

POSITION STATEMENT

CONNECTION TO COUNTRY

Introduction

The Australian Institute of Landscape Architects (AILA) recognises the Aboriginal and Torres Strait Islander Peoples as the oldest continuous living cultures¹ and the Traditional Custodians of the land. AILA respects their wisdom, insights and connections to the land – the same land - 'country' - which is the central focus of our profession.

This position statement recognises landscape architects' professional responsibilities to the land ('Country') and its people.

As landscape architects who engage with the land – *places; people; cultures; histories; stories; natural systems and built context* - we seek to build relationships with the Traditional Custodians, and aim through our Position Statement and Reconciliation Action Plan, 2018, for a 'Connection to Country' basis in all projects. By collaborating with the Traditional Custodians and learning from their ancient knowledge of land and waters, we can improve our understanding of and care for the landscape.

Whilst many Landscape Architects already include respectful consultative processes in their practices, there has never been a co-ordinated AILA national approach². Our Reconciliation Action Plan, 2018, begins a national journey to encourage all members in a better understanding and respect for the complex intrinsic values of 'country' and spirituality. It aligns with our international obligations under the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) 2007 and with the organisation's responsibilities to our

¹ Estimated at 65,000 years.

² Until now, Reconciliation actions have largely been dependent on the initiatives of individual members and some State Chapter Committees.



professional peers and members in accordance with the AILA Constitution and Charter.

Key objectives

We appreciate the deep connections and knowledge that Traditional Custodians have with their 'country' - lands, seas, rivers and skies - and seek through collaboration to respectfully and sensitively integrate these understandings into meaningful landscape planning and design.

Key objectives include:

- Establishing protocols to achieve effective, meaningful and productive communication with local Traditional Custodians about landscape, urban design and infrastructure projects and research.
- Being relevant to Aboriginal and Torres Strait Islander peoples, by engaging in collaborative discussions, and being open to change.
- Ensuring project procurement processes respond to cultural considerations of local Aboriginal and Torres Strait Islander communities.
- Developing methods and practices for project-specific design processes that ensure a respectful and sincere process for embedding Indigenous knowledge and values into landscape projects.
- Ensuring that project-specific design processes empower the relevant local Aboriginal or Torres Strait Islander communities by building their capacity.
- Increasing our own and broader community knowledge and understanding of the complexity and diversity of Aboriginal and Torres Strait Islander cultures, histories, and the socio-cultural implications of settlement and colonisation.
- Providing experience-based Indigenous ideas and histories within landscape architecture degree courses through close consultation with local Aboriginal or Torres Strait Islander peoples.
- Securing structured and funded pathways to increase Aboriginal and Torres Strait Islander representation in the landscape architecture profession. This would include skill-sharing, mentorship, university scholarships, traineeships, or other systems that support Aboriginal and Torres Strait Islander students to study and be employed within the profession.
- Promoting Aboriginal and Torres Strait Islander 'voices' in policy, media and legislative discourse about our landscape, cities and places.



- Establishing ‘*story*’ as a medium for Aboriginal or Torres Strait Islander input into pre-design frameworks, design processes and outcomes. *Story* provides a platform for appropriate representation of past, present, and future understandings and meanings about Country and identity.

AILA position

AILA advocates that engaging with, learning from, and building relationships with the local Traditional Custodians of ‘Country’ becomes standard practice by:

- Encouraging governments to establish protocols to enable landscape architects and other built environment professionals to achieve effective, meaningful and productive communication with local Traditional Custodians for all significant landscape, urban design and infrastructure projects. Aboriginal and Torres Strait Islander Elders would be included in the process of establishing protocols to direct appropriate and effective ways for this to be achieved.
- Ensuring local and state government project briefs include engagement with the local Traditional Custodians of ‘Country’ as part of project initiation and consultation for relevant projects.
- Ensuring local governments include engagement with appropriate Traditional Custodians of the land when developing and updating community land management plans and open space strategies.
- Supporting methods for appropriate engagement with Aboriginal and Torres Strait Islander communities and design techniques that enable their cultural knowledge, values and spirituality to be embedded within landscape projects in a way that is both respectful and meaningful.
- Supporting constitutional recognition of Aboriginal and Torres Strait Islander Peoples, and adoption of the Makarrata (2017)³ for governance at the Federal level, (particularly in the first instance in relation to ‘truth telling’).
- Advocating for more investment in scholarships and traineeships to support greater representation of Aboriginal and Torres Strait Islander Peoples in built environment professions.
- Advocating to the Australian Government, universities and professional bodies that they (continue to) encourage and support

³ Uluru Statement from The Heart (Makarrata 2017):

<https://www.referendumcouncil.org.au/final-report#toc-anchor-ulurustatement-from-the-heart>



Aboriginal and Torres Strait Islander students in their studies in landscape architecture.

- Supporting research and education to help government, land developers, and built environment professionals broaden their understanding of Aboriginal and Torres Strait Islander cultures, histories and connected landscape systems.

Our intention is to deepen our collective understanding of the connection to values and uniqueness of 'Country' and the critical importance of acknowledging and embracing this connection for mutual understanding and respect.

The following *case studies* have been selected by members of the AILA National RAP Committee as demonstrating Reconciliation actions⁴ by AILA members. The list is not necessarily exhaustive, and will be added to over time.

⁴ There is a fine line between what may be deemed 'Reconciliation' or 'Decolonisation' actions: Reconciliation requires building collaborative partnerships.



Case Studies

Name/Location (1)	Uluru Kata-Tjuta National Park Cultural Centre - Northern Territory
Language/Nation	Pitjantjatjara and Yankunytjatjara / Anangu
Year(s)	1990 - 1995
Client	Environment Australia
Collaboration	Anangu community + Kevin Taylor/TCL + Gregory Burgess + Sonja Peters + Environment Australia
Brief Description	<p>The Cultural Centre's uniqueness and values are underpinned by joint Aboriginal and non-Indigenous management of the landscape – a place where Anangu can inform visitors of the multi-layered meanings of Uluru's landscape.</p> <p>The intertwining of building with vegetation and desert sand imbues a fluidity symbolic of the 'give and take' of joint management, the inner and outer experience of culture, and the physical experience of landscape by Anangu people – the Traditional Custodians. Courtyards are delineated with desert earth walls that protect vegetation. A landscape 'island' was created around the building in which visitors can pause and listen to mysterious conversations between the red earth, the oaks and mulga, the sky, the building, Uluru, themselves and the Anangu.</p> <p><i>We want tourists to learn about our place, to listen to us Anangu, not just to look at the sunset and climb the puli (Uluru)...In the Cultural Centre will teach the minga (tourists) better. We will teach them about the Tjukurpa (law, creation period), teach them inma (dancing), show them how we make punu (woodcarving). We will teach them about joint management. We are always saying "Pukulpa pitjama Ananguku ngurakutu – Welcome to Aboriginal land" (Tony Tjamiwa, Anangu Elder, Uluru)</i></p>
Outcomes	<p>Extensive discussions and site meetings were held with Anangu. The team set up a studio and drop-in space, slowly becoming part of the daily scene, building respect and trust. Walks around the landscape with Traditional Custodians gave deeper understanding of cultural meanings and ecological subtleties. The intent was defined as to slow visitors down, allow them to see and hear the landscape, its people and their culture. To express this in a landscape and structures, the team learned of the interconnected nature of Anangu and Uluru through exchanges of drawings and paintings, markings in the sand, discussions at tables, sitting on the ground or walking amongst the Spinifex.</p>

