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Addendum to *Riverwood Estate Renewal Heritage Interpretation Strategy 2022*, to address Revised RTS Stage 1 project

Report prepared for NSW Land and Housing Corporation

25 September 2023

Introduction

NSW Land and Housing Corporation (LAHC) is seeking to renew the Riverwood Estate to increase housing supply, facilitate the redevelopment of ageing social housing stock and provide fit for purpose social and private housing within an integrated community.

In June 2022, LAHC engaged Artefact Heritage to develop a Heritage Interpretation Strategy (HIS) that reflects the varied and significant Aboriginal and non-Aboriginal heritage of the site. In September 2023, LAHC engaged Artefact to prepare an Addendum to the HIS to address a revised study area for the project: Revised RTS Stage 1.

Project background

The HIS (Artefact Heritage, 2022) provided a full background description of the Riverwood Estate Renewal project, which is as follows:

The renewal will allow the Riverwood Estate to reach its full potential and deliver public benefit through high quality new open spaces, public domain, community facilities, exemplary sustainability outcomes and local retail that supports the needs of the future community whilst also improving accessibility and connectivity across the precinct.

The first stage of redevelopment at Riverwood was completed in 2018 and delivered 150 new social housing dwellings mixed with private housing at Washington Park. The remaining 30 hectares of the Riverwood Estate renewal project was announced as a State Significant Precinct (SSP) in 2016. In 2017, Architectus developed an initial Master Plan of the estate. Artefact Heritage was engaged by Architectus to produce a Statement of Heritage Impact (SoHI) and Aboriginal Cultural Heritage Assessment Report (ACHAR) in support of the SSP proposal and Master Plan.

In November 2019, SSP for the site was discontinued and the rezoning was handed back to Canterbury Bankstown Council. In October 2020 the NSW Government Delivery & Performance Committee (DAPCO) supported the reinstatement of the site as SSP, Study Requirements were issued in December

2020 and the SSP status was confirmed by the NSW Government in March 2021.

In June 2021, LAHC submitted a draft planning proposal for review against the Study Requirements. Feedback from this process was received in August 2021. LAHC lodged an updated draft planning proposal for formal assessment in April 2022 and the proposal was placed on Public Exhibition from 12 August 2022 to 25 September 2022.

The draft planning proposal will provide nearly 5 hectares of outdoor space and 3,900 homes, resulting in an additional 2,800 homes to address the growing and changing housing needs in the area.

Proposed change and justification

The project has been affected by recent market changes primarily because of significant increases in construction costs impacting on the overall viability of the project.

LAHC has implemented a revised strategy that will now focus on the delivery of Stage 1 of the project, which will deliver approximately 420 new dwellings with less impact on existing local infrastructure. This will enable the wider masterplan to be considered in the future to ensure it meets the aspirations of the local community and allow identified local infrastructure to be delivered in tandem.

Rezoning of an exemplar first stage will build on the previous renewal work at Washington Park noting that the land and proposed redevelopment in this stage mirrors the 2022 exhibited planning proposal. As the proposed first stage sits within the exhibited proposal, this means the land needed for future infrastructure such as road widening will be unaffected.

The following drawings illustrate the revised study area.

Figure 1: Exhibited Riverwood Estate Master Plan with revised study area markup (Source: Architectus)



Figure 2: Updated Master Plan with revised study area boundary (Source: Architectus)

Stage 1 - Revised Boundary



Scope of planning changes

To support the first stage of renewal, amendments to the proposed planning controls are required, including:

- Revised maximum building heights, up to 29m (8 storeys) and 42m (12 storeys). This is 1m taller for the 12 storey building element only, whilst the height of proposed 8 storey buildings remains the same.
- Apply a reduced blanket FSR of 2.2:1 across the site, where previously this was split between part 2.2:1 and part 2.4:1.
- Maintain APU No. 26 proposed to this area, which seeks to include:
 - a) Neighbourhood shop with a maximum gross floor area of 250 square metres.
 - b) Neighbourhood supermarket with a maximum gross floor area 1,000 square metres.
 - c) Food and drink premises, including cafes and restaurants.

The above provisions now related to the revised site area only. It is noted that a number of provisions previously proposed, including changes to land zoning, APUs 25 and 27, minimum lot size, active frontages, solar access, infrastructure provision, design excellence and Inclusion of the Riverwood Estate on the SSD sites map are no longer required to enable delivery of the revised scope and no longer form part of the proposal.

