and a voice inside of that.

Kate: The work that you did at Tarntanyangga for the Festival had a profound effect on us and also a lot of people in the community. That reclaiming of Tarntanyangga as an important Kaurna space, closing down the square and wrapping up Queen Victoria was a really significant gesture.

Karl: First time since 1836 onwards I think we closed down the Square so we could have our ceremony again and we invited everybody from the four directions, that wasn't just the national or the local Aboriginal first nations peoples, but also international First Nations people and also peoples that have migrated here as well to join the ceremony. And, yeah, we built a stage up to the Queen at the same level so she wasn't above us, you know, we're all on the same sort of level.

Dan: Did the re-brief for the Square change as a result?

Kate: The brief didn't have a sense of Aboriginal culture, do you want to talk about all that?

Karl: I had the fire and smoked everybody in, sitting on Country, talking about this place, what does it mean to people, the Kaurna clans is what I call them, like family clans that make up a nation, and what is their relationship and what do they know about Country. And I think doing that on the country and going through ceremony, it was the right thing to do because everyone was just 'yeah, well, okay, let's go and trust it'.

Alex: Well, a lot of those conversations hadn't been enabled before. It was an opening of a dialogue.

Kate: And we had some really good people in Council like Jared Barnes.

Karl: Yeah Warren Guppy as well.

Dan: If we can talk through what actually found its way to being built and unbuilt, I guess.

Kate: I was just trying to remember when the idea of the Centre of Aboriginal Culture - Mullabakka happened.

Alex: It was in the Masterplan. A place to enclose. A flexible space to allow things to happen

Karl: It was not just the shield – Mullabakka, its what's performed with the shield, it's about defending culture, it's about living culture, about ensuring that cultural understanding around sharing ways of understanding all those different sorts of things, that's what this Centre was going to be about. Inclusion of other cultures as well Aboriginal First Nations, being provided with space as well but with protocols about all those different types of things so that the wider community could actually see us sit in parliament, but in our parliament, with our law and our structures. The Centre is a performative space viewing from the outside in and vice versa from the inside out, because in the outside space we had our ceremonial ground, a fire area, the water was right there as well, the garden was connected to it, it was all integrated in a way so it was creating opportunities of pathways for people and families to be educated both with blackfella knowledge and whitefella knowledge as well.

Kate: I think another important moment was when you came with the idea about fire and water and the moving the water feature

Karl: Putting the water down to the south and the fire north as this was in keeping with your stories and moving the Queen off the centre because that was going to be one of the most important places, you know for us .

Kate: You worked pretty closely with Peter Emmett, the cultural historian with an idea about the stars, he actually wrote a really beautiful piece about it for the Masterplan, I think maybe it was after talking to you, do you remember that?

Left:
Birds-eye rendered perspective of Tarntanyangga / Victoria Square.

Karl: Well the seasons and everything so how it was related to the plants, to water and fire and all those other sort of elements that are linked into it to create a balance, but also fire as an indicator and letting people know that something's coming, something's on. You know, the full moon as well, having gatherings in the square, , like everyone bringing a plate of food, especially, we talked about activating the edges and the market and everything else, different levels, but also at a human level too and where people can come and share, and talk and sit and participate in ceremony together.

Dan: So ultimately the northern half went ahead in subsequent stages, Stage 2 [and] Mullabakka, the Centre of Aboriginal Culture has remained unbuilt whilst we have a Design Development document which contains that knowledge.

Karl: The Masterplan it's good, it's won all of these awards too, nationally and all that and everything else, it's won this award and that award but what have we really been awarded? We're still waiting - For, that to really mean something.

Dan: Are there any reflections and learnings you can share?

Alex: I think even just reflecting on what we've been talking about now, realising the work that the team all put in at this level to help influence the city is really good to think about. We see similarities in our thinking which we applied to Vic Square now coming up somewhere else in the city which is great to see our work has managed to resonate in conversation. This conversation is bigger than just Vic Square, this is about Adelaide in the bigger sense.

Karl: Yeah absolutely. Moving it to a culturally appropriate place and using that information, cultural information that is unquestionable, but also getting that all renewed so it lasts another four generations.

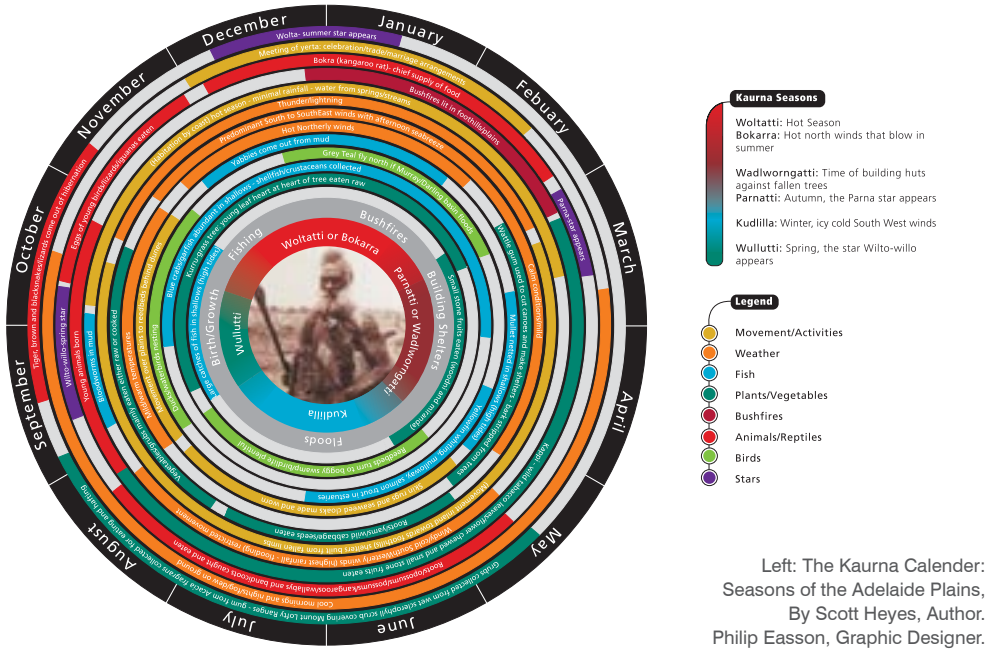
Kate: I think it was really important that Karl was involved from the very beginning. The way that you worked in particular with Kevin, Alex and Peter Emmett.

Karl. Yeah well with Peter we were just having good yarns about stuff. I took him out on Country, walked around a few times and just talked to him about this, talked to him about that and provided other research texts and other material that had been written, some bullshit, that as well but I showed him that.

Karl: Peter's curated idea of what the European statues could talk about if they had a voice, what would they say now?

The Arcadian Grove stuff of putting all the statues together, but what about my people? What would they say? And that's when it was like, shit, okay, you know Peter started thinking about different things and he just went on then dududududu and I said I'll leave you with that one and when you come back we'll yarn about the next layer, the next level. So it was good hearing that too because that allowed me to enter into that other space with him which was good, I learned a lot but shared a lot too.