	<p>The central theme of these elements was to minimise the impact on the landscape while maximising the visitors experience of its subtle beauty. Car and bus parks were sited well back from the building, with a series of winding paths. All elements were carefully sited and pegged out on-site responding to existing vegetation patterns. Grasses were preserved within 100mm of the road edge. Similarly, paths leading to the Centre were pegged on site around existing trees and shrubs, allowing a multitude of views and relationships with the building and Uluru to unfold. Gentle swales disperse the roof run-off without erosion. Vegetation regeneration has been prolific with minimal replanting.</p>
<p>Weblink or Other information</p> <p>Note: The Central Courtyard Structures, the entrance toilet structure and outer site shade structures were not designed by TCL or Gregory Burgess Architects.</p>	<p>http://www.tcl.net.au/projects/cultural-interpretative/uluru</p> <p>2002 AILA National Award, Heritage Category. Jury citation: <i>this sensitive and inventive design creates a profound relationship between the desert landscape and those who move through it, interpreting its elements and qualities. An enriching and inspiring experience.</i></p> <ul style="list-style-type: none"> • Winner – RAI A (NT) New Institution Building Award 1996 • Winner – RAI A People’s Choice Award 1996 • High Commendation – Sir Zelman Cowan Award (Public Building) 1996 • Special Mention – Centre for Australasian Cultural Studies National Award 1997



Name/Location (2)	Old Mapoon Settlement Concept Plan Mapoon, North Qld
Language/Nation	Situated on the traditional lands of the Tjungundji people (western side of Cape York). Tribes include Tjungundji, YupungathiMpakwithi, Taepithiggi, Thaynhakwith and Warrangku.
Year(s)	1994 – 1995 2000 – Mapoon Aboriginal Council
Collaboration - Who	Traditional Custodians + Sinatra Murphy + Centre for Appropriate Technology, Queensland
Brief Description	Mapoon was the first mission established for Aboriginal people (1863) and included South Sea Islanders and other mixed race peoples. The community grew over years and many children from around the Cape area were moved there. In 1963 the Government forced people at gunpoint to relocate to New Mapoon near Bamaga and Weipa. The mission was closed and houses were burnt to the ground. Through sheer determination of the people, the community was re-established in 1985/1986 with a Deed of Grant in Trust, led by the Marpuna Community Aboriginal Corporation. The settlement plan went through a process of consultation with Traditional Custodians to understand and accommodate culture, lifestyle and cultural/historic ties to specific land parcels.
Outcomes	The high-density scheme initially proposed was reimagined as a plan incorporating 11km of coastline. It was supported and implemented, with priorities for community health and well-being being a central focus of the design development.
Weblink or Other information	<i>Planning for a Healthy Community Old Mapoon. A Report Documenting the Consultation and Design Development of a Settlement Plan for Old Mapoon Aboriginal Community Qld. ISBN 1 876121 00 9.</i>

Name/Location (3)	Murrup Tamboore ('Spirit's waterhole') (formerly The Keilor Archaeological Site), at the confluence of the Maribyrnong River and Arundal (Dry) Creek', Keilor, Victoria
Language/Nation	Woi wurrung/Wurundjeri (Kulin Nation)
Year(s)	Background investigations began in 1995. They addressed archaeological issues (du Cros and Associates), flora and fauna values, site rehabilitation (Biosis Research P/L) and site stability (Sinclair Knight Merz). The Keilor Archaeological Site Management Plan integrated these background reports for informed community discussion and recommended management actions, in a round table meeting with Wurundjeri Elders. The Plan was completed by Jill Orr-Young, Registered Landscape Architect, in October 1997.
Client	Aboriginal Affairs Victoria (AAV), now Aboriginal Victoria
Collaboration - Who	AAV – Gabrielle Brennan (archaeologist) and Annette Xibberas (Wurundjeri); Jill Orr-Young (consultant); Wurundjeri Elders and the wider Wurundjeri community
Brief Description	In 1940, the uncovering of a human skull and other bones during sand mining operations sparked the interest of the National Museum of Victoria. The 4.1 ha site was purchased by state government in 1976 and further archaeological investigations were conducted. The 'Keilor Cranium' was dated at about 15,000 years and was the oldest known human skeletal remains in Australia at that time. Subsequent site excavations revealed hearths, stone artefacts and animal bones, dated to 25,000 -30,000 years BP (<i>before present</i>). The site was extensively altered and degraded by sand-mining, the realignment of Dry Creek and erosion of sediments. The Management Plan was commissioned in advance of site purchase by the Crown, residing in Aboriginal Victoria.
Outcomes	The Wurundjeri Elders reached consensus on future management actions and articulated a statement of cultural heritage significance: ' <i>the site is important to the Aboriginal community as the first site in Victoria that provided scientific evidence of pre-Pleistocene Aboriginal occupation, thus supporting aural history of a long occupation as told in the Dreamtime stories.</i> ' The site was returned to ownership of the Wurundjeri Land Council. While some of the Plan's recommendations were actioned (renaming 2011, site security, removal of archaeological infrastructure, and reburial of the Keilor Cranium on site), other recommendations including

