

03. Design Parameters

Western Harbour Tunnel is a catalytic project, slated to change the way people move to and through the Sydney region. The design will contribute to the quality of the journey and to the quality of place.

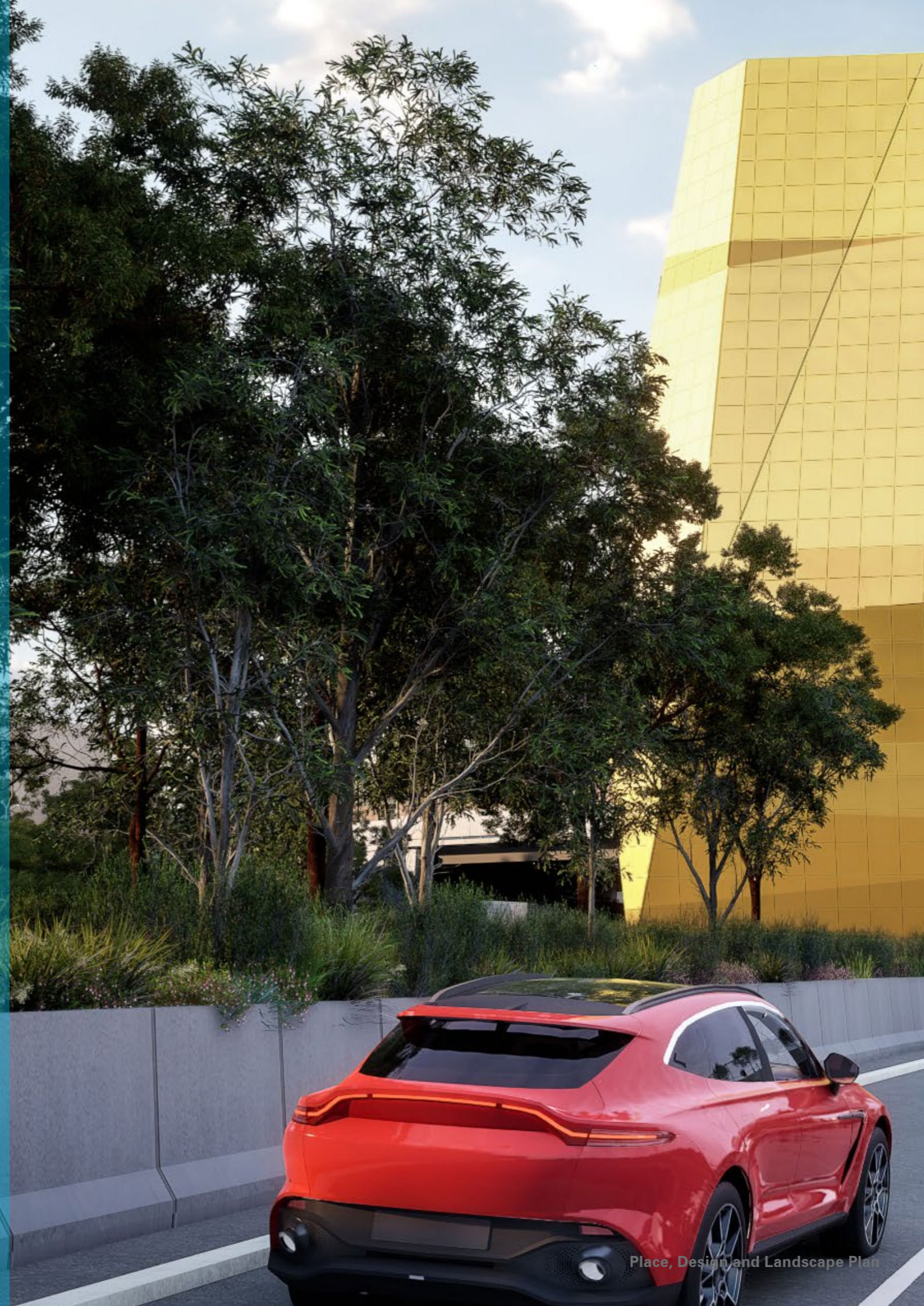




Figure 41: Artist's impression of Cammeray ventilation outlet (trees and landscape shown at 5 years maturity)

3.0 Design parameters

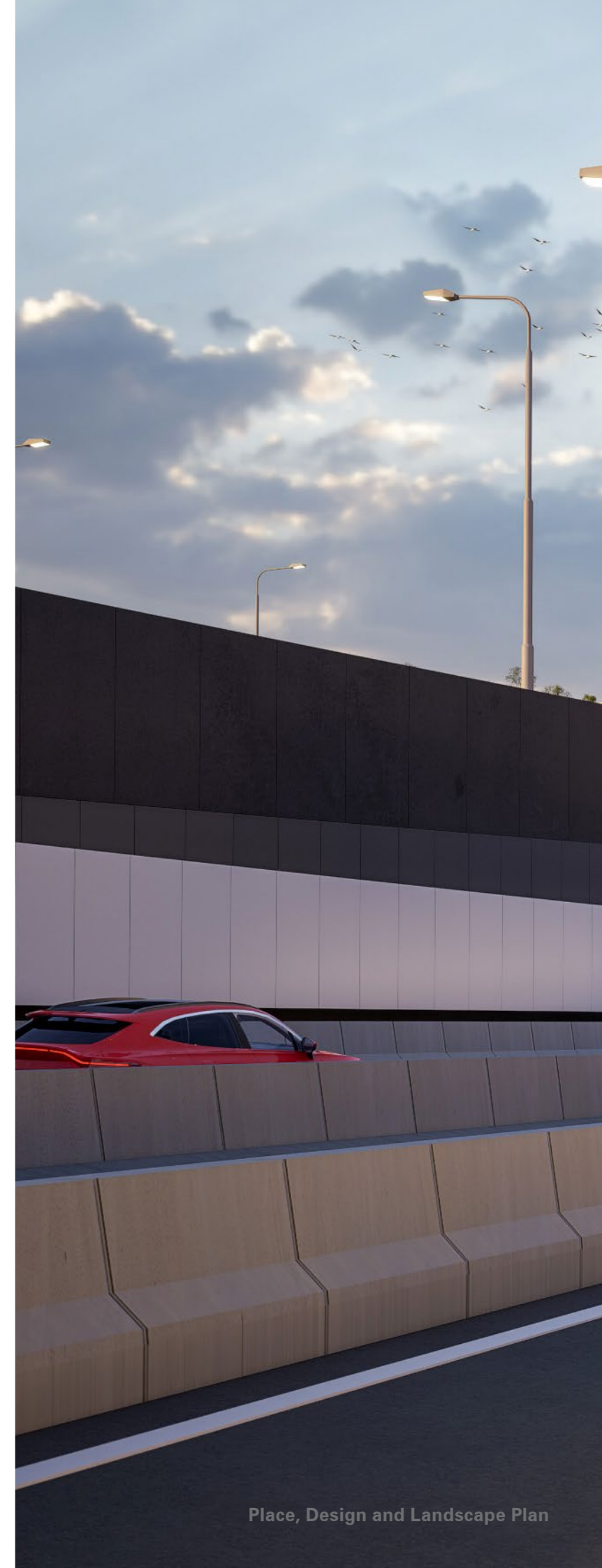
3.1 Vision

Building upon the EIS vision for the corridor (Refer to [Section 1.4.1](#)), a specific place design concept has been developed for WHT, reinforced by a comprehensive analysis of the site context, and historical and cultural aspects.