The above list includes all provisions included within the exhibited Explanation of Intended Effects (EIE). There are no other provisions which require amending to support the revised scope.

Scope of this report

A HIS is a tool that outlines a broad strategy for transmitting messages about cultural heritage values of a place to users and other audiences. It is intended to inform and guide planning for heritage interpretation by identifying relevant historical themes and outlining strategies for presenting these through a variety of interpretive media.

The HIS (Artefact Heritage, 2022) addressed both Aboriginal and non-Aboriginal heritage to ensure an integrated approach for heritage interpretation at Riverwood Estate, developed a set of interpretive themes for the site and provided a range of interpretive options

This Addendum HIS includes:

- A brief history of Riverwood Estate and the surrounding area
- An overview of the Aboriginal cultural values and non-Aboriginal (historical) heritage significance of the site and region
- A brief summary of key interpretive themes that relate to the revised RTS Stage 1 study area
- Recommendations for a set of suitable interpretive elements and locations in the revised RTS Stage 1 study area

As the HIS is a high-level strategy document, it did not include detailed content or finalised designs. The preparation of the HIS is the first stage in the interpretive planning process for a site. The next stages (outside the scope of this report) involve the development of a detailed HIP (detailed content and final designs) for the site, followed by the production and installation of the interpretive media.

Site location and setting

The revised RTS Stage 1 study area comprises an area of 16,265m² (1.6 hectares). The site contains social housing dwellings of varying sizes along with land owned by the City of Canterbury Bankstown Council. The study area is located within the Canterbury-Bankstown Local Government Area (LGA) and is on the border of the Georges River LGA. The study area is bound by Washington Avenue to the north, Belmore Road to the east, Roosevelt Avenue to the south, and Virginia Place to the west. Within the wider context, the site is located near the M5 Motorway to the north, and Salt Pan Creek Reserve and Salt Pan Creek to the west.

The location of the study area is shown below.

Figure 3: Study area map



Historical overview

A detailed history of the Riverwood area is provided in the HIS (Artefact Heritage, 2022). For the purposes of this Addendum HIS, the following summary history is provided:

The Riverwood area is a place of layered histories and stories. For tens of thousands of years, the area was under the custodianship of the Bediagal. Bediagal Country was covered in a tall open forest, the plentiful resources of which were complimented by the abundant mangrove systems and significant tributaries like Salt Pan Creek that flowed into the Georges River.

Following British colonisation, Bediagal warrior Pemulwuy and his son Tedbury emerged as important figures of resilience and resistance. The gradual advance of European settlers saw the arrival of timber-getters and market gardeners to the area, which became known as Herne Bay. The Levingston's, a local family, acquired a large landholding across what is now the Riverwood Estate and later established the Herne Bay Golf Links on their farm.

This resilience of Aboriginal people at Riverwood persisted through to the 1930s, with the Salt Pan Creek camp created by Hugh and Ellen Anderson. The camp was a refuge and 'hub' for knowledge sharing and political activism, from which a generation of leaders in fight for Indigenous Rights emerged. This includes prominent activist Joe Anderson, son of Hugh and Ellen, who delivered an iconic filmed speech on the banks of Salt Pan Creek in 1933.

The arrival of the East Hills Rail Line in the 1930s consolidated local development and set the Estate within an increasingly suburban context. In the 1940s, the Riverwood Estate was the site of the US Army's 118th General Hospital, which treated American soldiers injured in the Pacific during WWII. In the wake of WWII, the former military buildings were repurposed for emergency housing and the estate became the largest social housing project in Australian history. From the 1950s onwards, the estate was redeveloped with purpose-built public housing.

Values and significance

The HIS (Artefact Heritage, 2022) identified the values and significance of the overall site, from both an Aboriginal heritage and a non-Aboriginal heritage perspective. This Addendum HIS also draws on the same sets of values and significance identified in the HIS.