[And] Kevin, I just want to see this happen to continue his legacy. We see fragments of things taken out of these other things that we've placed down on the ground that sometimes can weaken the circle when things are taken here and then just brought up here like that and down over here like that without any thought of a bigger connection to the source and where this has all flowed from, , which has really come from all of us fellows, our team. The masterplan has been done, it's been accepted by



Left: The Kaurna Calender: Seasons of the Adelaide Plains, By Scott Heyes, Author. Philip Easson, Graphic Designer. C Copyright 1999, Scott Heyes and Philip Easson.

everybody let's just get on with it because, that's a gift from us all and to bring that legacy and continue as it's an important thing to do for this place pick no more and just come back to the source, make that strong

Kate: Having an Aboriginal centre there would be an incredibly potent thing.

Karl: Having the whole thing there, the arbours are also one of the most important things, the hands like that, that come around like that, holding everything, the fire, the water, and the sustainability, all of that sort of stuff, everything was there, you know, it was, you just see little snippets there, it's like the language when you go down, you know, down to the river there and you see all the language of the architecture that's there, yeah that's cool but that's someone's name, you know, that's not the landscape, that's someone's name, that's not the landscape, that's someone's name, you know what I mean? So the language is so different that it becomes confusing because you're given this set of consonants and vowels and you know.

Dan: Cultural guidebook to understand the landscape through as opposed to understanding the landscape experientially as a place.

Above:
Walking Country in the Aldinga scrub with Karl Telfer and horticulturalist David Lock.

Mullabakka

Not the shield, but what's performed with it

Living Kultja. Knowledge of country, ritual, story, song, custom, memory, place and belonging.

Above:
Mullabakka Centre for Aboriginal Culture - it's not the shield itself but what's performed with it!

Re-establishing cultural rites.
Such as full moon fire gatherings and Kaurna language programs

Mullabakka in display mode

Mullabakka in performance mode

Mullabakka in workshop mode

Lartelare Aboriginal Heritage Park

PETER AYRES SPEAKING WITH DAMIAN SCHULTZ

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

Client:
Land Management Corporation

Nation:
Kaurna

Location:
Port Adelaide, South Australia

Date of Completion:
2009

Design Lead:
TCL

Collaboration:
The late Auntie Veronica Brodie and the extended Brodie Family – Cultural Artefact & Narrative
Craig Andre, Jason Balmer & Shaun Powell – Fabrication (Interpretive Elements)
Michael Tye – Mosaic Artist
Port Adelaide Enfield Council – Consultation Partner

Peter: Where is the Latelare site located and what was the brief for the project?

Damian: Latelare was a state heritage listed site that was set aside as part of the Newport Quays development in Port Adelaide on the banks of the Port River. It was used by one of the significant elders, Auntie Veronica and the Brody Family, within Port Adelaide and other generations beforehand. The site was part of the route that Colonel Light (The original surveyor general) took into the city when he first arrived in Adelaide. Renewal SA designated the land for a new housing development to help stimulate the economy of Port Adelaide. A $2 billion proposal was put together to build townhouses, apartment buildings and infrastructure as part of the development over two stages. This 7,000 m^2 area was set aside as a part of the state heritage listing and was to be used as open space within the development itself.

Peter: Was Traditional Owner engagement part of the initial project brief?

Damian: Prior to TCL being involved there had been a number of discussions about what the Indigenous community were hoping for - primarily that an Indigenous cultural centre would be built on the

Latelare site. However, from the developer's perspective, there was an assumption that the site would be a park, maybe with a playground. From the outset some engagement had been planned, but the vast differences in expectations from the various stakeholders created quite a hurdle to get meaningful engagement started.

Peter: How was engagement with the Traditional Owners managed?

Damian: For the engagement itself, there was a process already in place for Port Adelaide. The City of Port Adelaide had an Indigenous community liaison officer who had links with the Brody family and the late Auntie Veronica. TCL joined a process that was already meeting monthly. The developer believed that maybe three consultation sessions would be enough.

We went along to the first session to just listen, but quickly realised there was a lot of politics at play and that everyone in the session had a different view of what the project outcome would be, so there was a fair bit of work required just to get everyone on the same page.

It was important that the Aboriginal community saw that TCL was an impartial player in the process, that we didn't have an agenda, we weren't taking sides with the developer or the council and that we were interested in what everyone had to say and. Once there, we were able to steer the conversation away from the politics and back to the stories they wanted to tell about the history of the site.

Peter: How did the engagement change the approach to project development?

Damian: We organised a series of visits to sites in the region; some of them were important places where the Traditional Owners wanted to share and tell stories. This process was about us listening and exploring the different ways stories could be shared, whether it be through parks or other sort of elements. There were comments that came out about Taoundi College, which was a local college for Aboriginal kids including Auntie Veronica's concerns about the loss of storytelling, and lack of employment opportunities. It became clear from these conversations that there was a secondary layer of issues that we could try and address through the design and engagement process.

Peter: What were some of the key stories that emerged from the engagement process?

Damian: Latelare had been occupied by four generations of Auntie Veronica's family, so the stories she had were about witnessing the changes in Port Adelaide. Auntie Veronica had stories from when the port was a river with black swans, walking up embankments, building up midden piles as the family would eat shellfish. She spoke about how the river changed to a wharf and a lot of history got buried with it. There were stories from her parents and grandparents, about witnessing when Colonel Light came into the river on his boat, how the Kaurna people used to move across the coast, while others would move up into the hills and that you'd see campfires dotted around them. She talked about hand weaving using the indigenous plants from the river to make baskets for carrying different foods, catching fish and gathering materials. Auntie Veronica spoke at length about these ideas, objects and stories that were important to her and to the history of the land, which we could then respond to through design.

Peter: What were some of the key design elements and outcomes that were developed through the engagement process?

Damian: I think that nearly every part of this project was touched by consultation, even the materials that we've used in construction. The Brodie family had migrated up and down the coast, particularly around Maslins Beach. There is a cultural connection to rock and that you shouldn't just grab a rock from anywhere and bring it to site because it needs to be approved by the Traditional Owners that you're moving a rock from one location to another. We went through a process of looking for locations where we might be able to get suitable rocks, and the process to go through to get approval. We quickly discovered that the rocks that were the most suitable from a cultural perspective were not going to be durable enough. This process of engaging with her and the others on the

Top to Bottom: Wardli in the landscape, with the silhouettes of 4 generations, and split significant stone revealing interp artefacts in Latelare

design elements meant that they had a good sense of why decisions were being made in a certain way. Because we went through the process of engagement with the traditional owners and Auntie Veronica, they understood that durability was an important aspect. We ended up using several quarried sands from Maslins for the pavements, which Auntie Veronica loved because that continued the story.

More opportunities to engage the Traditional Owners in design elements developed naturally; a family member made a small miniature basket to put in the resin castings, one of the granddaughters found a spot where there was a black swan and we took some imprints of the footprints. Due to the project being built locally by SPUD (Special Projects Under Design) we could take them to see the Wardli (traditional Kaurna shelter) being constructed with and the silhouettes of the four generations of traditional owners. Michael Tye,who produced the mosaic artworks for the benches along the sides, drew a mock-up and enjoyed the engagement in the presentations where the Traditional Owners became very much part of the whole process, telling him the stories and meanings.