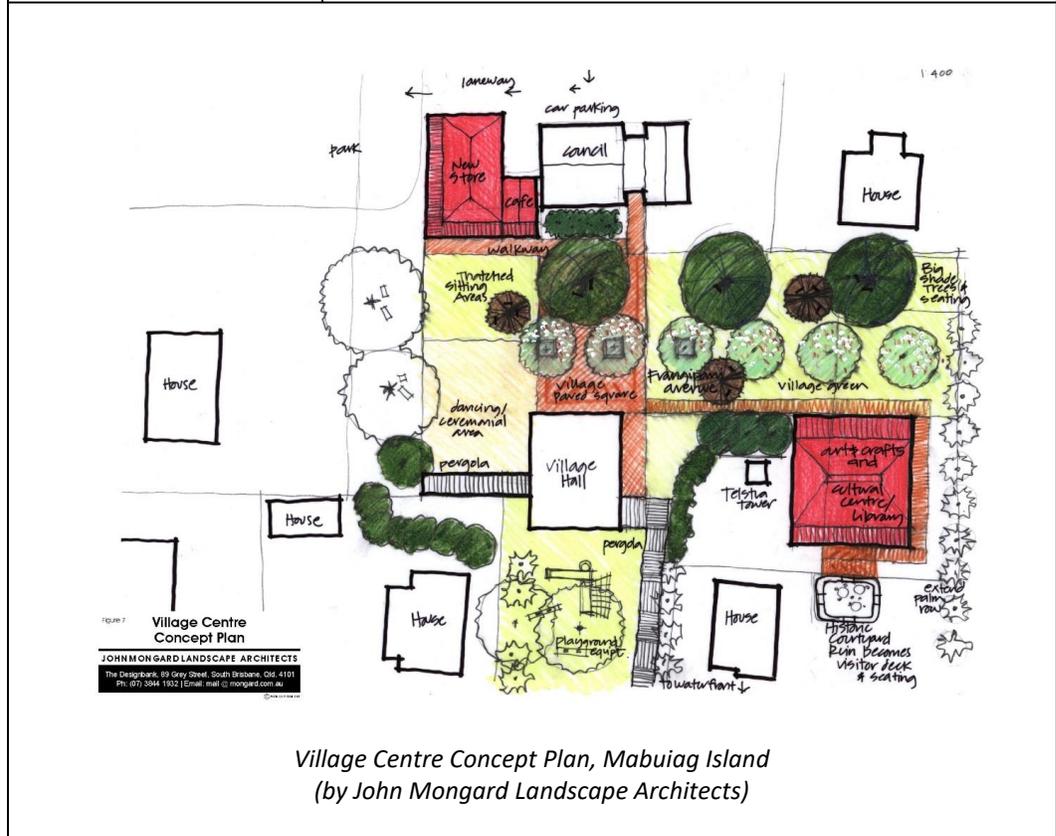
	<p>site rehabilitation did not proceed initially, due to a lack of available funds.</p> <p>In 2018, a grant from Melbourne Water's Stream Management Program enabled a controlled burn, erosion control and replanting by The Wurundjeri Narrap (NRM) Team.</p>
Reflection	<p>The Management Plan provided the first opportunity for the traditional custodians to have input into management of the site and the future of artefacts collected during archaeological works.</p> <p>The Wurundjeri statement of cultural heritage significance provided an alternative to the scientific perspective.</p> <p>The success of the Plan as an agreed management direction was dependent on the engagement of a 'middle-person' or 'translator' (Annette Xibberas) in a partnership that ensured that protocols and cultures of all parties were respected.</p> <p>Key action dates (1995/1997/2011/2018) show that long timeframes are often necessary to achieve project goals.</p>
Further information	<p>https://www.wurundjeri.com.au/services/natural-resource-management/management-of-wurundjeri-properties-significant-places/</p> <p>and</p> <p>https://www.facebook.com/AboriginalVic/?hc_ref=ARQ8h8Xa2DLUNeSziKtvzN9Bk-E5kQvdjkuHTag78wQ1FPqrJaB0TMLFBlvZBp84SVw&fref=nf</p>

Name/Location (4)	Riawunna Aboriginal Studies Centre Landscape, University of Tasmania, Launceston, TAS
Language/Nation	Niyakara
Year(s)	2000
Client	University of Tasmania
Collaboration - Who	Urban Initiatives P/L + Sinatra Murphy
Brief Description	The design process centred around community-based consultation, to maximise input from the local Indigenous people. This involvement ensured that the design outcome maintained a firm integrity with the Community members and, through its realisation, has become an expression of their landscapes and their culture.
Outcomes	Consultation, workshops and collaborative design with Traditional Custodians provided a culturally meaningful design for the Riawunna landscape, creating “the living culture expressed through the living landscape”. In response to the community’s aspiration for the building to sit within Riawunna (circle), represented by large dolerite stones, the outcome extended the scope of the landscape from the initial ‘internal courtyard’ to include the entire Riawunna landscape.
Weblink or Other information	Awards include: <ul style="list-style-type: none"> • AILA Victoria and Tasmania Award in Landscape Architecture, Landscape Excellence Award, 2000. • AILA Victoria and Tasmania Award in Landscape Architecture, Building Settings, 2000. • AILA National Project Award in Landscape Architecture, Design – Building Context, 2000.



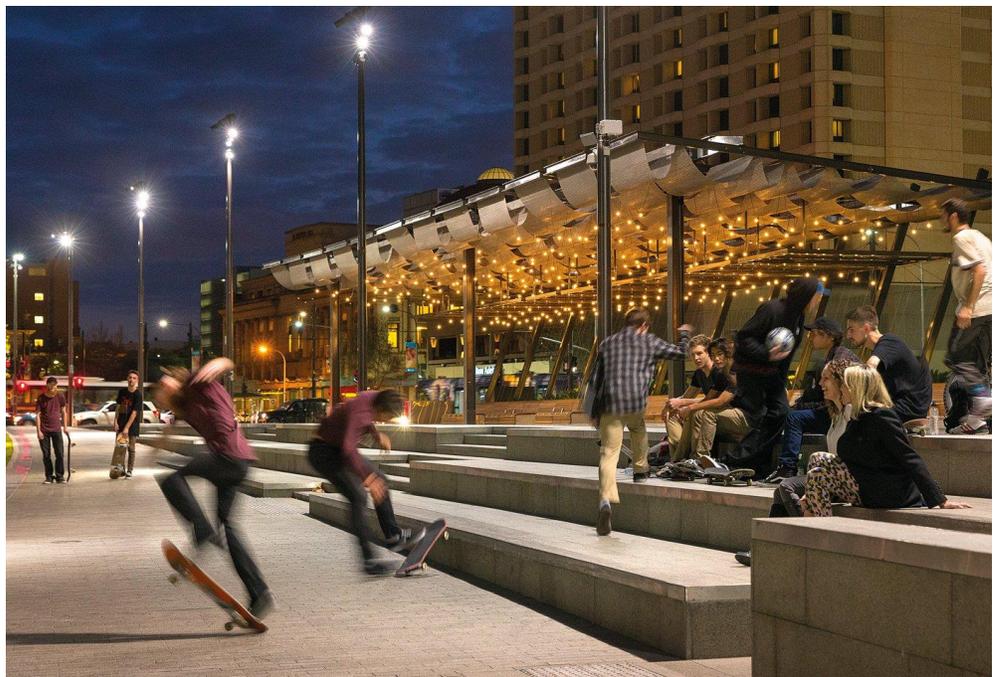
Name/Location (5)	The Jezzine Barracks / Kissing Point / Garabarra Townsville, QLD
Language/Nation	Wulgurukaba and Bindal people
Year(s)	Consultation by the Dept of Defence began in 2005. Community Trust including Traditional Owners formed in 2008 Opened to the public in 2014.
Client	Townsville City Council
Collaboration - Who	Townsville City Council/ Place Design Group/ Traditional owner advisory groups/Jezzine Barracks Community Trust /Military
Brief Description	Design to reinstate culturally significant site elements, following military use from 1889. Shell middens, stone artefacts still existing within the site were identified and integrated through design process. The art and interpretive signs depict dreamtime stories, botanical information about plants used by the Wulgurukaba and Bindal people as well as colonialism and the military significance of the Garabarra site.
Outcomes	The Jezzine Barracks Community Trust has been instrumental in ensuring the military, Indigenous and community histories of the site were represented, and the development maintained a community focus.
Weblink or Other information	https://www.youtube.com/watch?v=8WJ0mA8C57q&feature=share http://www.lib.uts.edu.au/gta/14010/winning-battle-barracks

Location (6)	Mabuiag (Gumu) Island, Torres Strait
Language/Nation	Gumuligal and Mabuygilgal
Year(s)	2005 – 2007
Client	Mabuiag Island Council [now Torres Strait Island Regional Council]
Collaboration – Who	JMLA (John Mongard Landscape Architects) + Residents + Council
Brief Description	Mabuiag Island is part of the remote western island group of Torres Strait. JMLA set-up shop in the village hall for a week to collaborate with local people on a village plan. Community design workshops with elders, residents and children led to plans for village lanes, housing strategies, the relocation of a waste tip and ideas for the village centre.
Outcomes	Short term outcomes include the creation of sitting areas and a children’s playspace. An improvement works plan was implemented by Council.
Weblink/Other Info	