Aboriginal heritage significance

Aboriginal cultural values

The following Aboriginal heritage values were identified during the consultation and development process for the HIS:

- Salt Pan Creek originally flowed much closer to the Riverwood Estate, prior to the dumping of fill on the eastern banks of the creek. Land on the eastern banks of Salt Pan Creek in the vicinity of Riverwood Estate has been identified as playing an important role in early Aboriginal struggles for self-determination and equal rights.
- Evidence of significant intangible values has been identified in the form of a filmed short speech by local Aboriginal leader Joe Anderson ('King Burruga') at Salt Pan Creek in 1933. In this speech Mr Anderson demanded from the Crown equal rights for Aboriginal people. This filmed speech

was innovatively made using Cinesound, and is potentially the first such recorded appeal for Aboriginal equality by an Aboriginal person in Australia.¹

- The location is associated with Aboriginal individuals of considerable prominence in the early Aboriginal rights movements, including Joe Anderson, Jack Patten, Bill Onus, Bert Groves, Jacko Campbell and Pearl Gibbs, Tom Williams (Jnr) and Ellen James.
- The entirety of the precinct is considered to have potential intangible cultural heritage value as part of the wider Aboriginal cultural landscape including those values resulting from Aboriginal attachments to historical settlement, and to historical and current social housing.
- During the consultation processes, advice on the Aboriginal cultural heritage values of the study area was provided by stakeholders. Samples are included below:
- “We Aboriginal people have walked this land for tens of thousands of years, and we continue to do so today. We hold a deep connection to the land, skies, and water ways. The study area is highly significant to us Aboriginal people as it is located close by to a water way, this would indicate that Aboriginal people would have utilised this water source.”² (Kamilaroi-Yankunjatjara Working Group).
- “When the world was featureless, a long time ago, and our spirit ancestors moved across that featureless environment they created all these stories. They created us too...our spirit ancestors left us in their wake as they moved across and created our Countries during the dreaming. They give us our social systems, our languages and everything. So everything is spiritually founded and imbued. Everything you can see and hear... they all have spirits for us. Spirit ancestors give us everything.” (Dr Shayne Williams, Burruga Foundation. Workshop session September 2022)
- “It’s about putting things there that you’re teaching others about...kids can read things and learn.” (Lyn Martin, City of Canterbury Bankstown’s Aboriginal & Torres Strait Islander Reference Group. Workshop session October 2022).

Historical (non-Aboriginal) heritage significance

Heritage items

A detailed search of world, national, state, and local heritage registers was undertaken by Artefact Heritage and is presented in the *Riverwood Estate State Significant Precinct Statement of Heritage Impact*. This register search showed that there are no heritage-listed items in or within the vicinity of the Riverwood Estate.

Consultation

As discussed in the HIS (Artefact Heritage, 2022), consultation that occurred in the development of heritage interpretation approach for the wider Riverwood Estate project included:

¹ Film can be viewed at National Film and Sound Archive via <<http://aso.gov.au/titles/documentaries/lousy-little-sixpence/clip3/>>.

² Artefact, 2021a: 38.

- Open community consultation in June-August 2017 where Riverwood Estate residents noted aspects of the development that related to interpretation which were important to them
- Public exhibition for the Riverwood Estate SSP between 12 August-25 September 2022, where several submissions relating to heritage interpretation were received.
- Targeted consultation with key Aboriginal stakeholders occurred in the development of the HIS and CwC Framework reports, with:
 - Metropolitan Local Aboriginal Land Council
 - Burruga Foundation (key Aboriginal organisation, honouring the legacy of Joe Burruga and his work as an activist and leader from the area)
 - City of Canterbury Bankstown’s Aboriginal & Torres Strait Islander Reference Group

Interpretive approach

An interpretive approach was developed in the HIS (Artefact Heritage, 2022) incorporating the Aboriginal and non-Aboriginal heritage values, historical themes and key stories of the site into a comprehensive suite of interpretive media.

Key stories for interpretation

The history of Riverwood Estate is a complex and diverse source of stories that may be told through heritage interpretation. In order to simplify the interpretive structure and provide some major anchor-points, five key stories were identified for Riverwood Estate in the HIS (Artefact Heritage, 2022), and four are relevant for the revised study area of RTS Stage 1.

Bediagal Country

For tens of thousands of years, Aboriginal people have cared for the land and waterways on which Riverwood Estate now stands – on Bediagal Country. The surrounding area was once covered in a forest of tall trees, with a low understorey of herbs, flowering shrubs and grasses. This rich landscape was complimented by the riverine and mangrove environment of nearby Salt Pan Creek, a tributary to Georges River that borders the Estate to the west. Salt Pan Creek is an important feature of Country. It offered an abundance of fish, crabs and oysters, water and other natural resources. The creek was also a means of transport and connection within the wider landscape. This land has always been a site of hunting and gathering. The natural environment, which Aboriginal people have always cared for, continues to be of high importance to the local community.