WHT will set a new benchmark for quality design of motorway infrastructure in Sydney, offering a unique, positive and meaningful harbour crossing experience for future users by seamlessly integrating the natural and cultural essence of the land into the design outcomes.

The tunnel will be a celebration of the crossing, signifying Sydney Harbour as connector and threshold between Cammeraygal and Wangal Countries and recognising its enduring significance for the people of the region.

The design outcomes will also actively contribute to the community, giving back in meaningful ways through new recreation spaces, landmark features and an acknowledgement of the Country the scope traverses.





'This relationship between the road alignment, the water of Sydney Harbour, local green spaces either side of the corridor and the sandstone geology of North Sydney would be explored through the project's urban design elements'-
Western Harbour Tunnel And Warringah Freeway Upgrade UDLCVIA

Figure 42: Artist's impression of the main tunnel portal (trees and landscape shown at 5 years maturity)

3.2 Urban design objectives and principles

The urban design principles of the Project have been developed in line with the objectives defined in Appendix V of the EIS. In addition to these, a Design from Country objective and principles have been incorporated to ensure the project responds to and supports the health and wellbeing of Country.

These objectives and principles are considered throughout the detailed design phase of project components to drive an integrated and quality outcome.

1



Designing with Country

Express the natural and social layers that comprise Country through genuine consultation that leads to design outcomes that speak to place and living culture.

Principles

- Design built elements to acknowledge and celebrate the deep history and unique culture of the place, and the enduring connection of Aboriginal people to the land
- Communicate to motorway users that they are entering and travelling through the land of the Cammeraygal and Wangal people
- Care for Country through reciprocal relationships between landscape, flora and fauna and people

2



Identity and user experience

Develop a theme that references Sydney's unique geography and place to provide a user experience that enhances the journey, encourages awareness of the living environment, enables orientation and enhances safety.

Principles

- Adopt a cohesive and simple design language for the motorway elements including tunnel panels, walls, screens, building façades and portals to create consistency and avoid visual clutter
- Ensure awareness of the geographic location while travelling by referencing the specific natural and cultural characteristics of the places the corridor is passing through
- Story telling - develop design themes around the historic and geographic significance of the place and articulate it through integration of arts and design elements to create interest and provide a distinctive travel experience for the users
- Enhance the overall experience by using high-quality, durable and functional materials throughout the corridor
- Create an intuitive journey with the careful design and positioning of the urban design elements, street furniture and signage

3



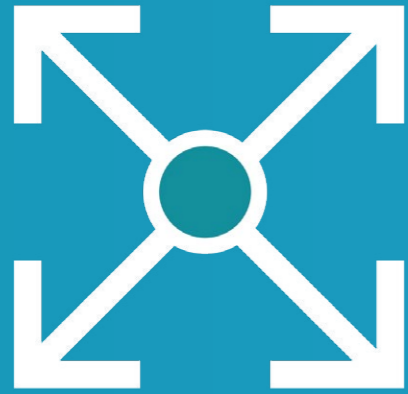
Integrated design

Provide an integrated urban design approach that thoughtfully seams the Western Harbour Tunnel and Warringah Freeway Upgrade to their surrounding urban and landscape interfaces.

Principles

- Ensure a smooth transition to and from the adjacent road corridors including WestConnex and Warringah Freeway, considering their general visual appearance and material palettes
- Take inspiration from and draw reference to the natural and built features of the surrounding area including the landform, geology, architecture, flora and fauna
- Ensure the surface structures at Cammeray are sensitive to the adjacent uses and have a strong visual and spatial relationship with the existing features
- Integrate the landscape design seamlessly with the exiting vegetation

4



5



6



7



Connectivity and legibility

Provide connectivity between areas beyond the boundaries of the motorway corridor and promote increased legibility of places, buildings, streets and landmarks.

Principles

- Enhance the legibility within the tunnel through the sequence of tunnel events that refer to the geographic locations
- Ensure clear wayfinding through the corridor with the clever use of design elements, viewpoints and signage
- Provide active transport facilities where feasible and tie them in with existing and future networks and improve links from Cammeray Park
- Ensure visual consistency with the cohesive design language and material palette along the corridor.

Urban renewal and livability

Unlock potential for urban regeneration, landscape improvements and active transport upgrades along the project corridor. These urban renewal opportunities would provide high levels of urban amenity and liveability.

Principles

- Develop open spaces as high-quality urban places accessible for the entire community
- Utilise public art opportunities and landscape design to enhance the appearance and experience of the place
- Ensure the surface structures, including the ventilation buildings and portals, are designed to contribute to the existing character of the surrounding environment and have high visual quality
- Improve street connectivity and provide safe and shaded shared paths tying in with existing routes active transport routes and the broader green network
- Incorporate Crime Prevention Through Environmental Design (CPTED) principles, particularly passive surveillance and clear, legible connections in the public domain, to increase safety and the perception of safety for people.

Living environments

Ensure the design, planning, construction and management of the project responds to the living environment. Infrastructure interventions would reflect a natural systems approach which is responsive to the environment and promotes the highest levels of sustainability.

Principles

- Where possible, protect existing vegetation and increase tree cover
- Incorporate Water Sensitive Urban Design (WSUD) principles to reduce reliance on reticulated water supply, for example through re-use of stormwater and plant selection of drought-resistant species
- Incorporate appropriate built form and site planning to ensure minimum building footprint
- Replace and restore the affected landscape where feasible.

Sustainability

Embed sustainability considerations into the design and delivery of the project in order to minimise environmental and social impacts while delivering positive economic outcomes for the people of NSW.

Principles

- Maximise planting opportunities adjacent to the corridor and within service compounds
- Use robust, durable materials that contain recycled content and that are recyclable at the end of life
- Consider whole-of-life and circular economy in the selection of materials
- Provide active transport links across the corridor
- Implement strategies and measures aimed at reducing the impact of the urban heat island effect.

3.3 Urban design elements and requirements

3.3.1 Mainline tunnel and tunnel ramps

The central element of the Project is the 6.5 km long 3-lane mainland tunnel and its interconnected ramps linking to both existing and planned road corridors. A thoughtful and effective design approach is essential for the tunnel interiors to mitigate the risk of a monotonous journey and to facilitate seamless wayfinding. The design of the tunnel interiors will adhere to the Transport for NSW's urban design guidelines, ensuring a creative and aesthetically pleasing environment that aligns with established standards for optimal user experience.