Name/Location (7)	Tarntanyangga / Victoria Square Adelaide CBD, South Australia
Language/Nation	Kaurna
Year(s)	2006 – 2013
Client	City of Adelaide
Collaboration	TCL + Karl Telfer + Dr. David Jones + Tonkin Zulaikha Greer + Dryden Crute Design + Hortus Consultancies & Paul Thompson + Waterforms + Design Flow + Janet Laurence + Maxim.
Brief Description	<p>The proposed masterplan brings together the many disparate forces which have traditionally competed for the space. Conceived as a place of exchange for all cultures, it is built on a foundation of the living Kaurna culture. Reuniting the form of Tarntanyangga / Victoria Square symbolically restores the heart of Adelaide by an act of reconciliation. It creates a new heart for the city, housing a multitude of events while also telling stories of the cultural significance of the place and providing a quiet refuge. The Centre of Aboriginal Culture 'Mullabakka' in the southern section of the Square is a venue for cultural events and active learning about the story of Adelaide's development and Kaurna culture.</p> <p>It is important not to see 'Mullabakka' in isolation but in the broader context of Tarntanyangga / Victoria Square as a whole. A nerve centre of a web of Aboriginal presence across Tarntanyangga / Victoria Square, an indoor and outdoor story-telling and performance space, and in close conversation with all other cultural interpretation and experiences.</p>
Outcomes	<p>Planning and design processes built resilience in the city's socio-cultural and physical environments, balanced with economic benefits from various formal and informal programs and activities.</p> <p>The Square caters for a range of events but also acts as a lively 'backyard' for inner city residents. Environmental resilience and capacity are built into the project, with WSUD tree pits and bio-retention, reduced impervious surfaces, the integration of public transport and active transport systems and amenities. The central roadway is integrated into the square, allowing for transformation as a temporary plaza for large events, parades and festivals.</p>
Weblink or Other information	<p>http://www.tcl.net.au/projects/urban-design/victoria-square--tarndanyangga-stage-1-</p> <p>Awards include:</p> <ul style="list-style-type: none"> • 2006 AILA National Urban Design Award • 2010 Award for Planning Excellence for SA Local Government • 2011 AILA (SA) Award for Excellence in Urban Design

- 2012 AILA National Landscape Architecture Award for Urban Design
- 2015 AILA SA Award of Excellence for Urban Design
- 2015 AIA Gavin Walkley Award for Urban Design



Photos from TCL weblink

Name / Location (8)	Rottnest Island Coastal Walk Trails (Stage 1) Rottnest Island, WA
Language/Nation	Whadjuk Noongar
Year(s)	2006 – 2008
Client	Rottnest Island Authority
Collaboration	Ecoscape + Noel Nannup + Karen Jacobs + Grant Revell + Bamford Consulting + Dennis, Price & Millar
Brief Description	<p>Rottnest Island is one of Western Australia’s tourism icons. The social and environmental attributes and associated values of the Island are immense and their complexity and richness are rare. To cater to more than 500,000 visitors annually, the Rottnest Island Authority (RIA) recognises the need for a walk trail, for access to the Island’s natural features and wealth of cultural history, but also for the Island to be managed sustainably.</p> <p>The unifying idea that is a recurrent theme in the walk trail experience is: <i>“together steady, steady” or “danjoo dabbacaan”</i></p> <p>The concept establishes a relationship between the environment and its multiple histories so the visitor can openly appreciate and make sense of them. It is hoped that through the Coastal Walk Trail, the visitor will experience an attitudinal shift towards an understanding of the cross-cultural values of the land. A network of three trail systems is proposed to let the landscape tell the story of “living the dreaming”.</p>
Outcomes	<p>The trail helps manage environmental degradation with increased visitation. The RIA and traditional custodians have also made a genuine effort to give a balanced portrayal of what happened to Indigenous people on the Island. The trail project presented the opportunity for landscape planning to be the catalyst for strengthening and nurturing the environment as well as Island and Aboriginal relations.</p> <p>A design team that involved Aboriginal people was paramount. A cross-cultural design academic, Grant Revell, joined the team and identified the appropriate Indigenous team members – an Elder, Karen Jacobs, and an Indigenous cultural consultant, Noel Nannup. Ecoscape managed the team and the Elder of the Island was the lead.</p> <p>Both Karen and Noel are involved professionally in Indigenous heritage and cultural tourism, on a local, national and international level.</p> <p>The Indigenous members of the design team provided the cultural content as well as professional tourism expertise.</p> <p>The landscape architects provided site reconnaissance; consultation with stakeholders; research; environmental and cultural assessment mapping; design; graphics and report documentation.</p>



	<p>This model of inclusive landscape planning across cultures is relevant to the profession because respect for Indigenous cultures is essential to the responsible design and appreciation of the land.</p> <p>The design of the walk trail compliments other agenda on the Island that the Indigenous people have set in motion, such as ceremonies, historical research, and the development of a visitor centre and burial ground memorial.</p> <p>The planning process has identified locations and sequence that allows the Island to be experienced as a unified whole across cultures. The planning document is used to secure funding and guide future land planning and interpretation on the Island.</p>
<p>Weblink or Other information</p>	<p>https://ecoscape.com.au/portfolio/rotnest-coastal-walk-trail-design-western-australia/ http://182.160.150.115/projects/WA/rotnest/overview.htm http://www.rotnestisland.com/wadjemupbidi</p> <p>Awards include:</p> <ul style="list-style-type: none"> • 2008 AILA National Landscape Architecture Award • 2008 AILA WA Award for Landscape Architecture • 2008 AILA WA Award for Excellence for Planning in Landscape Architecture
<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p>old country</p> </div> <div style="text-align: center;">  <p>whale dreaming</p> </div> </div>	



Name/Location (9)	Little Bay Cove Little Bay, Sydney, NSW
Language/Nation	Bediagal/Darug
Year(s)	2008 - 2012
Client	Charter Hall Group
Collaboration - Who	McGregor Coxall Landscape Architects + Hill Thalys Architects + Candalepas Associates Architects
Brief Description	Sustainable residential neighbourhood and preservation of endemic Eastern Suburbs Banksia Scrub and deposits of Miocene geology.
Outcomes	A contaminated 17Ha former brownfields site, the project has a diverse range of housing types on a regular street grid that responds to the coastal topography and environment. The project features a large central detention pond and wetland system located alongside a public park and delivering a fully integrated water sensitive urban design framework. Roads are designed as bio streets filtering water at the pollutant source prior to discharge into the wetland. Importantly, working with traditional owners, the design successfully preserves Aboriginal ochre used by the local custodians for ceremonies.
Weblink or Other information	https://mcgregorcoxall.com/project-detail/165 <i>Note: Details of collaboration and traditional owners will be sought and updated for this case study.</i>