Through this process we were able to reinterpret this idea of a playground and turn it into a garden through a series of pathways that would act like a maze, and you'd eventually get into these spaces where you could tell a story. The idea of play was reinterpreted into something that was not so much a playground with a slippery dip and a swing but could be something that could help engage culture in the future generations, which was where we were able to weave in Taoundi College. The garden became a space where they could have a small group of students trim down some of the plants in the gardens and show how to weave with the native plants, or invite an elder to tell them a story about the place.

We also raised an idea for landscape contractors to engage with students or unemployed Indigenous people in the area to train and engage them to do the planting on site. Port Adelaide Council was fabulous and were able to get a grant to facilitate the training - an agricultural certificate to be taken through the Taoundi College. We had between 13 to 15 students that came out with certificates and worked on site as well. This was a fabulous outcome of consultation process as two or three of the students were offered full time employment with the landscape contractor moving forward.

We even had a special day for the Brodie family and other members to come to site and plant advanced trees, which was a wonderful way to sort of get to that part of the project. It was quite sad when Auntie Veronica passed away. I did a couple of sessions with her in hospital and sadly she passed away before project completion.

Peter: What were some of the key outcomes you learned from the engagement process?

Damian: I think it's important to be honest about what's going on with the project so that there's no scepticism around why we're engaging with the community. Making sure that the community knew that we were impartial and being absolutely honest with everything that we said so it was very clear we had no hidden agendas, because ultimately that clear communication and honesty fostered a lot of trust and once we built up that trust then the conversations really were quite easy and that's when all that content with the design really came out. When we started consultation, we didn't have a design, which I think was good as the consultation really drove the design outcome. We had a site that had a huge sense of ownership from the Brodie family, but what the consultation revealed was a much greater ownership from the broader Aboriginal community. The outcome of the employment scheme, the outcome of getting the Taoundi College involved really helped solidify ownership of Latelare for the future. It was less so about the family and more so about the next generation of Aboriginal kids to have a space that was their own, which was incredibly important.

Through the engagement friendships grew, which developed a lot of respect and a good social outcome for the project. This was highlighted by the fact that even though Auntie Veronica was sick in the hospital, she still wanted to proceed with the meetings. That showed a real sense of friendship, that it was a very special project for her.

Left: Landscape contractors and Taoundi students work together on site. Indigenous students trained in Cert. II Horticulture, with two students going onto full time employment with the landscape contractor.

Scarborough Foreshore

RICKY RICARDO WITH SHARYN EGAN

'...the lake, the trees, the people, the sun, the moon, earth, wind fire, joining everything together...'

Client:
Metropolitan Redevelopment Authority (MRA)

Nation:
Whadjuk

Location:
Scarborough, Perth, WA

Date of Completion:
2018

Design Lead: TCL
Artists: Sharyn Egan and Jahne Rees

Collaboration:
UDLA - Landscape Architects
Chaney Architects - Shade Structures
ARUP - Consulting Engineers
ENLOCUS - Skate Park

Ricky: Could you tell us a bit about yourself, your background and practice?

Sharyn: My name's Sharyn Egan, I'm local Whadjuk Noongar woman, from Perth.

Ricky: Have you been practising art since you were young?

Sharyn: No, I started at a mature age. I raised a couple of kids first and then went back to complete my years 11 and 12. I went back to study in my mid-thirties, doing a bridging course, but then I had another boy and had to wait for him to grow up and go to school, then went at TAFE at 37, before going on to university at Curtin University to study art. I think I was one of the last students at Claremont Art School when they still had artists teaching rather than teachers.

Ricky: You have done several public art commissions around Perth, why is working in the public realm important for you, particularly from an Aboriginal perspective?

Sharyn: Yeah so I have been working on a public artwork on the City of Cockburn and it's a memorial to Aboriginal soldiers and nurses, and people who went and fought for the country and never got recognized. So that's quite important, to educate people on how it was for Aboriginal people, through all the conflicts that Australia has engaged in, starting with the Boer War up until modern day Afghanistan, there has been Aboriginal people involved in all the conflicts.

And at Scarborough, I was invited to work with the architect Fred Chaney, who did this wonderful architectural piece, and I was invited to do the shade cloth on the top. I lived in Scarborough when I was quite young and have strong memories of just looking over the beach and enjoying those vivid colours, and thinking of the old sandman vans and the colours on them, and other things from that era. I was doing a bit of textiles at that time and thought I could explore a stitched look in the shade sails.

Ricky: What was the first public artwork you did?

Sharyn: It was for the City of Cockburn, and they were doing a new road joining Spearwood to Bibra Lakes and it's called Friendship Way, it runs along Spearwood Avenue from Hamilton Road to Beeliar Drive and recognises Aboriginal, Croatian and Alabama sister city relationships.

They have a Chinese artwork, another artwork from America, a few others and one from myself. My work is called Elements, and it's about the lake, the trees, the people, the sun, the moon, earth, wind fire, joining everything together from an Aboriginal perspective. Because I was brought up around those Lakes. And my mother lived a semi-traditional life around Bibra Lake in the 1960s. People were still living around that area in the 60s eating natural foods, turtles, swan eggs etc.

Ricky: You collaborated on the Scarborough Foreshore Development, could you tell me a little about how that came about and your reflections on the process?

Sharyn: I was invited by the MRA mob to come and meet with Fred and his office, they were saying they had funds to go into an Aboriginal artwork at Scarborough. But when I saw [how resolved] Fred's scheme was, I just thought 'why would you do that?' Just because you've got funds doesn't mean you have to mess with a design that's already beautiful. But after meeting with Fred, he was quite open to me getting involved.

But I didn't want to take away from his work, because his work was so stunningly beautiful. I was a bit nervous about that! But after talking a bit and showing him a few sketches, we put a lot of thought into how I could add to that piece rather than take away from it.

We wanted to keep it as simple as possible, but still reflect on what Scarborough means to me and a lot of local people, the colours, the sun, the sunset.

Ricky: Was it a rewarding process?

Sharyn: Oh yes, after I got Fred's okay it was quite enjoyable. Meeting with the sail makers, meeting with the architects, people who think on a different level. Like architecture is all neat and precise, and my artwork is all willy nilly and loose. As a child we did stitching. I was from the Stolen Generation and put in a mission at a young age, and they'd get us to stich hems and clothes, and doing embroidery – a lot of Aboriginal women my age went through that. So, I guess I liked the idea of integrating stitching as a metaphor for holding everything together.

Ricky: You've also collaborated with Urban Art Projects on the Optus Stadium project, right?

Sharyn: Yeah that project was a bit bigger… bigger than Ben Hur! There were all sorts of people assigned to this, assigned to that. I kept close dialogue with the [UAP] designers and worked out colours and ropes, it was such a big job and it had to be safe for children, and that's not easy. The concept was taken from one of my smaller woven pieces. Using rope as the main material meant it was such a big job they had to send it to their Shanghai fabricators to get the artisans there to make them. I got to go over and meet with their artisans to see how the work was going. It was just amazing.