Key urban design requirements

- Prevent prolonged monotonous tunnel conditions for enhanced driver attention and safety
- Use light colours for tunnel walls to maximise light reflection and create a sense of spaciousness
- Employ simple, logical graphics or design elements to indicate the driver's progress within the tunnel
- Tunnel interior should increase legibility and is non-distractive for drivers.

3.3.2 Tunnel portals

The Project includes tunnel portals and associated trough structures at the following locations:

- Warringah Freeway (main tunnel portal)
- Berry Street on ramp
- Falcon Street off ramp

The tunnel portals should be designed according to the Transport for NSW Tunnel Urban Design Guideline. The design of the portals should emphasise simple, consistent detailing to integrate seamlessly into the landscape, aiding road legibility. Retaining walls, lighting, and safety barriers leading to the portals will be a unified series of simple and robust elements.

Key urban design requirements

- Design tunnel features cohesively with a distinct 'whole of project' identity
- Create attractive tunnel entrances that blend with the local environment
- Implement neat, simple, and refined design features to avoid clutter
- Plan tunnel transitions to minimise sudden contrasts in light conditions
- Clearly indicate arrival and departure corridors in advance through distinct features and signage
- Retain or reinstate vegetation, trees, or green infrastructure for an enhanced user experience
- The tunnel portal design must consider day and night aesthetics.

The images are from precedent projects and are included to illustrate design benchmarks

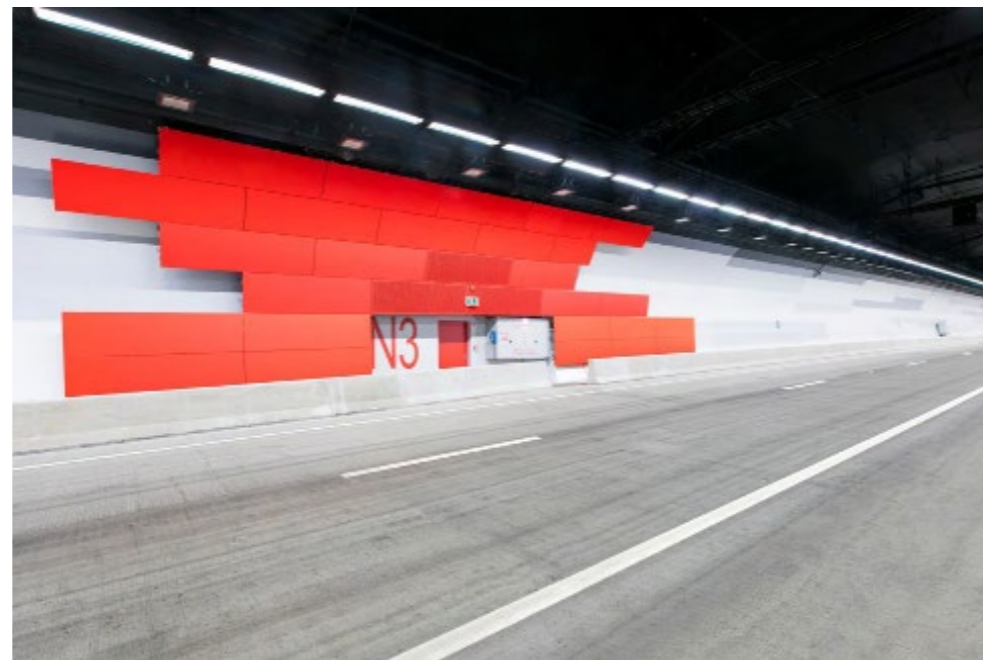


Figure 43: Boldly coloured panels highlight tunnel safety exit points, St Helena Tunnel, Byron Bay, NSW



Figure 44: Tunnel portal entry ,M6 Motorway Stage 1, NSW (Project illustration)

3.3.3 Ventilation facilities

The ventilation facilities for the tunnel are to be located at Cammeray, which will be the most prominent elements of the Project upon completion. Within scope are:

- A ventilation outlet within Warringah Freeway corridor
- Ventilation building and supporting infrastructure within Cammeray Golf Course (The site has been cleared for use as a construction support site for WFU and is presently serving as a tunnelling site for WHT)

The overarching design objective is to minimise the perceived scale of the structure and ensure its sensitive integration with the surrounding environment.

Key urban design requirements

- Convert residual land around facilities into open space, avoiding fencing where possible
- Establish walking and cycling connections to promote an active commute
- Design vents considering visual impact, minimising mass, and harmonising with the local fabric
- Employ varied materials and layered façade elements to diminish visual scale
- Incorporate landscape planting to screen facilities, softening scale and mass integration
- Built form elements should be combined where possible to create a singular cohesive composition.

3.3.4 Landscape treatment

The Project offers opportunities to enhance and introduce new landscapes. Landscape design should be guided by the TfNSW design guidelines. The scope includes:

- Replacement planting and enhancements near the tunnel portal area
- Landscape screening surrounding the Cammeray ventilation facilities
- Creation of a new public park within the residual land in the ventilation facilities compound
- Landscaping along the Ernest Street shared user bridge

Key urban design requirements

- Opt for climate-resilient trees, shrubs, and groundcover to offer shade and counteract heat island effects
- Design landscapes with structured plantings for spatial connectivity, enhancing environmental quality, visual continuity, identity, and landscape character
- Minimise maintenance and irrigation needs by using native species in natural, informal arrangements
- Address Safety In Design and CPTED issues (visibility, minimising opportunities for concealment, clear and direct paths of travel)
- Use screen planting to mitigate the visual impact of retaining structures, noise walls, ventilation, and ventilation facilities
- Maximise tree canopy cover outside frangible zones and sightline distances
- Choose tree species from locally approved council lists
- Use trees to shade walking and cycle paths, with a safe offset from the path edge
- Retain and protect existing vegetation, especially if identified as significant or contributing to visual impact mitigation
- Replacement trees will be located on public land and preferably within 500m of the Project boundary
- Quality and requirements of replacement trees will meet AS2303:2018 and the relevant Council's programs, or otherwise agreed with Council.

3.3.5 Materials and finishes

The design uses materials and finishes that fit the context where they are placed. The choice of materials depends on their visibility and purpose, and also on how sustainable, easy to maintain and suitable they are for their application. Materials should be robust and durable, with consideration to maintainability and serviceability through modularity, where applicable. The key locations where specific materials and finishes are critical include:

- Mainline and ramp tunnel lining
- Cladding to ventilation outlet and building at Cammeray
- North Sydney precinct portals and trough structures
- Ernest Street shared user bridge

Key urban design requirements

- Choose materials that establish a clear urban character for the project
- Use colour and texture for legibility and wayfinding in the precinct and public realm
- Adjust variations for precincts based on existing urban fabric and established palettes
- Maintain a similar design language for the form and shape of accent materials across the project
- Minimise visual clutter by avoiding unnecessary elements, material variety, and colours in public spaces
- Respond to the materials palette in North Sydney local council public domain requirements and material guidelines
- Select robust and durable materials that are easily maintained and proven to withstand high usage over the required design life.