Name/Location (10)	Lartelare Aboriginal Heritage Park Port Adelaide, South Australia
Language/Nation	Kurna
Year(s)	2009
Client	Land Management Corporation
Collaboration	TCL + The late Aunty Veronica Brodie and the extended Brodie Family + Craig Andre + Jason Balmer & Shaun Powell (Interpretive Elements) + Michael Tye (Mosaic Artist) + Port Adelaide Enfield Council
Brief Description	<p>Lartelare is a large public open space acknowledging Aboriginal cultural site history within the Newport Quays Development. Extensive consultation with the local Kurna Aboriginal Community, and particularly with members of the Brodie family and the late Aunty Veronica Brodie, to learn appropriate stories which were reflected in the design and interpretive elements. The site, known as Campsite Two, was the recognised birthplace of Lartelare (Aunty Veronica's great grandmother) and her daughter, Laura Spender. It remains the families' traditional home.</p> <p>Interpretation was integrated through all design elements – a series of split rock nodes contain cast resin artefacts that reveal the site's hidden past; windows into a prior occupation buried when the river was transformed into a wharf.</p> <p>Stories and items contained within the boxes refer to the Brodie family's life in this river landscape, including references to middens and tools, baskets, weavings and plants, Aunty Veronica's totem animal (the Black Swan) and dreaming stories of the stars and sky.</p> <p>A traditional <i>wodli</i> (shelter) representing structures built along the Port River is echoed in the landscape's central node. Sheets of perforated rusted steel offer shelter and reference the hessian bags from sugar and flour mills which were used to thatch <i>wodli</i> shelters, replacing traditional bark or brush thatch. Surrounding the interpretive nodes are weaving pathways, vegetation and seating with inscriptions. The Aboriginal community were actively involved in collecting and making artefacts for display, and planting of indigenous vegetation within the park as part of an employment program.</p> <p>The reserve maintains a relationship with new residential developments separating private space for townhouses from larger active areas and performance spaces. Whilst the process has fostered a well-integrated design outcome that is rich in content, the</p>

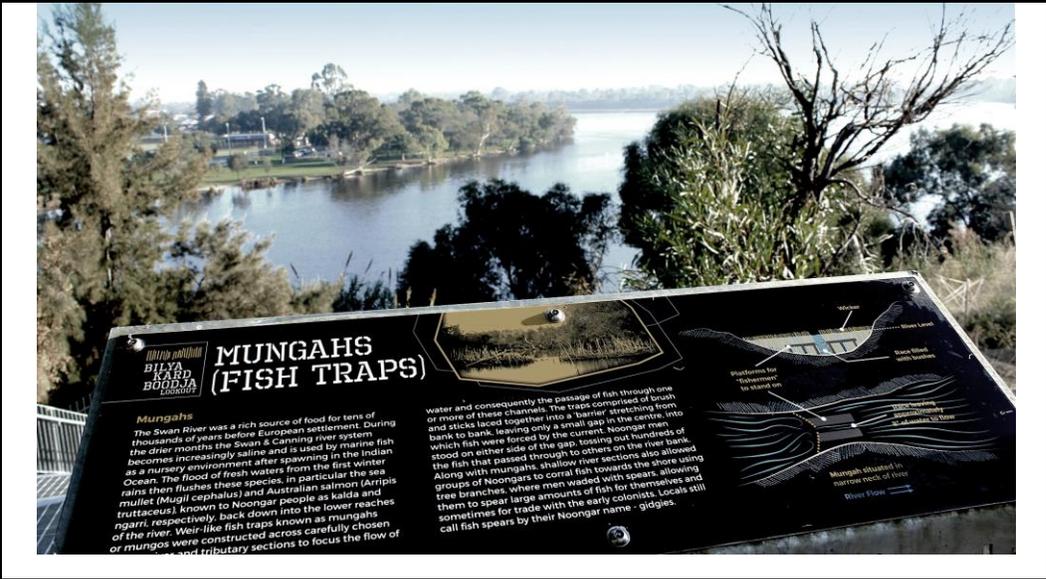
	<p>true benefit of this project has been the strengthening of unity within the local Kurna community.</p>
Outcomes	<p>The role of the landscape architect was pivotal in defining and ensuring a completely integrated outcome, achieving a design that balances community involvement and ongoing ownership of the site with overall development requirements and objectives. Strong relationships were established at the projects outset, with inclusive and transparent consultation processes that focused on the collaborative realisation of design from broad concept through to constructed detail. This ongoing involvement in the construction and decision making process ensured decisions were equally owned by all, and were about ensuring the success of the project.</p> <p>Cultural sensitivities were carefully considered with respect to materials selection and their cultural setting – e.g. sourcing natural materials from Kurna country where possible; using materials with appropriate cultural meaning for the particular site and application. The planting of 11,000 indigenous seedlings adjacent to the Jervois Bridge was undertaken as part of an employment training program. Sixteen Aboriginal people from the western region were trained and received a level 2 Certificate in Horticulture resulting in onsite work experience during construction, and two full time positions with the landscape contractor.</p>
Weblink or Other information	<p>Awards include:</p> <ul style="list-style-type: none"> • 2010 AILA National Landscape Architecture Award • 2009 AILA (SA) Award for Design <p>http://www.tcl.net.au/projects/parks-gardens/lartelare</p>



Name / Location (11)	Walyjala-jala burujayida jarringgun buru Nyamba Yawuru ngan-ga mirli mirli – Planning for the future: Yawuru Cultural Management Plan (YCMP) / Yawuru Country Broome and West Kimberley WA.
Language/Nation	Yawuru
Year(s)	2010 - 2012
Client	Yawuru Registered Native Title Body Corporate (RNTBC).
Collaboration	The YCMP has been produced under the guidance and leadership of the Yawuru Culture and Heritage Sub-Committee, chaired by Jimmy Edgar and endorsed by the RNTBC. The process was project managed by Sarah Yu (Yuco Pty Ltd) and included collaborating with a number of consultants (including UDLA) who had engaged with Yawuru people and country in the past.
Brief Description	The YCMP is a living document, to be amended over time. The plan does not present all of Yawuru knowledge about country; the cultural information is provided to help people understand Yawuru people and how they wish to look after their country
Outcomes	The YCMP sets out the Yawuru vision based on cultural knowledge and traditional practice to inform the long-term protection, sustainability and management of the Yawuru conservation estate.
Weblink or Other information	http://www.udla.com.au/project/yawuru-cultural-management-plan Warning: The plan contains names and images of deceased Aboriginal People. http://www.yawuru.com