Ricky: Could you speak about your most enjoyable collaboration?

Sharyn: I'm collaborating with the artist Rick Vermey at the moment for a piece for Edith Cowan University in Mount Lawley. I'm using the Xanthorrhoea resin to create these patterns of the land, the earth and the sky. I'm researching the resin and doing a lot of work with it. I collect it from the bases of the trees. You can mix it down with mentholated spirits, it's got a beautiful substance, an amber liquid.

The patterns will be printed onto glass and then put up onto the wall at the Aboriginal section of the university.

So yes, I'm really enjoying the collaboration. I've done the artworks. Rick is the computer whiz, so he'll make sure they will print well, or if there are any little issues he'll just fix them up on the computer. Rick's done a lot of public artwork on big buildings, he understands CAD and all the technical things. But he's really enjoying working with me too and with my medium. Quite excited in fact.

Ricky: So you have complementary skills?

Sharyn: Oh absolutely. And he's such a nice bloke.

Ricky: Do you have any advice for non-Aboriginal landscape architects on how to engage with traditional owners on public realm projects?

Sharyn: Well… I think people tend to overthink. They think "Oh we're working with Aboriginal people, we have to say this and do that and follow these protocols, and don't say the wrong thing." And it just becomes too complicated. We're quite welcoming, and quite happy to work with people like Fred, and Rick and others. I think it's great to work with people in different fields. I think most Aboriginal people would welcome these opportunities. Working with architects, stone masons, it's great. I work a lot with Jahne Rees, who does a lot of project managing. We're quite comfortable working together, he's a go between to all the people I don't know like the fabricators and the lighting people.

That said, there are some people who have the wrong attitude, like I have a friend who's just against everyone. A lot of Aboriginal people are a bit suspicious or careful [when asked to work on projects], and not very trusting sometimes. But I think you've just got to let it go. You gotta put your faith in people. I've got a good judge of character so most of the people I work with are great.

Above: Inspired by the Whadjuk story of whales returning spirits of past relatives' home, the striking Whale Skeleton play feature fabricated by artist Jahne Rees the playground has been an immediate success.

Port of Sale

JUSTINE CAREY WITH SOK KE

'...a sense of identity imbedded into the project, through its subtlety and sense of discovery experience...'

Client:
Wellington Shire Council

Nation:
Kurnai

Location:
Forster Street, Sale, Victoria

Date of Completion:
Jan 2018

Design Lead:
TCL

Collaboration:
FJMT - Architects
TTW - Engineering Consultants
Paul Thompson - Horticulture

Justine: What was the initial project brief and did it include Traditional Owner engagement?

Sok: The initial project brief didn't include Traditional Owner engagement. The engagement occurred during the design development phase.

The initial Traditional Owner community engagement was organised by TCL and Wellington Shire Council in May 2016 to discuss design themes and possible design outcomes with representatives from GLAWAC (Gunaikurnai Land and Waters Aboriginal Corporation), representing Traditional Owners of the 5 distinctive family clans of the Gippsland region.

Justine: What was TCL's initial contact and approach with aboriginal owners?

Sok: A meeting was organised by Council with TCL (Anne-Marie Pisani), Grattan Mullett and Ruby Fitz - the representatives of the local aboriginal owner group - GLAWAC.

At the meeting, we discussed various themes that could potentially be integrated into the landscape design. These themes included 'Mountain to Coast Connection', 'Coolamon', 'Seasonal Calendar' and 'Language".

This initial design discussion formed the basis of the return brief for the Aboriginal involvement in the scope of works, with budget and timeline aligning with Council & GLAWAC's expectation. The return brief outlined the narrative of the design evolving around the themes of 'Seasonal Stops / Journey' reflecting on the Gunaikurnai's six seasons calendar and 'Mountain to Coast Connection'. It also included a construction methodology as a starting point for further discussion.

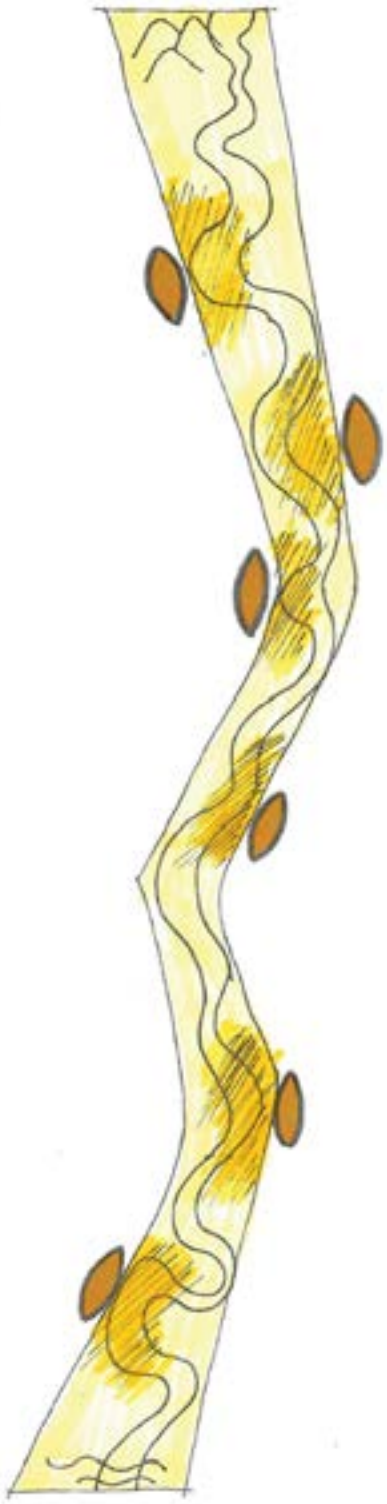
Justine: Did that approach change as the project developed and if so why?

Sok: After the return brief, there were various email and phone discussions between TCL, Council and GLAWAC to further develop the vision, scope and requirement for the works, and in meeting everyone's expectations as well as project budgets and timelines.

The design approach had naturally evolved through inputs from GLAWAC and their internal consultation from the "Seasonal Change Journey" to the "Our Creation Story" in this dreamtime story.

Borun, a pelican - the first Kurnai travelled from the north-west mountains with his canoe, he crossed the Tribal River (the location of the Port of Sale) and walked on into the west to Tarra Warackel (Port Albert) where he met his future wife, Tuk, a musk duck. They married and became the parents of the current 5 Gunainkurnai clans:

- Bratowooloong
- Brayakooloong
- Brabawooloong
- Tatungooloong
- Krowathunkooloong



The story provides meaning and an embedded a sense of identity. This is expressed in the five canoe shaped seats, each representing one tribe, the children of Boran and Tuk, the creator of Gunainkurnai. The 'Story of Journey' is expressed in the pavement as the footprints of Boran and Tuk and explores the journey line of the mountains to the sea, depicting the important relationships of Country: land and water.

Justine: What were some of the cultural challenges?

Sok: Due to time constraint, originally there were talks amongst council representatives to purchase and obtain copyright to some indigenous imageries and applying them onto the landscape treatments especially on the Promenade concrete paving. We felt very uncomfortable with this approach as it's a missed opportunity and culturally insensitive. We had advised council to consult GLAWAC for further direction. Fortunately, Council further consulted GLAWAC and their representatives were actively engaged and helpful in providing us with the story and materials required.