Figure 45: St Peters Interchange ventilation building, Sydney



Figure 46: Rozelle Parklands, Sydney



Figure 47: M4 East ventilation building, Haberfield

3.4 Designing with Country

Country comprises the land and water, the sky and earth, the plants and animals, the people and their stories. By embracing all these elements, recognising the importance of the relationships between them and striving for reciprocity, the design not only reflects Country, but is from Country.

The nature of Western Harbour Tunnel as a movement corridor necessitates a distinct reading of Country—something we call an expression of ‘Country in Fast’. To provide a design from Country, we tap into the traditional reading of landscape features through the song-lines, which tell us of the creation time of the land.

By nature, the Project is integral with Sydney Harbour and the stories of its immediate context:

- To the north of the Harbour is Cammeraygal Country
- To the south of the Harbour is Wangal Country
- In the centre is the Harbour, a place of meeting, mixing and mingling

To design from Country is to recognise the enduring connection of the Cammeraygal and Wangal people to the Harbour and to express Country itself—not merely land, but the customs that define place. Each end of the tunnel is conceived as being of a unique place, with the centre —beneath the Harbour—being a place of transformation and exchange.

Travelling the Song-lines

The essence of traditional Aboriginal Song-lines is an experiential journey through the landscape. The process grounds the traveller within the notion that they are in relationship with the natural world and reinforces the human bonds to our Custodial role and purpose in life. Our Old People walked this land and this journey is in many ways unparalleled to the experience of the modern commuter passing through the landscape in ‘fast-time’. Therefore, our design approach avoids literal suggestion or replication of traditional Song-line journeys, instead respectfully reflecting gestures of the past experience in contemporary settings.

In the book, ‘Australia Day’, Stan Grant speaks of his car journey home across Country with his parents and how they spoke of Country along the way. He now continues this with his own children and passes on the stories in a cultural continuum that is reflective of the old ways. Through kinship ties and stories of belonging, each place interconnected to the next, the experience he speaks of within the journey grounds the Grant family back to their belonging, culture and identity.

The motorway is understood not just as a means of travel, but as part of a journey, itself interconnected to other journeys, imbuing connections to place for all that travel within. The aim is to reinforce and inspire all travellers so that they establish their own sense of connections to the landscape to which they can belong to.

3.4.1 Representation and form

The expression of Country is achieved through multiple means along the alignment, including within the tunnel and the façade design of the key structures. Landscaping, materials, colours, textures, together with the visual features of the tunnel, all support the interpretation of key stories of Country, with particular attention given to the tunnel ‘events’ as described in [Section 7.0](#). Designs for tunnel artwork have been designed to support Connection with Country, by an Indigenous artist who has engaged in a co-design process with local Knowledge Holders.

The Western Harbour Tunnel project is a unique opportunity for showcasing Connection with Country in a significant, city-shaping project for the benefit of generations to come

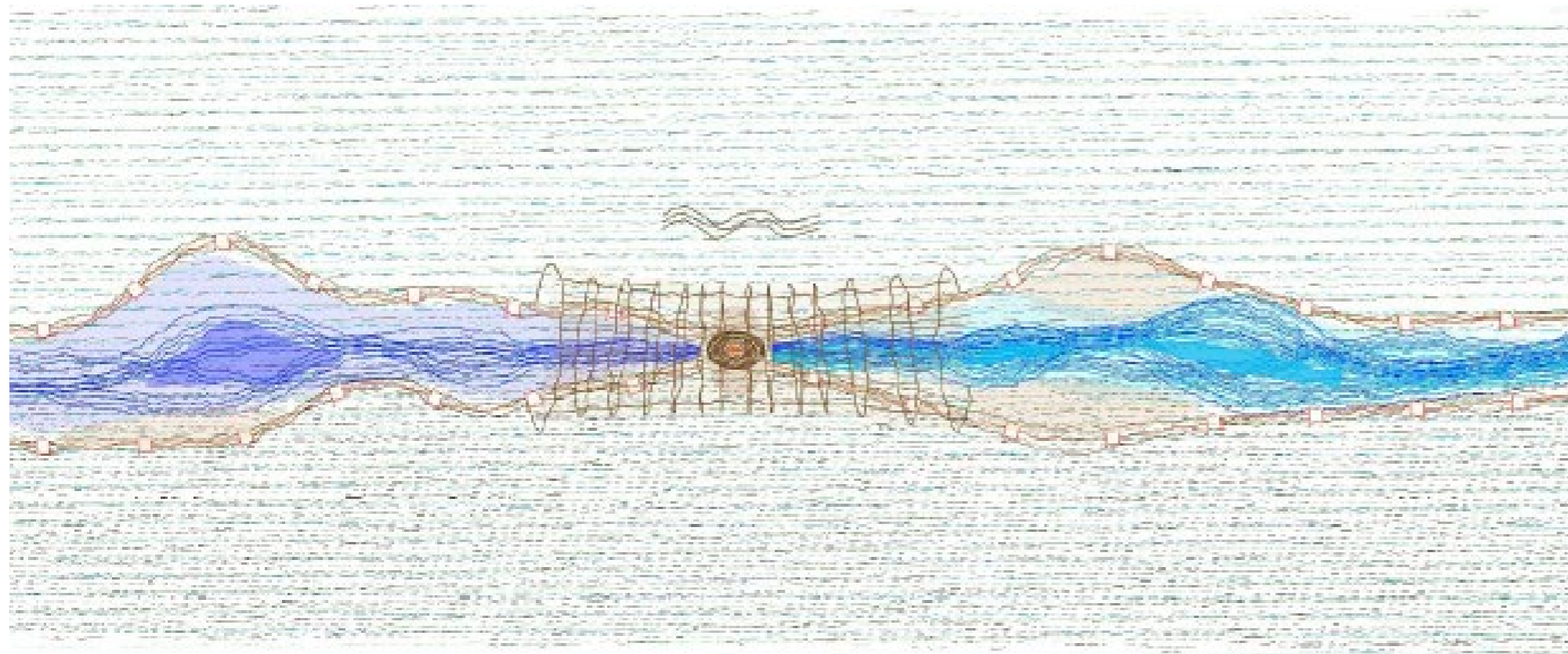


Figure 48: The Project design embodies to the distinct attributes of Wangal and Cammeraygal Country at either end and speaks of journey and the act of transformation and exchange from one end to the other (*“Thresholds”*, artwork by Craig Kerslake).