Name / Location (12)	Bilya Kard Boodja Lookout Perth, WA
Language/Nation	Beeloo / Whadjuk Noongar
Year(s)	2011 - 2017
Client	City of Belmont
Collaboration	Ecoscape + Beeloo representatives + Peter Farmer Designs Team + Wave International Engineers + City of Belmont
Brief Description	<p>Bilya Kard Boodja Lookout is a sheltered public parkland fringing Derbarl Yerrigan (Swan River). The culturally sensitive site is located within an area occupied by the Beeloo family group; part of the Whadjuk Noongar people, the traditional owners of the Perth regional and Swan Coastal Plain.</p> <p>Following colonisation in 1831, the site was acquired by John Wall Hardey and combined with other extensive land holdings to produce crops.</p> <p>In 1906, the state government committed funds to purchase the site and later named it Hardey Park; after John Wall Hardey and his contribution to the future prominence of the Belmont district.</p> <p>Revitalisation of the park began in 2011, and included analysis, consultation and conceptual design to seek funding. The site's dynamic cultural fabric and complex natural environmental elements informed the final design and re-valued the 'forgotten' site. The objective was to provide a mix of opportunities for interaction and communication between visitors within the natural environment and the site's forgotten Aboriginal and European stories, while providing a variety of passive and active recreational activities.</p>
Outcomes	<p>Key to achieving the project objective was 'designing with respect' and active listening of the stories communicated to the team; allowing the socio-cultural responses to drive the design process and therefore the experiences users will have. Renaming the park reflected the connection to Country and recognition of traditional owners. The park was renamed <i>Bilya Kard Boodja Lookout</i>; <i>Bilya</i> meaning 'river', <i>Kard</i> meaning 'hill' and <i>Boodja</i> meaning 'land/country', establishing the City of Belmont's first Aboriginal named open space. Naming of the site was led by the female traditional owners of the site.</p> <p>Aboriginal artist's, <i>Peter Farmer Designs Team</i> designed and produced a sculpture referencing fishing and the six Noongar seasons. This playful interactive form engages children and is located near the play space. Play fabric has been developed based on the Beeloo interactions with the river through the integration of timber cubbies, log settings for talking, a creek side setting</p>

	<p>and nets based on the stories communicated by the female traditional owners.</p> <p>Interpretive signage provides an educational tool for visitors on both the park's history, and indigenous and cultural elements of the surrounding area, including "bush tucker" and traditional fish traps, <i>Mungahs</i>, that were historically used.</p> <p>Species selected for rehabilitation of the embankment were locally sourced provenance. Species appropriate to parkland settings were woven through the planting palette to highlight their spectacular form and colour.</p> <p>References to food and medicinal plants used by the Beeloo were incorporated throughout.</p>
<p>Weblink or Other information</p>	<p>Awards include:</p> <p>2017 AILA WA Cultural Heritage Award 2017 AILA National Cultural Heritage Award</p> <p>Weblink:</p> <p>https://ecoscape.com.au/portfolio/bilya-kard-boodja-lookout-park-open-space-design-wa/ https://ecoscape.com.au/portfolio/bilya-kard-boodja-lookout-interpretive-signage-wayfinding-design-perth-wa/</p>





Name / Location (13)	Ngaayintharra Gumawarni Ngurrangga - We all come together on this Country: Murujuga Cultural Management Plan (MCMP) / Murujuga (Burrup Peninsula), WA.
Language/Nation	Five Groups - Ngarluma, Yindjibarndi, Mardudhunera, Wong-Goo-Tt-Oo and Yaburara.
Year(s)	2013 - 2015
Client	Murujuga Aboriginal Corporation (MAC)
Collaboration	Murujuga Aboriginal Corporation (MAC) + Murujuga Circle of Elders + Murujuga Land and Sea Unit (Murujuga Rangers) + Rock Art Foundation Committee (Woodside Energy & Department of Environment) + UDLA (Project Management) + Steve Vigilante Landscape Architects + Applied Archaeology Australia + Weeriana Street Media.
Brief Description	Over a two year period, knowledge about country was gathered, collated and mapped by the Murujuga Circle of Elders and Murujuga Rangers. MCMP talks about who people of Murujuga are and how they got to where they are today, as well as some of the traditions and knowledge passed from Elders and Ancestors helping descendants to read and care for Country.
Outcomes	<ul style="list-style-type: none"> - Use of a sensitive and respectful consultation approach to gather and map cultural understandings and values; - Recording, mapping and communication of local and cultural knowledge in a form that can be understood in a cross-cultural and inter-generational way; and - Establishment of actions and protocols for all peoples to approach Murujuga Country.
Weblink or Other information	http://www.murujuga.org.au/murujuga-national-park/murujuga-cultural-management-plan/ http://www.udla.com.au/project/murujuga-cultural-management-plan/
Warning: The plan contains names	

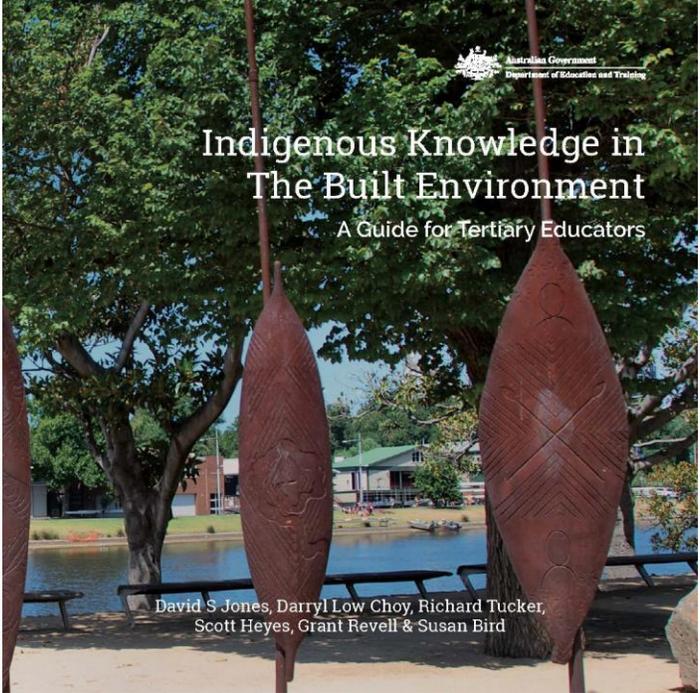
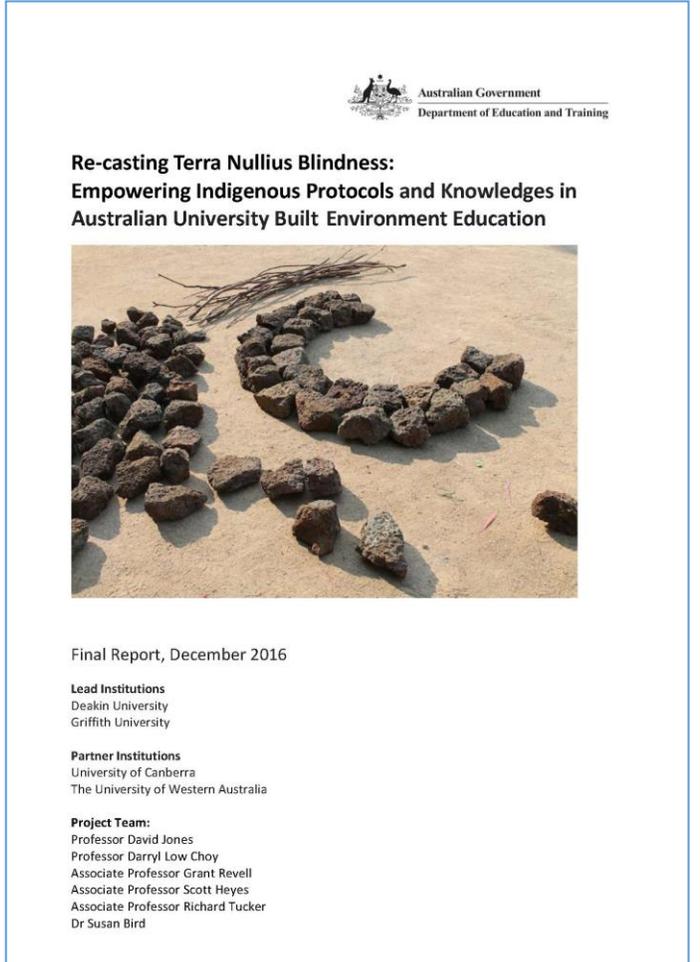
and images of deceased Aboriginal People.	
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Name / Location (14)	Roebourne Town Visioning Roebourne, WA
Language/Nation	Predominantly Ngarluma and Yindjibarndi Language Groups – Ngarluma Country.
Year(s)	2013 – 2015
Client	City of Karratha
Collaboration	Community and stakeholders of Roebourne & City of Karratha
Brief Description	Through a facilitated design and planning process, UDLA worked with Roebourne community members and stakeholders towards a preferred Structure Plan which aims to reimagine a thriving northwest town and community.
Outcomes	<ul style="list-style-type: none"> - Collaborative development of an overarching Town Vision; - Definition of 3 town precincts where further focused Local Development Planning is recommended to occur, with key principles to guide governance, planning and economic direction; - Creation of a two-way learning opportunity which prompted the sharing of local knowledge as well as inputs in to the Shire of Roebourne’s structure planning process; - Active engagement of Roebourne community members in the collaborative planning process, providing citizens with the opportunity to workshop the town’s future direction. This built upon a strong community desire to be actively engaged in developing and managing the town of Roebourne; and - Increased capacity and understanding amongst Roebourne community and stakeholders around addressing local governance through continual engagement and involvement in the design and planning process.
Weblink or Other information	http://karratha.wa.gov.au/roebourne-structure-plan