This challenge ultimately became an opportunity for us to work with the Traditional Owners in building layers of stories, to create meaningful outcomes for to the project that connected the site's rich cultural history.

Justine: What did you learn from this process?

Sok: Working with MosUrban, as well as incorporating input from Council and GLAWAC, was an invaluable and productive experience due to Council and GLAWAC's clear design instruction and MosUrban's high quality craftsmanship with specific care in detail and construction. It was such

a cost- and time-effective approach, where everyone brought their expert knowledge to the project. Together we gained a better understanding of construction installation and sequence with the seats installed at later date to accommodate the big reveal on 27 January 2018 for the Official Opening, which started with a Welcome to Country smoking ceremony by a local Traditional Owner elder.

Justine: In hindsight what would you do differently?

Sok: Even though the built outcomes exceed the expectations of Council and GLAWAC, it would be a more holistic approach if the Traditional Owner community engagement was a part of the earlier design process and discussion from masterplan phase onwards, as well as extending the interpretive opportunities to other parts of the project, including the skate plaza and playground area.

Above:
Smoking Ceremony at Official Opening (January 2018)

Opposite page:
Preliminary sketch of the promenade, interpreting the story of Borun, the Pelican, travelling from the mountains to the inlets and river systems, where he met Tuk the Musk Duck, marrying and creating *Gunaikurnai ,* the five clans

Left to right:
Interpretive clan shield artwork by Design by Pidgeon.
Completed bespoke outdoor furniture incorporating shield, by MOS Urban and TCL

Point Nepean National Park

TCL WITH JENNIFER LYNCH

'By framing thematic common ground, we hoped we could establish the site as a place of exchange and collaboration across cultures. We saw this as a way of helping to 'heal' the site'

Client:
Parks Victoria

Nation:
Boon Wurrung

Location:
Mornington Peninsula, Victoria

Date of Completion:
2018

Design Lead:
TCL

Collaboration:
Peter Emmett - Cultural historian
Tonkin Zulaikha Greer - Architects
ARUP, DCWC and Roger Gibbins

TCL: What was the initial project brief and did it include traditional owner engagement?

Jennifer: The original project brief framed the work as a 'renewal' of TCL's 2010 draft masterplan for the park, which had been led by Kevin Taylor. The consultant team for the 2010 draft strategy included cultural historian Peter Emmett, who played a significant role in developing the document approach and interpretation strategy in 2016-17.

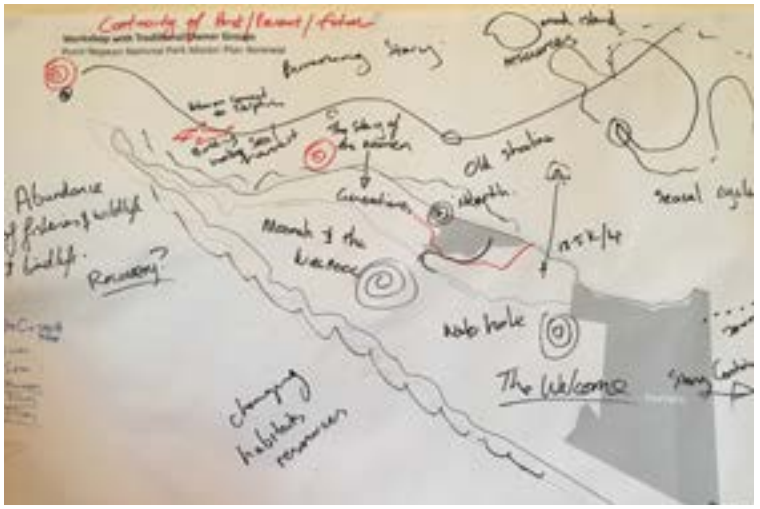
The brief by Parks Victoria describes the site firstly as Bunurong / Boon Wurrung Country and 'acknowledges the Traditional Owners of the land we now call Point Nepean. Their ability to express their connection to Country including the significance and meaning of particular sites, places and events, is vital for the future of the park.'

One of the key objectives of the brief was for the document to capture a broader set of stories and to 'comprehensively incorporate and communicate Traditional Owner values, stories and aspirations within the plan and in propositions for future park use and interpretation.' The brief included a two-day workshop with Traditional Owner groups, led by Parks Victoria.

TCL: What was your initial contact and approach with traditional owners?

Jennifer: Anne-Marie Pisani with Peter Emmett represented TCL and the design consultant team on site for the two-day engagement. This workshop was led by James Hackel, a Palawa man whose Aboriginal heritage is from Tasmania. He is a Park Ranger at Point Nepean and has worked on the development of Traditional Owner-led management plans for several national parks in Victoria. The two-day engagement workshop involved a walk on Country, to share significant sites and stories, and a mapping of these places/ stories.

Through the engagement process and our research into the site's stories, we began to recognise the significance of the site to its Traditional Owners. Point Nepean is a site where the Bunurong / Boon Wurrung witnessed the formation of Port Phillip Bay, was a site of annual women's business and was the site of first contact with European settlers in Victoria. We also observed, reviewing the 2010 masterplan and walking the site, that the site's Aboriginal cultural identity was not a major focus of the draft document and that cultural stories we



Above Left / Right:
Walking on Country as part of the two-day engagement workshop, and significant sites and stories mapping

uncovered in our research and engagement were not accessible on site through existing experiences and interpretation.

As an overarching approach, with Peter Emmett, we developed the idea of the site as a 'shared cultural landscape'—a significant colonial site and national park as well as Bunurong / Boon Wurrung Country. We sought to represent and form strategies around the complex identity of the site throughout the document. Each of the masterplan's propositions—whether for interpretation of site stories or management of the landscape or governance of the park—seeks to meaningfully engage both Traditional Owner and non-Aboriginal Australian culture, communities and knowledge. By framing thematic common ground, we hoped we could establish the site as a place of exchange and collaboration across cultures. We saw this as a way of helping to 'heal' the site.

It is important to note that, during the time of this project, AILA Victoria's Connection to Country Committee was initiating a series of research and advocacy projects around engagement with Aboriginal culture, communities and knowledge systems by landscape architects.

Anne-Marie Pisani, who was a TCL employee at the time, organised a one-day symposium on this topic with an all-Indigenous line-up of speakers, one of whom was James Hackel from Parks Victoria. He spoke to the reading of national park lands as Country through land management and interpretation strategies as well as options for co- and joint management of Parks Victoria-managed parks by local Traditional Owners. We raised these possibilities in the first meeting with Parks Victoria, while sharing our site readings and initial ideas for the project, and they were extremely receptive to this focus and type of approach.

TCL: Did that approach change as the project developed and if so why?

Jennifer: Two Traditional Owner groups—the Boon Wurrung Foundation and the Bunurong Land Council—were in disagreement about each other's status as Traditional Owners of the site (neither group had Registered Aboriginal Party – RAP status at this time). Ultimately, given the tension around this issue, much of the knowledge, language and cultural content that had been shared with the consultant team during the engagement process was removed from the final document, as requested by Parks Victoria. In the late stages of the project, the Bunurong Land Council was awarded RAP status.