3.5 Connection with Country: Art in Tunnel

Art integrated into the urban landscape contributes to meaningful sense of place that honours and elevates longstanding and continuing Connection to Country and in this case represents a journey through, beneath, between and across Country. Consulting company Cultural Capital, a firm experienced in undertaking art projects for government and the development industry involving the commissioning of an Indigenous artist, was engaged by Acciona Construction Australia to provide curatorial advice, cultural facilitation, and curatorial services, and to manage the artist selection and co-design process for the tunnel event artworks.

The curatorial theme of Interconnectedness defines the engagement of artists and local Knowledge Holders for this project. Interconnectedness fosters the ideation and delivery of Indigenous Connection with Country concepts into the physical infrastructure of the Western Harbour Tunnel and aligns the tunnel user's journey between places with a meaningful journey through Country. A key part of this concept of Interconnectedness is the idea of connection through passing on knowledge and the practice of connection through deep listening, learning and the willingness to share knowledge - knowledge about cultural practices and custom, about Indigenous flora and fauna, and about kinship and ceremony.

The content and narrative of the tunnel artworks have been developed by an on-going co-design process with local Knowledge Holders about understanding an evolving, living connection with culture, Country and community through time and as it relates to colonialism and urbanisation, and in reference to the tunnel context. Fostering Interconnectedness inspired the co-design process, and the final tunnel artwork designs will share and continue the benefits of Interconnectedness for users of the Western Harbour Tunnel for years to come.

Cultural Capital managed an artist selection process, with the selected artist commissioned to produce Connection with Country designs to be applied as artwork within the Western Harbour Tunnel

3.5.1 Local Knowledge Holders

Engagement with local Knowledge Holders is a key part of translating Connection with Country into the experience of the tunnel user. Local Knowledge Holders were engaged to take part in the co-design process to provide guidance to the artist and architectural team in the development of the tunnel event artwork.

Local Knowledge Holders are invaluable contributors to this project and we thank Aunty Barb, Aunty Christine, and Uncle Danny for their generosity, patience, good humour and grace through the consultative co-design process.

Aunty Barb

Aunty Barbara is a descendant of the Bidjigal clan and has a wealth of knowledge across all aspects of pre-British Aboriginal life. She has a great interest and knowledge in the flora and fauna of her Country, including their adaptation as tools, food and medicines for everyday life.

Uncle Danny

Uncle Danny is Bundjalung man born in Cadigal Country and has a keen interest into Sydney History. He has worked for the Harbour Foreshore and read many of the journals written by first fleet members. He wants to pursue the idea of the interconnectedness of the Sydney clans and the close relationships through marriage, custom and ceremony.

Aunty Chris

Aunty Christine has ancestral roots to Darkinjung from the Hawksbury River down to Sydney Harbour. She Spoke of the value of Water and the contents within Sydney harbour as central to the life of the Sydney clans.

3.5.2 Commissioning process

Artist selection process

This significant project called for an experienced artist who could work in a co-design process with local Knowledge Holders to integrate Connection with Country into artwork in an infrastructural context.

The artist selection process for the tunnel event artwork has been as follows:

1. Cultural Capital curated a shortlist of artists in consultation with Indigenous curator and cultural facilitator Kyra Kum-Sing. Criteria for evaluating artists included:
 - Appropriate experience – does the artist have appropriate experience in the public realm and at scale
 - Connection – Artists with connection to Country/Community and ability to consult with local Elders/community/cultural knowledge holders
 - Collaboration - Artist must be able to work in an integrated design team & participate in collaborative workshops setting with architects
 - Availability - Ability to work on project within the timeframe provided.
 - Risk factors particular to artist
 - Artistic merit
 2. The shortlisted artists were contacted to determine their interest and availability for the project
 3. Cultural Capital arranged artist interviews where the shortlisted artists were invited to present their portfolio of relevant experience to the selection panel, which included commissioning party (Acciona Construction Australia), project architects Design Inc, and Cultural Capital. During the interview artists were asked questions related to the evaluation criteria.
 4. An artist was selected based on the suitability of the artist against the criteria.
- The selection process resulted in the choice of artist Dennis Golding.
5. Endorsement of final artist selection was obtained from Metro Local Aboriginal Land Council.

3.5.3 About the selected artist: Dennis Golding

Dennis Golding is a Kamilaroi/Gamilaraay artist from the northwest of NSW and was born and raised on Gadigal land (Redfern, Sydney). Through his mother's lineage Dennis also has ancestral ties to Biripi Country situated along the mid-north coast of NSW.

Working in a range of mixed media including painting, video, photography and installation, Golding critiques the social, political, and cultural representations of race and identity. His practice is drawn from his own experiences living in urban environments and through childhood memories.

Golding was surrounded by art from his urban upbringing living in an Aboriginal community in Redfern (often referred to as 'The Block'). As a young child, he often watched his mother and grandmother paint on large canvas and sheen fabrics which depicted Australian native plants and animals, cultural motifs, and human figures.

Golding developed his professional practice in art school through mentorships with leading curators, educators, and artists. Golding graduated with a Bachelor of Fine Arts (Honours) at UNSW Art & Design in 2019 and now works independently as an artist and curator. Since graduating Golding was awarded the Create NSW Visual Arts Fellowship 2020 and has exhibited at many major institutions including the Art Gallery of South Australia, the Art Gallery of NSW, Sydney Living Museums, and Carriageworks. Golding's work can also be seen around Sydney in many public art installations. Golding also co-founded the Re-Right Collective with Carmen Glynn-Braun. Through his artistic and curatorial practice, Golding aims to present powerful representations of contemporary Aboriginal cultural identity that inform narratives of history and lived experiences. Dennis's major works include Sydney Gateway and Sydney Football Stadium.



Figure 49: Dennis Golding

3.6 Co-design process overview

The site’s inherent significance and the scale and complexity of the project called for a collaborative creative approach between the urban design team, artist, curator/cultural facilitator, and Local Knowledge Holders.

A plan for the co-design process was established that allowed for Local Knowledge Holder input at key stages of the project. These stages incorporated workshops with the urban design team to ensure a clear and appropriate narrative was embedded into the tunnel design approach from an urban design perspective.

An overview of the co-design process is outlined in [Figure 52](#).

The co-design process resulted in a truly integrated and cooperative approach, with the feedback provided in workshops informing the approach to the tunnel experience overall. A notable example of this is that the original approach, to have three distinct “tiers” of tunnel “event” typologies, with the artist to produce the Tier 1 “Connecting with Country” events only, was reconsidered, with the result that the artist was engaged to deliver artwork for all tiers. This collaborative approach and open flow of ideas and suggestions will result in a tunnel user experiencing an all-encompassing journey through Country when they use the tunnel.

More detail on how the themes are applied to the tunnel events is provided in Section 7.3.

3.7 Co-design process: Artwork journey

The co-design process was a rich and focused engagement between local Knowledge Holders and the artist Dennis Golding, supported by Cultural Facilitator Kyra Kum-Sing and the curatorial and project management team at Cultural Capital.

The narrative for the artwork evolved out of a series of engagements, with each stage delivering key outcomes that have enriched the final artwork concept. The journey of the narrative and artwork development is detailed below.