Name/Location (15)	Recasting Terra Nullius Blindness: Empowering Indigenous Protocols and Knowledge in Australian University Built Environment Education. Canberra, ACT
Language/Nation	Across Australia
Year(s)	2013 - 2018
Client	Canberra, ACT: Office for Learning and Teaching / Commonwealth Department of Education & Training.
Collaboration	Australian universities with built environment programs; Australian Institute of Landscape Architects (AILA); Australian Institute of Architects (AIA); Planning Institute of Australia (PIA). Indigenous collaboration included an Advisory Group and Peer Review of all project outcomes by eminent Indigenous scholars and practitioners.
Brief Description	This long-term participatory-based project focused on the Indigenising of planning and design curriculum across built environment schools and industry groups within Australia. Professional groups were closely involved to help define opportunities for policy and guideline change in both the academy and the profession. The project included a survey of existing conditions and inhibiting factors for change.
Outcomes	DS Jones, D Low Choy, R Tucker, S Heyes, G Revell & S Bird 2018, <i>Indigenous Knowledge in the Built Environment: A Guide for Tertiary Educators</i> . Canberra, ACT: Office for Learning and Teaching / Commonwealth Department of Education and Training; ISBN 978-1-76051-164-7[PRINT], 978-1-76051-165-4 [PDF], 978-1-76051-166-1 [DOCX]; https://ltr.edu.au/resources/ID12-2418_Deakin_Jones_2018_Guide.pdf DS Jones, D Low Choy, G Revell, S Heyes, R Tucker & S Bird 2017, <i>Re-casting Terra Nullius Blindness: Empowering Indigenous Protocols and Knowledge in Australian University Built Environment Education</i> . Canberra, ACT: Office for Learning and Teaching / Commonwealth Department of Education and Training. At: http://www.olt.gov.au/project-re-casting-terra-nullius-blindness-empowering-indigenous-protocols-and-knowledge-australian- (2017-2018); at https://ltr.edu.au/resources/ID12_2418_Jones_Report_2016.pdf (2018+). ISBN 978-1-76051-136-4 [PRINT]; ISBN 978-1-76051-137-1 [PDF]; ISBN 978-1-76051-138-8 [DOCX]



Weblink	See published outcomes, above.
Document Covers	 <p data-bbox="943 317 1398 394">Indigenous Knowledge in The Built Environment</p> <p data-bbox="1081 411 1398 436">A Guide for Tertiary Educators</p> <p data-bbox="899 789 1292 831">David S Jones, Darryl Low Choy, Richard Tucker, Scott Heyes, Grant Revell & Susan Bird</p>  <p data-bbox="1094 995 1357 1041">Australian Government Department of Education and Training</p> <p data-bbox="816 1073 1325 1150">Re-casting Terra Nullius Blindness: Empowering Indigenous Protocols and Knowledges in Australian University Built Environment Education</p>  <p data-bbox="816 1562 1036 1583">Final Report, December 2016</p> <p data-bbox="816 1598 915 1650">Lead Institutions Deakin University Griffith University</p> <p data-bbox="816 1667 1016 1719">Partner Institutions University of Canberra The University of Western Australia</p> <p data-bbox="816 1734 1016 1850">Project Team: Professor David Jones Professor Darryl Low Choy Associate Professor Grant Revell Associate Professor Scott Heyes Associate Professor Richard Tucker Dr Susan Bird</p>

Name/Location (16)	Main Street Village Green Tamborine Mountain, South-East Qld
Language/Nation	Mununjali
Year(s)	2015-18
Client	Scenic Rim Regional Council
Collaboration – Who	John Mongard Landscape Architects + Scenic Rim Regional Council + Aunty Ruby Sims
Brief Description	Tamborine Mountain Main Street is a project within The Vibrant Towns of the Scenic Rim, a regional plan which seeks amongst its objectives to highlight and bring forward Indigenous culture, history and stories.
Outcomes	The project was set in a wide existing median strip within the main shopping precinct. Environmental and cultural elements were sensitively and artistically created, balancing and merging of indigenous, colonial and current communities. Features include a sculptural trail of local poets and local stories, and collaboration with the local poetry society incorporated the poetry of an Indigenous elder.
Weblink/Other Info	http://mongard.com.au/key-projects-main-street-mount-tamborine http://mongard.com.au/key-projects-gallery-walk-mount-tamborine AILA Queensland Regional Achievement Award: 2018



*Poetry panel featuring the works of Aunty Ruby Sims, Main Street, Tamborine Mountain
(by John Mongard Landscape Architects)*

Name/Location (17)	Jetty to Jetty Broome WA
Language/Nation	Yawuru
Year(s)	2016 - 17
Client	Nyamba Buru Yawuru Ltd
Collaboration	Nyamba Buru Yawuru Ltd. + ThoughtWorks + Mayu Kanamori + Shire of Broome + Tourism WA + Lotteries West + community of Broome
Brief Description	The 3.4km self-guided heritage walk along the foreshore of Roebuck Bay meanders to take in important sites between Streeter's Jetty and the old Jetty. The trail takes in thirteen historical and cultural sites that explore the rich cultural landscape of the Yawuru people and Broome's pearling era. The UDLA team also developed the book, brochure and postcards that accompany the trail and communicate the significance of the stories embedded within this landscape.
Outcomes	<ul style="list-style-type: none"> - A unique historic and cultural tourism opportunity in Broome, providing both visitors and residents with an authentic perspective on Broome's pearling past; - An innovative and low impact approach to tourism that combines traditional knowledge and storytelling with contemporary technology; - A look out platform at the iconic Kennedy Hill to rest and take in views of Roebuck Bay; and - The use of built form as well as multimedia and print to communicate the heritage of a site.
Weblink or Other information	http://www.yawuru.com/our-culture/our-community/jetty-2-jetty/