TCL: What were the built and unbuilt outcomes?

Jennifer: The master plan outlines future initiatives for the park. In terms of Traditional Owner-focused or Traditional Owner-led outcomes, the master plan proposed:

- Joint management of the site by Traditional Owners and Parks Victoria
- Renewal of the site's story telling and interpretation infrastructure, to tell a more complete story of the site
- A Keeping Place
- A Welcome to Country (a commissioned public art work by an Aboriginal artist) at the site's entry
- Landscape healing and ecological regeneration works parkwide
- A new walking track with Traditional Owner-guided access only
- A 'healing base' for reconnection to Country

A series of priority projects received funding from the Victorian Government shortly after the masterplan's release, including a renewal of the park's interpretation.

TCL: What did you learn from the process?

Jennifer: This was the first (and first-hand) encounter for me, as a non-Australian, with Traditional Owner communities and culture and with Connection to Country. Hearing that account of the site changed completely the way I thought about Australian landscapes. Best practice precedents were helpful in identifying how landscape architects can start to collaborate and form strategies that tell these stories and empower Traditional Owners.

TCL: In hindsight what would you do differently?

Jennifer: At the outset of the project, in our return brief/methodology, work with Parks Victoria to establish a more integrated collaboration with the site's Traditional Owners, based on best practice for engagement.

Yarra Stolen Generations Memorial

ANTONIA BESA SPEAKING WITH JENNIFER LYNCH AND JUSTINE CAREY

'I don’t think we were convinced by the formal translation of the concept—scale, material, graphic or colour choice'

Client:
Yarra City Council

Nation:
Wurundjeri

Location:
Atherton Gardens, corner Brunswick and Gertrude Streets, Fitzroy, Victoria

Date of Completion:
2018

Design / Artistic Lead:
Reko Rennie

Design Collaborator:
TCL

Collaboration:
UAP - Build

Antonia: What was the project brief?

Justine: To design the landscape for a small-scale, low-budget stolen generation memorial at the Atherton Gardens, as part of a competition organised by the City of Yarra. Three concepts for the memorial were prepared by Aboriginal artists.

Antonia: What was your initial contact and approach with the artists?

Jen: Kate was approached by the Council, asking if TCL would be interested in providing advice to the three shortlisted artists. Elly, Justine and myself were each paired with an artist and we walked the site with them and Kate, trying to imagine how we could site their artworks. Because the works were largely object-focused, this involved meshing them with their context and also providing the artists with advice on materials, details, grades and access.

Antonia: Did the approach change as the process developed?

Jen: We started by working directly with the artists, without knowing whose work would win and be built. However, in the end, the Council fabricated and installed a work by Reko Rennie, who wasn’t one of the original three artists.

Antonia: Do you know why the process went that way?

Jen: No, and we didn’t have the opportunity to work directly with Reko Rennie. At that point UAP was put in charge of realising the project.

Left:
Reko Rennie at 'Remember Me' Memorial for the Stolen Generations.
Photography: Nicole Gleary

Antonia: Did you have any cultural challenges?

Justine: I had a discussion with the artist that I was working with, Robyne Latham, about the representation of people in the photomontages I created. It opened up a discussion about what was appropriate. I didn't want to be insensitive.

Jen: I remember walking the site and talking about the role that the site played socially. For instance, there was a pit with running water that was used to chill beers and called 'the fridge'. My artist particularly had a very graphic and object-based response that I had trouble linking with the site qualities and with the stories that were being told. It felt arbitrary. The object looked like a chimney, referencing fire as a historical social practice of the place, but felt out of context, so it was hard to develop a context. I don't think we were convinced by the formal translation of the concept—scale, material, graphic or colour choice.

Antonia: Did you discuss this with him?

Jen: We made suggestions about the material choices, so rather it being a really bright and colourful graphic object we suggested to tone it down, so it was actually a material rather than paint, which was taken on board.

Justine: I also began to question whether my advice might be inadvertedly painting the project with a Western brush.

Antonia: And how did it go?

Justine: I think the artist and I both enjoyed the collaboration. She works primarily with sculpture, and I think she was grateful to have help with technical plans. I was careful to just suggest and not to design, as she of course needed to be the author.

Antonia: What would you have done differently?

Justine: I would have enjoyed working for longer and having more conversations. Because you have a feeling of sort of internal conflict, which is interesting and worth exploring.

Jen: Maybe if we had clearer lines of communication, and if we had a clearer scope of involvement.

Justine: I think the scope was relatively open and we all perceived it differently.

Jen: We all had different experiences too. You really connected with the artist and helped her to develop the design, whereas I felt more like I had a facilitating role, where the input was limited to technical advice.

Above right:
Desert Rose / Native Hibiscus moving image projections by Nick Azidis as part of memorial unveiling

Below:
Welcome to Country and smoking ceremony with Uncle Colin Hunter at Reko Rennie, *Remember Me*, 2018.

Page image:
Uncle Jack Charles at the Stolen Generations Memorial event on Sorry Day 2018 (May 26th), the Atherton Gardens Housing Estate event on Sorry Day 2018 (May 26th), the Atherton Gardens Housing Estate.

Adelaide Riverbank Precinct Pedestrian Footbridge

ALEXA ONGOCO SPEAKING WITH KATE CULLITY, KARL TELFER AND LISA HOWARD

'The experience continues once you reach the other side, where there's an opportunity for reflection and looking at the river in a different way'

Client:
South Australian Government Department of Planning, Transport and Infrastructure (DPTI)

Nation:
Kaurna

Location:
Adelaide, SA

Date of Completion:
June 2014

Design Lead:
TCL

Collaboration:
Karl Telfer - Kaurna Custodian and Designer / Artist
Tonkin Zulaikha Greer - Architects
Aurecon - Consulting Engineers,

Alexa: Can you (Karl) tell us about the significance of the Torrens River in the context of the Riverbank Masterplan?

Karl: I was reading a story about why Adelaide is placed where it is. It's because of the river, and this project is trying to build some understanding of that in the wider community. The bridge is not just a straight across bridge, or just for one purpose only. The experience continues once you reach the other side, where there's an opportunity for reflection and looking at the river in a different way. People call it the "football bridge" or "Boomerang Bridge" – I've heard all sorts of [names] – but the reflection of the river is the actual underpinning story that can still be elaborated on and still be shared culturally and bi-culturally, exploring how we relate as human beings to water. If we're looking after Adelaide and beautifying it and building all these amazing buildings, sure the city and the façade looks pretty, but the river is still suffering. We need to tell the story of the river. So the bridge is not just a walkway across. We tried to do that in a number of ways, for example the colours of the lights, the lights on the bridge, were to be changed to represent the seasons.

Alexa: During the competition, you brought interesting discussion to the significance of the river and its evidence in historic paintings and sketches when Aboriginal people inhabited the area.