3.7.1 Introductory Yarn

Date: 21 February 2024

Location: Boomalli Aboriginal Artists Co-operative, Sydney

Attendees:

- Kyra Kum-Sing (Cultural Facilitator)
- Dennis Golding
- Aunty Christine Donnelly
- Uncle Danny Bruce
- Aunty Barb Simms

Objectives:

- Facilitate introductions between project artist and identified Knowledge Holders in a comfortable, casual and accessible setting
- Share stories
- Establish connections
- Explain the project scope



Figure 50: Photos from Introductory Yarn

3.7.2 Connecting with Country Workshop 1

Listen and Learn

Date: 23 February 2024

Location: Design Inc offices, Sydney

Attendees:

- Kyra Kum-Sing, Hannah Molyneux (Cultural Capital)
- Dennis Golding (artist)
- Aunty Christine Donnelly (LKH)
- Uncle Danny Bruce (LKH)
- Aunty Barb Simms (LKH)
- Nikki Suey, Sumit Polara (ACA)
- Dr Michael Kahn, Craig Kerslake (DesignInc)

Objectives:

- Provide an overview of the project for local Knowledge Holders
- Create a space for local Knowledge Holders to share stories about Country
- Listen and learn about Country, cultural practices (bush medicine and bush tucker), plants and animals, community, and the impact of colonialism
- Open a dialogue between Knowledge Holders, the artist and project architects
- Discuss potential Connecting with County narratives



Figure 51: Photos from Connecting with Country Workshop 1



Figure 52: Co-design process timeline

3.7.3 Walk on Country

Date: 5 March 2024

Location: Wangal and Cammeraygal ((YurulbinPark, Birchgrove and Balls Head Reserve, Waverton)

Attendees:

- Kyra Kum-Sing, Hannah Molyneux, (Cultural Capital)
- Dennis Golding (artist)
- Aunty Christine Donnelly (LKH)
- Uncle Danny Bruce (LKH)
- Aunty Barb Simms (LKH)
- Nikki Suey (ACA)

Objectives

- Experience Country (Wangal and Cammeraygal) together, share observations, stories and memories
- Note and sketch observations sensory observations about Country and how Country could be expressed to convey the tunnel journey – colour, atmosphere, place character (past, present and future)
- Understand Country in the contemporary context – industrial history and role of places in Harbour context

Walk on Country - Wangal

- Interconnectedness – how did people who lived on the harbour interact, how often and why? It wasn't an everyday thing, it was through kinship, for ceremony, and for trade. People respected each other's land. We imagined the nawis on the water and talked about women fishing in nawis with their babies in tow.
- We discussed the feeling of the place, some places felt sad, other places felt contented. Some places felt sheltered and calm, others more exposed.
- Dennis made sketches and we observed the birds, bird sounds and the colours of the rock and water. The group read the plaques installed in Yurulbin Park together.
- We spoke about how Balmain was where many Indigenous people coming to Sydney to find work or to visit family stayed.



Figure 53: Photos from Wangal Walk on Country

Walk on Country - Cammeraygal

- We noticed the different vegetation and talked about the different feelings we had in this place.
- We talked about the colour of the water and the feeling of being high above the harbour. The city felt closer here.
- We talked about the industrial feel of this side at the Coal Loader and the different colours of the landscape.
- We sat on a stone outcrop with an ancient carved rock bowl.
- We looked at the whale engraving and poured water into the groove so that the shape would show.
- Dennis made drawings in his sketchbook and went back to sit in this place after everyone went home.
- Dennis made sketches and we observed the birds, bird sounds and the colours of the rock and water.



Figure 54: Photos from Cammeraygal Walk on Country

3.7.4 Artist and Architect workshop

Date: 8 March 2024

Location: Design Inc offices, Sydney

Attendees:

- Kyra Kum-Sing, Harry Partridge (Cultural Capital)
- Dennis Golding (artist)
- Dr Michael Kahn, Craig Kerslake (DesignInc)

Objectives:

- Establish the overall narrative for the tunnel journey, ensure consistency between urban design and artist approach
- Artist to share initial thoughts on artist concept and response to Country
- Discuss integration of concept thinking into tunnel journey design approach

As a result of this engagement, key conceptual and content areas were shared and identified, and the experience or journey of the end user was discussed:

- What is the content and concept of the artwork?
- How does the narrative change through the tunnel?
- How will the canvases be used?
- What will denote the centre?



Connection with Country: artist impressions of Wangal

- Ochre, brown, light eucalypt greens.
- Flat land closer to water, earthier tones, meeting and feasting place; shared Country but connecting with neighbouring land only for trading, ceremony – this is a site that is a shared space, a gathering space; glistening of water at sunset.
- Ironbarks near to water, oyster shell



Connection with Country: artist impressions of Cammeraygal

- Higher, glittering water, lot more green, and blues, birds, lookout space, watching Country; each cove had tidal colours close to water; see the tides allowing launching of nawis. Coal loader, more modern - a time when knowledge of Country got broken
- A different view of the Country; from a top view—looking across to another family, another clan; more greenery, sounds of birds.
- Felt like a good lookout space; a significant area where you can watch Country, movement of tides; rock engravings.

3.7.5 Connecting with Country Workshop 2 - Shape and Share

Date: 18 March 2024

Location: Design Inc offices, Sydney

Attendees:

- Kyra Kum-Sing, Hannah Molyneux \ (Cultural Capital)
- Dennis Golding (artist)
- Aunty Christine Donnelly (LKH)
- Aunty Barb Simms (LKH)
- Dr Michael Kahn, Craig Kerslake, Rebecca Kwok (DesignInc)

Objectives:

- Artist to share the initial visual concept design
- Seek endorsement of direction from local Knowledge Holders
- Collaboratively Identify pathways to develop design further
- Identify ways to develop artwork to ensure further connection with Country
- Discuss the integration of the design into the customer journey

During this engagement, key conceptual and content areas were shared and identified, and the experience or journey of the end user was discussed with the local Knowledge Holders

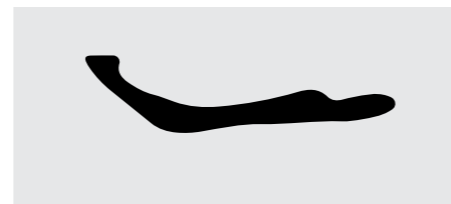
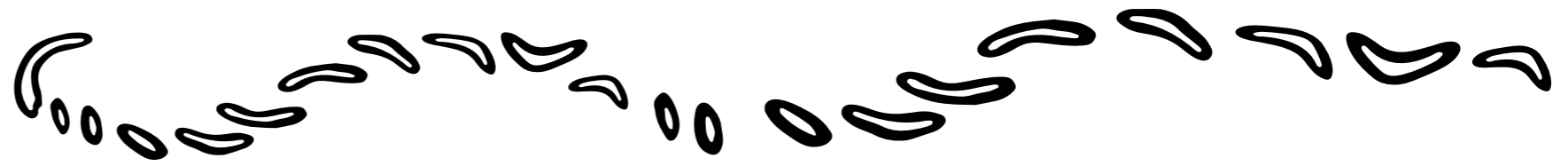
- What is the content and concept of the artwork?
- How does the narrative change through the tunnel?
- How will the canvases be used and how do the events relate one another?
- What will denote the centre?