Name/Location (18)	Everyone's Knowledge in Country: Yurlendj-nganjin Event (forum) held at Deakin University, Melbourne
Language/Nation	Held on Wurundjeri / Boon Wurrung Country
Year(s)	2017
Collaboration - Who	<p>Chaired by Professor Mark Rose (LaTrobe University) <i>Gunditjmarra</i> + Associate Professor Sandy O'Sullivan, (University of the Sunshine Coast), <i>Wiradjuri</i></p> <p>Speakers included:</p> <ul style="list-style-type: none"> • Professor Mark Rose (LaTrobe University), <i>Gunditjmarra</i> • Associate Professor Sandy O'Sullivan, (University of the Sunshine Coast), <i>Wiradjuri</i> • Professor Norm Sheehan (Southern Cross University), <i>Wiradjuri</i> • Aunty Carolyn Briggs (Boon Wurrung Foundation Inc), <i>Boon Wurrung</i> • Dr Uncle Lewis O'Brien (University of South Australia), <i>Kurna</i> • Uncle Bill Nicholson (Wurundjeri Tribe Land & Compension Cultural Heritage Council), <i>Wurundjeri</i> • Michael Mossman (University of Sydney), Kuku Yalanji – <i>Bar Baram</i> • James Hackel (Parks Victoria), <i>Palawa</i> • Mandy Nicholson (Deakin University), Wurundjeri • Greg Kitson (Griffith University), <i>Wakka Wakka</i> • Rueben Berg (Indigenous Architecture and Design Victoria), <i>Gunditjmarra</i> • Paul Paton (formerly Victorian Aboriginal Corporation for Languages), <i>Gunai/Monero</i> • Uncle Bryon Powell (Wathaurong Aboriginal Corporation), <i>Wadawurrung</i> • and Professor David Jones, Emeritus Professor Darryl Low Choy, Associate Professor Richard Tucker, Associate Professor Grant Revell, Associate Professor Scott Heyes and Dr Susan Bird
Brief Description	A gathering of Elders, representatives, and Aboriginal and Torres Strait Islander architects, planners and landscape architects to review the need to position relevant Aboriginal and Torres Strait Islander ecological and design and <i>Country</i> knowledge into the minds and design and plans of the next generation of architects, planners and landscape architects.
Outcomes	A book is reportedly being prepared to distribute knowledge, advice and information received from this gathering.
Weblink or Other information	https://www.eventbrite.com.au/e/yurlendj-nganjin-everyones-knowledge-tickets-38214518654#

Name / Location (19)	Sister Kate's Home Kids Bush Block - Development Visioning Queens Park, Perth
Language/Nation	Stolen Generations – Whadjuk Noongar Boodja (Noongar Country)
Year(s)	2017-18
Client	Sister Kate's Home Kids Aboriginal Corporation (SKHKAC) and Indigenous Land Corporation (ILC)
Collaboration	SKHKAC members + ILC + WSP Engineer + Engineers Without Borders and City of Canning.
Brief Description	<p>The Sister Kate's Home Kids Bush Block project engaged Stolen Generations and their descendants, WA Aboriginal people who were moved from Country and homed at Sister Kate's Cottages in urban Perth. The project outcomes explored holistic direction for the bush block. Approximately 70 Sister Kate representatives had their thoughts transcribed on how the 'Bush Block' was historically used by families to camp and visit their children and family connections, and for Sister Kate's Children to escape the physical and psychological confines of their cottages. Contemporary use of the Bush Block continues those connections of landscape memory and healing.</p> <p><i>'We can't ignore the fact that we need to talk about certain topics and I think this will be a perfect place for it. The safe haven needs to be there, we need to have a place where people can talk comfortably.'</i> Deanne Tan, Sister Kate's Home Kid Descendant (SKHKAC 2018)</p>
Outcomes	Sister Kate's Home Kids project reinforces Stolen Generation peoples' relationship with Country', including places of incarceration. An overarching vision provided a 'Place of Healing' for former residents of Sister Kate's and all members of the Stolen Generations, and furthermore an 'all abilities' cultural awareness service for the wider community (access to an urban bush block that has retained high value endemic vegetation).
Weblink or Other information	http://udla.com.au/project/sister-kates-home-kids-organisational-planning/

Name/Location (20)	Yagan Square , Perth, WA
Language/Nation	Whadjuk/Noongar
Year(s)	2018 (completed)
Client	Metropolitan Redevelopment Authority (MRA)
Collaboration - Who	Aspect Studios (Landscape Architects) + Lyons + iredale pedersen hook architects + Jon Tarry (artist) + Whadjuk Working Party (traditional custodians) through MRA's Aboriginal Engagement Framework: https://cdn.mra.wa.gov.au/production/documents-media/documents/mra-corporate/file/kkw-aboriginal-engagement-framework
Brief Description	An inclusive, welcoming and active cultural and civic destination representative of a diversity of the local and Perth region. Importantly, the square reconnects the CBD with Northbridge at ground level for the first time in more than 100 years.
Outcomes	The concepts are representative of the ideas of convergence: of geologies, tracks, narratives, Indigenous and non-Indigenous people and cultures, within the Square itself. The wildflower gardens showcase the unique and diverse qualities of West Australian flora.
Weblink or Other information	https://www.aspect-studios.com/au/project/yagan-square-perth-city-link <i>Note: Details of collaboration and traditional owners will be sought and updated for this case study.</i>

Supporting research & reading

AILA Reflect Reconciliation Action Plan (2018)

http://www.aila.org.au/iMIS_Prod/AILAWeb/Advocate/Reconciliation/AILAWeb/Advocacy/AILA%e2%80%99s_Reconciliation_Action_Plan.aspx?hkey=ed704536-58d6-45d5-a350-7b847b2d1c3a

Bradley, John (2011)

“Whitefellas Have to Learn about Country, It Is Not Just Land: How Landscape Becomes Country and Not and “Imagined Place: *The Place of Landscape: Concepts, Contexts, Studies* Cambridge Mass:MIT Press

Lecture by Associate Professor John Bradley (2014)

Our Knowledge – My Knowledge: Towards an Intercultural Understanding
https://www.youtube.com/watch?v=c8MfKzIqQDE&feature=em-share_video_user

Pascoe, Bruce (2014)

Dark Emu, Magabala Books

Rose, Deborah Bird (1996)

Nourishing Terrains, Australian Aboriginal Views of Landscape and Wilderness, AHC

<http://155.187.2.69/heritage/ahc/publications/commission/books/pubs/nourishing-terrains.pdf>

Rose, Deborah Bird (2004)

Reports from a Wild Country, ethics for decolonization, UNSW Press

Somerville, Margaret (2013)

Water in a Dry Land, Place Learning Through Art and Story, Routledge

Further information

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