Karl: We explored this in a piece that traced the old flow line of the river We used to have platypus right here in the river. We used to have all these other fish, we saw this as a bit of a storytelling opportunity and we put the three big stones there as well the three standing stones that are ancient – one representing a man, one representing the woman and one representing a child, the three generations. And the transfer of knowledge with that and the relationship with water because down there, there were the stories of when the boys would go down, walk with their little spears, practising spear fishing and all that sort of stuff and that wasn't just the Aboriginal kids. That was the little white kids used to wanna wag school and go spear fish with the other boys, the little black boys down the river. It's a whole range of that as well and the women going to the river, the big deep pools that are in the river, the underground springs that are in the river and the fish and the vitality of the river itself and how important it was during ceremony, through the different times of year, with the seasons and everything else.

Above: River sculptural element by Kaurna Custodian and designer / artist Karl Telfer

Kate: I remember you (Karl) talking a lot about that and the eels, and also the areas along the creek line which had different significance to men and women.

Karl: Yeah. Well they're either side, I mean they call it Karrawirra Parri, you know, today Karra is the red gum Wirra is the forest and Parri is the water, but the original land was Tarnda Parri which is Kangaroo River, and Tarndagu was the both sides of the river, which is over the side here, on the southern side. And then on the northern side, on the northern side that's where a lot of men ceremonies used to happen over there at different times of the year. And Tarnda Womma, it's a name where Adelaide Oval sits now, so it was trying to think about an understanding of all moving across country, but what that actually means it's not just a walk over to the footy, its more than that, because you're crossing sacred Country and sacred Country is the water. Water is like law.

Kate: As I remember when in the early stages you were telling us stories and in a way I feel like the gesture of the bridge is something that came out of these conversations. This kind of simple linking and hooking back on itself.

Alexa: Did the brief include Traditional Ownership Engagement from the start?

Kate: No, it didn't. It included respecting Aboriginal culture but it didn't include having a Kaurna person on the team, we just thought it was really important. Because it was within the spirit of the masterplan that we'd done with A.R.M. so we felt that it was important in that sense, but also in the spirit of gaining stories about the river and that area of the Riverbank precinct during the competition stage. Karl was on the initial masterplan team and then we thought it was really important then that his work was embedded in the Riverbank Bridge project and also in the detail of the project and that's when we started working in a lot of depth with Lisa (TCL) .

Karl: Yeah and with all these projects, I think with that, it's about the ones who carry the knowledge to be able to express it in that way and actually talk to the Country and put things back on Country in a respectful way. It's an important opportunity to begin the education process of educating back my own people that don't know very much at all. So all the work I've been doing – all the cultural mapping research and everything else – it's about why do we need to tick a box for Traditional Owner Engagement when it should just be what we do as part of our practice.

Don't drag Traditional Owners in at the last minute. Get them there straight away, at the beginning and sit down and have a yarn with them because you got to get to know the people in order to get to know the Country, and then you get to know the landscape and the stories and everything else will come out of that.

Alexa: Lastly, what were some of the issues you faced along the way?

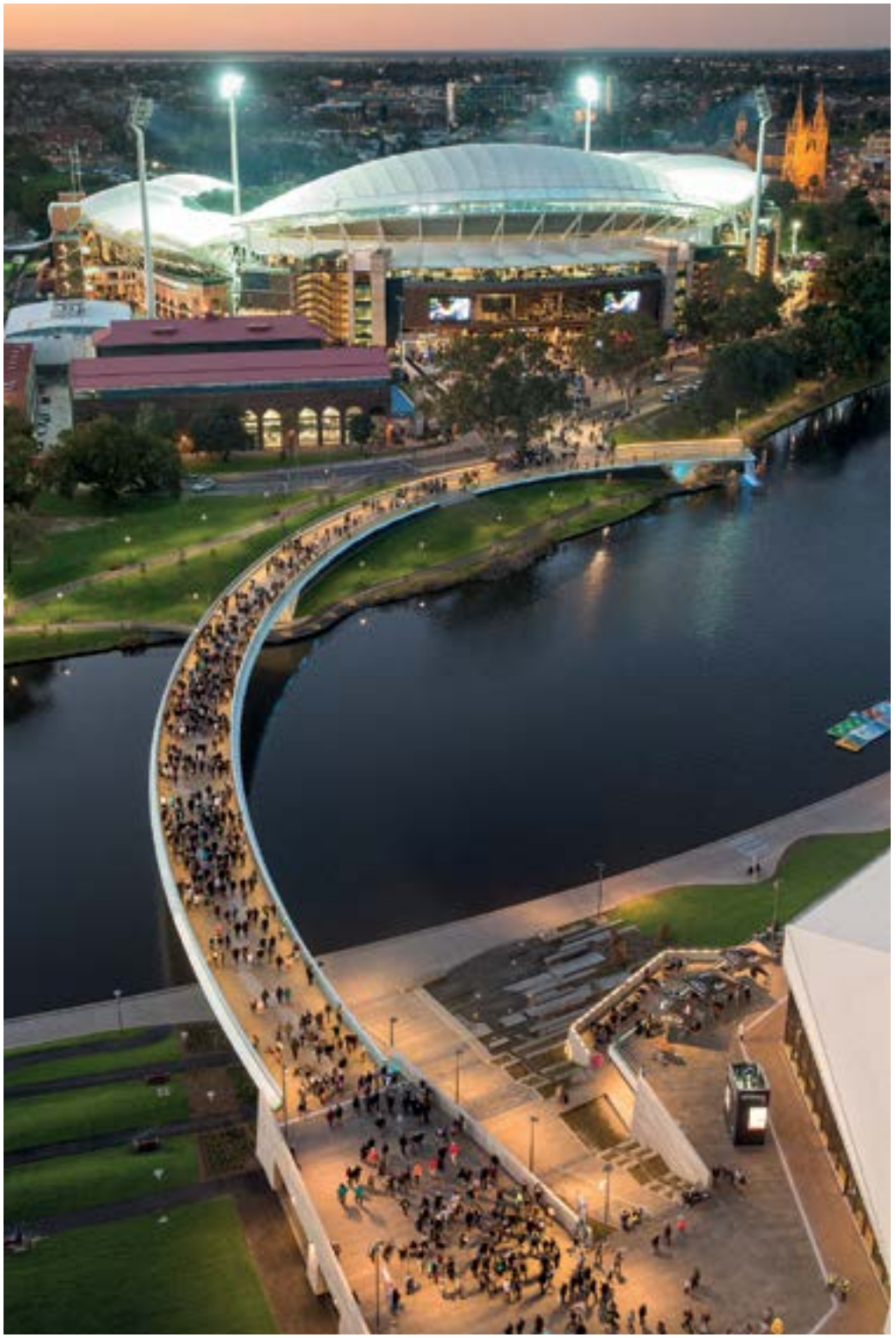
Karl: We had trouble with those other blokes, ey? They just wouldn't listen to what we were trying to say. They wanted to speak, speed up things and while they were doing that, pushing this and pushing that, and putting all these deadlines on us and the budget was getting chewed up at the same time. And that's a reflection on those practices. That's a reflection of the mindset and I'm hoping that it's changing in little

ways around the place. Like now, here, in government they have cultural consultants now, working at the institutions, at the universities, working in state government, working in P.W.C., all these other corporate places everywhere so that's a win, you know, so hopefully one little bit at a time, we'll get to that point but it won't happen straight away, it'll happen in 20 years or 15 years or whatever, but as long as the markers are on the ground so that we can keep the track there for someone coming to see.