Figure 55: Photo Connecting with Country Workshop 2

Idea - Hand Passes Knowledge / Elders passing knowledge and story

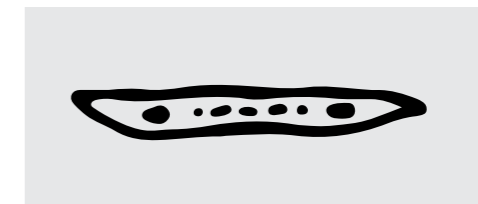
stories that get passed through generation to generation



Hand passing knowledge



tree barks



Nawi



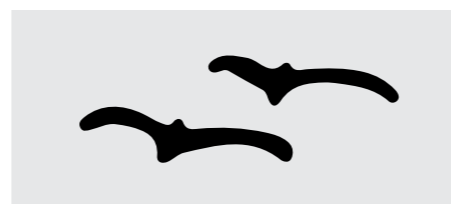
Oysters / Shells



Eucalypt / Warrigal Greens



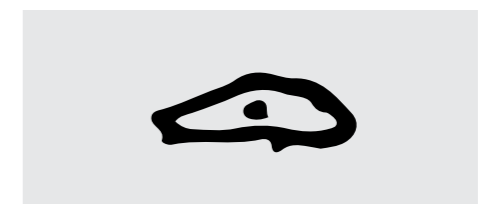
Stone tools



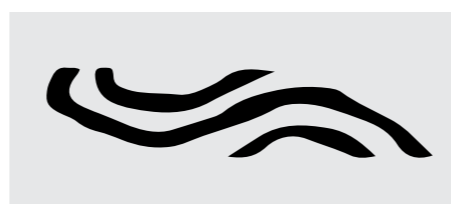
Bird Life



Fish



Large Marine Life



Tides/ Swirls

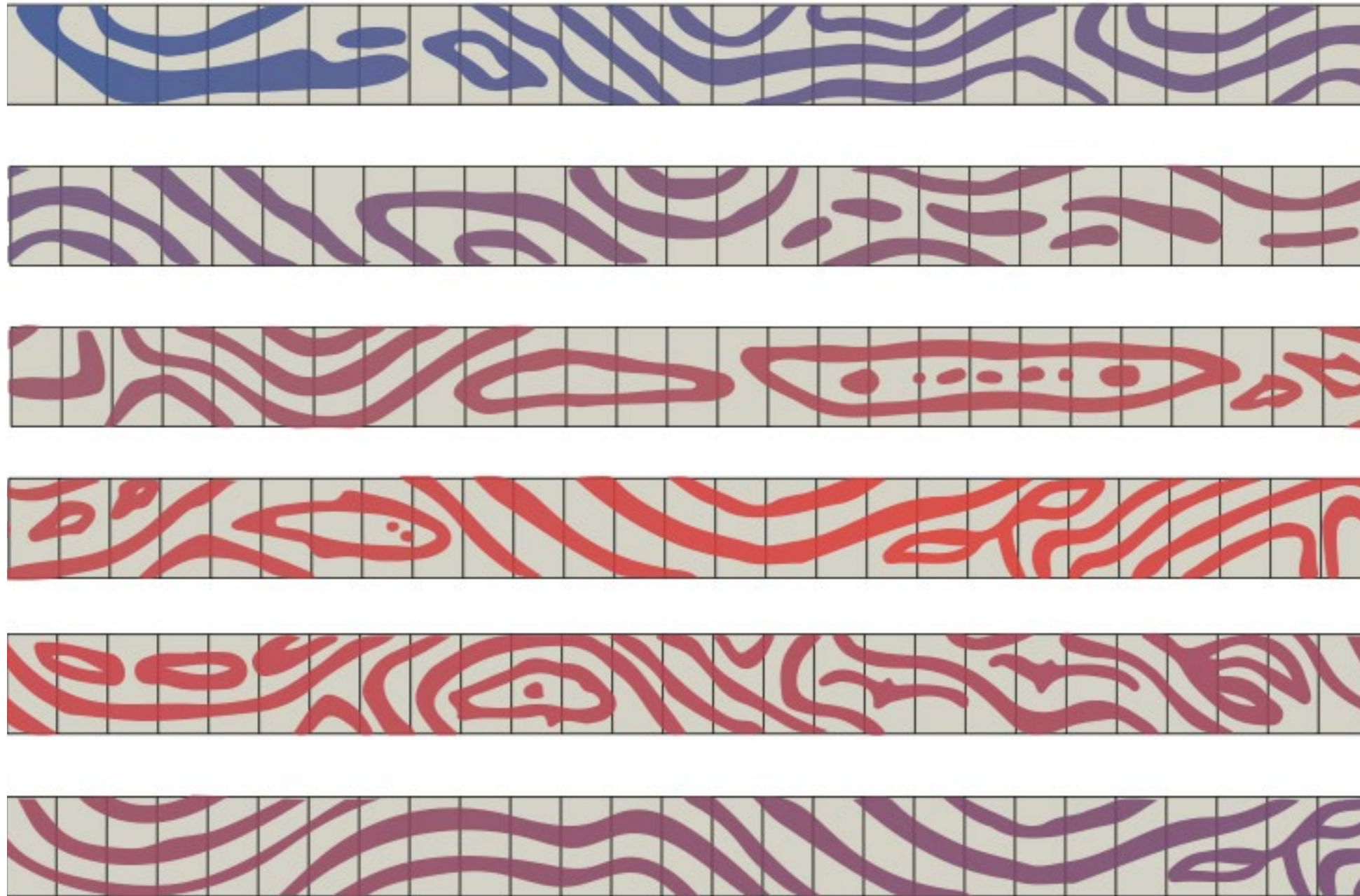


Sandstone patterns



Land forms

3.7.6 Connecting with Country Workshop 2 - Shape and Share - concept development



3.7.7 Connecting with Country Workshop 2 - Feedback from local Knowledge Holders

On review and discussion of the concept direction, Knowledge Holders provided specific feedback to enhance the artworks connection and relevance to Country.

Aunty Barb Simms:

- Important to consider contemporary built environment, show impact of colonisation and occupation and reflect built up areas at either end of tunnel, consider different feel for impact of colonialism on either side of tunnel.
- Consider the tunnel's connection to the outside world and what you see when you exit the tunnel at either end.
- Reflect the sedimentary layering and sandstone build up over time.
- Consider the vertical layers of artwork (not just the horizontal flow from one end of tunnel to the other).
- Consider including people – man, woman and child.
- Include the stringy bark instead of the eucalyptus, stringy bark was used for nawis.
- Include oysters and mussels – oysters and mussels for ceremony and sources of food, think about middens and layering of middens in feasting areas along coast.
- Children's toys were cobs – old man Banksia, skipping stones, boys and girls had different initiations, think about the next generation.