Lisa: Absolutely, and I think, I mean for me, I hadn't worked on any projects previously that had any cultural engagement, so it was a really fantastic experience to work with you and just learn about the stories and hear and try and work out how we could then communicate that to others.

Right: The footbridge with a steady stream of fans heading to the Adelaide Oval for a footy game.

Below: Moment of quiet respite beneath the bridge.



The Winton Wetlands Project

TCL WITH SCOTT ADAMS

Client:
Winton Wetlands Committee of Management

Nation:
Yorta Yorta Nation territory, very close to the border of the Taungurung territory to the south.

Location:
Winton, VIC

Date of Completion:
2012

Design Lead:
TCL

Collaboration:
Design Flow

Lake Mokoan was an artificial lake created in 1971, by damming the flow of the Broken River and Hollands Creek to flood Winton and Green Swamps. The lake was approx. 5000 hectares in area and was characterized by the thousands of dead red gums that remained after the swamps were flooded.

The site is located within the Yorta Yorta Nation territory, very close to the border of the Taungurung territory to the south.

At the start of the master planning project in 2011, we met with the representatives of the Yorta Yorta Nation to discuss our observations of the site and to hear from them what was important for them. They shared with us stories of their totem (the long-necked turtle), of how large gatherings would occur at the swamp where hundreds of people would gather for ceremonies, how the site was a food bowl for the region rich in fish, and birds. We learned that parts of the site were used only for either men's business or women's business. They shared with us the general location of these places. They showed us the dried clay spalls that had been shaped by people hundreds of years ago to form middens that had been washed away by the wave action of the artificial lake.

The information they shared was critical for us to protect these sites and to then bring attention to elements they wished to share with the public. We later presented our initial masterplan ideas and gained feedback from them on how our design could respond to what was significant for them.

We also discussed with them the opportunity for the Yorta Yorta people to be involved in management of the site, and tourism opportunities for them to share their stories of this place.

The Expanding Field

2018 ANNUAL AILA INTERNATIONAL FESTIVAL OF LANDSCAPE ARCHITECTURE.

Client:
Australian Institute of Landscape Architecture

Nation:
Yugambeh/Kombumerri

Location:
Gold Coast, Queensland, at Home of the Arts (HOTA)

Date of Completion:
October 2018

Lead:
TCL Creative Director team include Kate Cullity, Perry Lethlean, Ricky Ray Ricardo and Jen Lynch.

Collaboration:
Budawang/ Yuin Architect and artist Michael Hromek, Badtjala artist Fiona Foley, Aboriginal Heritage Officer Ezra Jacobs-Smith of the Rottnest Island Authority in Western Australia (in conversation with landscape architect Greg Grabasch of UDLA), author Stephen Muecke, landscape architect Vanessa Margetts of Mudmap Studio, and artist and author Kim Mahood – all of whom speak to the idea of post-colonial design practice and truth telling.

In 2018 TCL took on the exciting role of Creative Director for the annual AILA International Festival of Landscape Architecture, with the theme of 'The Expanding Field', which sought to promote the great diversity within landscape architecture practice and highlight our role in tackling the contemporary challenges of our time.

The conference (the centrepiece of the festival) was divided into six thematic sessions: Pushing Boundaries; Reimaging Practice; Synergising Technologies; Expanding Territories; Cultivating Cultural Intersections; and Navigating Political Terrain.

It was very important for us that the festival recognise the importance of Indigenous knowledge and relationships to landscape in a meaningful way, and that this be threaded throughout rather than be confined to a single session or fringe event.

In the words of RMIT Associate Dean Katrina Simon, "The festival incorporated significant acknowledgement of Indigenous knowledge and histories and benefited from the participation of Indigenous Elders, practitioners and performers."

"As well as celebrating cultural practices tied very deeply to place, this raised issues of violence and dispossession that impact directly on notions of place, identity and landscape systems. Expansion of the field here is a question not of reaching outside the discipline, but of rearranging its own methods, systems and priorities so that Indigenous knowledge is seen as vital and inherently related to the ambitions of the profession."

During the breaks, TCL staff sat down with keynote speakers to ask them about their respective practices, their response to the festival theme, and how they would describe the festival in three words. You can view the interviews at the below link.

https://tcl.net.au/books-item/the-expanding-field-speaker-interview-series/

Featured in the series are interviews with Budawang/ Yuin Architect and artist Michael Hromek, Badtjala artist Fiona Foley, Aboriginal Heritage Officer Ezra Jacobs-Smith of the Rottnest Island Authority in Western Australia (in conversation with landscape architect Greg Grabasch of UDLA), author Stephen Muecke, landscape architect Vanessa Margetts of Mudmap Studio, and artist and author Kim Mahood – all of whom speak to the idea of post-colonial design practice and truth telling.

The TCL interview team included Antonia Besa, Alexa Ongoco, Daniel Hidvegi, Peter Ayres, Victoria King, Clarita Reutter, Justine Carey and Kelsie Armstrong.



THE
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THE
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FIELD:





Winton Wetlands, VIC /
Yorta Yorta Nation territory with Taungurung territory to the south.

Innes National Park, South Australia / Kaurna

Entrance signs to the coastal Innes National Park reference the Kaurna peoples long history in the region, while across the road, markers refer to the European history of long timber jetties.

Markers and park structures were the result of TCL's Innes National Park Facility Design Plan, 2000, which assessed all sites within the park and proposed designs to accommodate visitor needs, protect the natural and cultural environment and acknowledge the ongoing custodianship of indigenous people with the landscape

Adelaide Botanic Gardens Wetland, South Australia / Kaurna

Culturally the wetland interprets scientific, as well as European and local Aboriginal Kaurna cultural knowledge. Consultation was conducted with the Kaurna elder Lewis O'Brien and Kaurna artist and designer Karl Telfer, resulting in a bird - hide and open structure Wiltja that interprets various stories of local Aboriginal significance.

Melbourne Museum, Vic / Kulin

Right: The 'Ribbon' Climate boardwalk hovers above the landscape with scenic interpretations as the peculiar seasons of the forest contrast with the Aboriginal calender of the temperate forest

Below: Interp telling the story of disposession of the Wurundjeri peoples and their relocation to Coranderkk. The Wurundjeri chose not to live in the dangerous Mountain Ash forest as it was too dangerous

Graphic Design: TCL
Production: Daniel Hidvegi and Kate Cullity,
with thanks to Atonia Besa, Alexa Ongoco, Alex
Lock, Jennifer Lynch, Justine Carey, Kark Telfer, Neha
Juddoo, Peter Ayres, Ricky Ray Ricardo, Sok Ke
Photography: .....
Section Curation and Representation:
Daniel Hidvegi and Kate Cullity

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This booklet series aims to capture and disseminate
information and research to a wider audience.
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any research streams to media@tcl.net.au

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