Aunty Christine Donnelly:

- Include a mix of water animals – consider that different animals live in the different types of water and water depths, shallow water animals and deepwater animals – whales, bullsharks, leatherjackets.
- Reflect deep water and shallow water with colour, think about the light through the water.
- Include the bush turkey.
- Include people – be careful about using static hand outline, can mean "stay away" and have ceremonial meanings that are culturally sensitive, use active welcoming gestures.
- Explore difference between water and land, and consider the position of the sun at different times of day for those coming out of tunnel – for example people coming out of the Wangal end of tunnel would experience the western sunset, etc.

Key issues for development in next stage of design development were:

- Develop colour story
- Develop wayfinding aspects of artwork (incorporate text and place names)
- Develop and enrich symbolism
- Consider the experience of children and young people
- As a result of this engagement, and on the strength of the concept design, the artist was engaged to deliver artwork for all tiers, instead of the Tier 1 "Connecting with Country" events only.
- The artist then worked independently to develop designs for all three tiers of tunnel "events" as per the outcome of this engagement.

3.7.8 Concept development - independent artist work

Following the Shape and Share workshop, the artist worked independently on developing the designs for all events along the tunnel journey.

The artist Dennis Golding developed a colour and culture story for each location, and developed a distinct design for each place.

3.7.9 Co-design process: final artwork

The artist then adjusted the artwork to fit the Tier 2 and 3 canvases to develop and finalise the designs. Refer to [Section 7.0](#) detailed information on how the artworks are integrated into the tunnel interiors.

Artist statement

Dennis Golding presents 'Passing Knowledge', a design that connects the histories of place with continued practices of sharing knowledge and story.

The artist took part in a series of consultations and engagements with Elders to learn the cultural practices that are deeply embedded in the Western Harbour Tunnel area.

Dennis has incorporated images and symbols that highlight the stories of the First people who lived and cared for this Country, and who continue to do so today.

This includes stories of cultural gatherings, transportation across water and land, trading between other clans, stone and shell tools, and knowledge systems of plant life.

The artist uses topographical patterning of land formations, waterways and coastlines to introduce these stories to bring together representations of freshwater and saltwater regions.

Dennis also introduces a variation of colour to reflect on pigments and tones of land, water and sky Country.

These colours also reflect contemporary experiences of seeing Country through different times of the day including the sunset and sunrise, when the lands and waters transform and glisten.

The artwork celebrates the process of listening to Elders and allows the viewers to reflect on the past as they journey through their future via the tunnel.

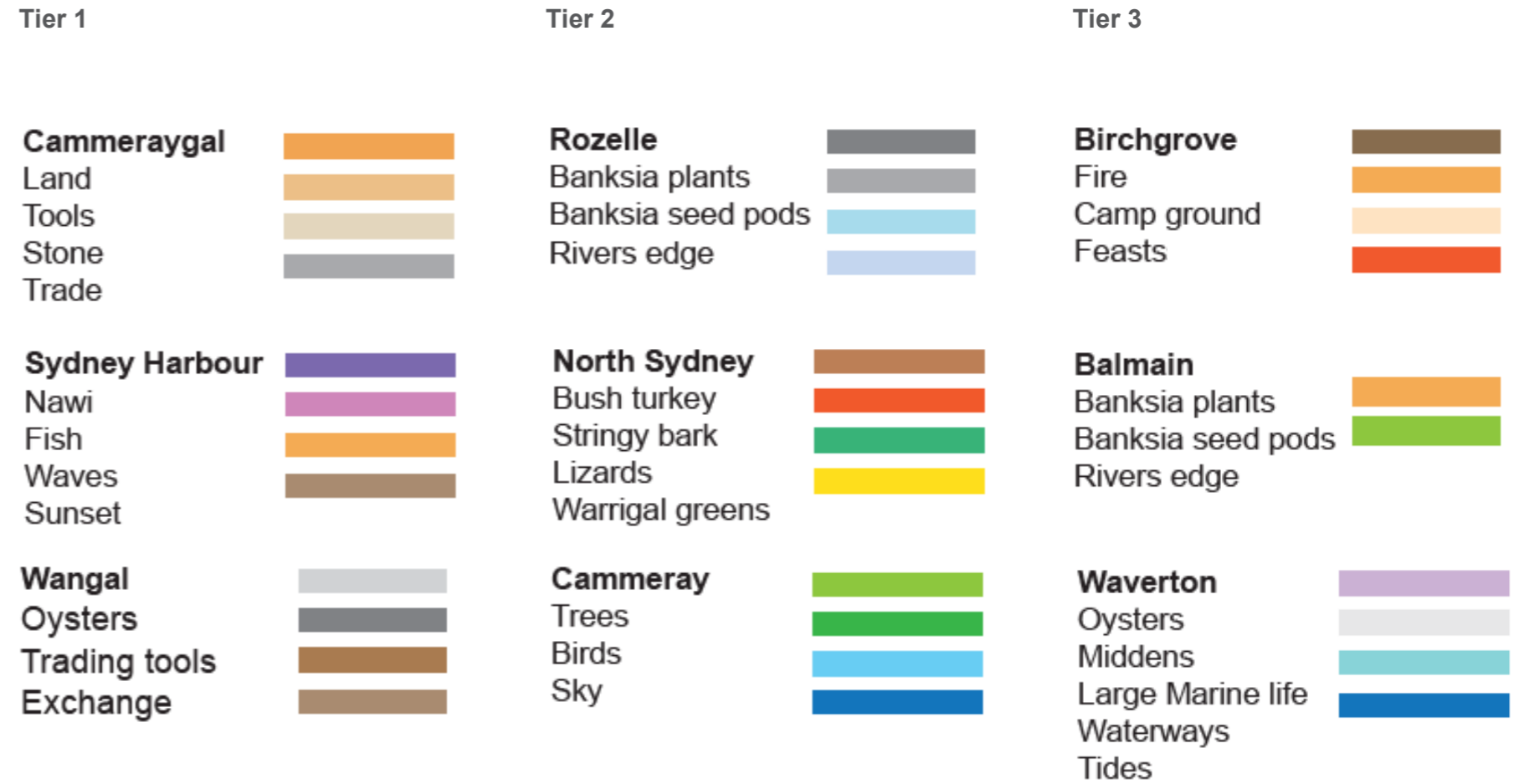


Figure 56: Colour themes for artworks



Figure 57: Artist's impression of the artwork on tier 1 tunnel event - Cammeraygal Country



Figure 58: Artworks for Tier 1 tunnel events