Refuge and resistance

During the early 1800s, Salt Pan Creek was the site of resistance by the Bediagal people, led by Aboriginal warrior Tedbury, against the encroaching European colonists. A century later, in the 1920s and 1930s, Salt Pan Creek became home to a camp wherein Aboriginal families escaped the brutality of the Aborigines Protection Board. Located on freehold land owned by Hugh and Ellen Anderson, the camp was a refuge and ‘hub’ for knowledge sharing and political activism. The generation of leaders in fight for Indigenous Rights that emerged from this camp is testament to the resilience and strength of the Aboriginal community. Salt Pan Creek remains an important symbol of continued resistance and resilience for Aboriginal communities today.

Wartime hospitals

Riverwood Estate was the site of the US Army's 118th General Hospital, which treated American soldiers injured in the Pacific theatre of WWII. Under the auspices of the Australian Government, the United States Army assumed control of the Herne Bay Golf Links in 1942. Comprising 490 timber barrack-type huts, this would become the largest military hospital in Australia. At the conclusion of the war in the Pacific, the hospital was taken over by the Royal Navy and Australian Army.

A place for everyone

In the wake of WWII, Riverwood Estate once again became a place of refuge, now for migrant families. The former military hospital was temporarily adapted by the Government for new use as emergency housing, with the repurposed timber huts accommodating up to four families at any one time. The estate became the largest social housing project in Australian history, providing a place for all, regardless of class or nationality. From the 1950s onwards, the former military buildings were redeveloped and replaced with purpose-built public housing.

Interpretive options

The HIS (Artefact Heritage, 2022) identified the following potential interpretive media for wider Riverwood Estate project:

- Welcome to Country or Acknowledgement of Country
- Use of Aboriginal language
- Place naming
- Architectural design integration
- Functional elements
- Public art
- Interpretive panels
- Digital technology (QR codes, Beacon Technology, geotagging)
- Plantings and landscaping
- Yarning Circle
- Ground plane elements
- Lighting
- Play spaces
- Digital displays
- Educational materials

Several of these interpretive options are relevant for revised study area of RTS Stage 1, and are addressed in this Addendum HIS:

- Use of Aboriginal language/place naming
- Architectural design integration
- Functional elements
- Public art
- Ground plane elements

- Interpretive panels
- Plantings and landscape design
- Digital technology (QR codes, Beacon Technology, geotagging)

Descriptions of each interpretive media option and examples of its successful use at other sites are provided below. It is not intended that all options be utilised at the subject site; rather that the most appropriate elements be embedded into the design of the RTS Stage 1 study area during the detailed design phase.

Use of Aboriginal language/place naming

The names of most streets and places within the Riverwood Estate are based on American places, Presidents and historical events due to the presence of American soldiers and doctors at the military hospital from 1942-1945 (i.e. Roosevelt Avenue, Belmore Road, Washington Avenue and Virginia Place). The street names themselves do not relate directly to individual American soldiers or doctors, or their history of service in the Pacific Theatre. While American presence at Riverwood Estate lasted three years, Bediagal heritage stretches back tens of thousands of years.

For Aboriginal people, connection with Country is intrinsically connected to identity through language, cultural practices and long held relationship between people and the land. Using Aboriginal words or phrases in signage, artworks, interpretive panels, audio recordings, as elements in the paving, to name key features in new developments or as naming for streets and public spaces is an interpretive option that recognises the Aboriginal cultural heritage values and deep connection to the place.

The naming of the buildings or spaces within buildings in the revised study area of RTS Stage 1 in Aboriginal language, after prominent Aboriginal activists, or with words that relate to Country including flora and fauna and other natural elements, would reshape public understanding of the site's heritage, entrenching the idea of Aboriginal custodianship in the wider Estate, providing a richer and more meaningful interpretation of Riverwood's ancient history.

Consultation with the Metropolitan LALC and the Burruga Foundation has indicated that Dharawal is the local Aboriginal language for the Riverwood and Salt Pan Creek area. The City of Canterbury Bankstown's Aboriginal & Torres Strait Islander Reference Group has nominated Dharug as the local Aboriginal language for the area. It is recommended that ongoing consultation with these key stakeholders be carried out regarding any use of language in the future development and design of the project including concept design and in DAs.

Key stories

The key stories associated with the use of Aboriginal language are:

- Bediagal Country
- Refuge and resistance

Possible locations

The use of Aboriginal language integrated into the built form, in places and spaces or as part of interpretive installations should be considered in the design development of the site, particularly in parts of the building/internal courtyard that are anticipated to be of high community usage.

Examples

Examples illustrating the use of Aboriginal language are provided below.

Figure 4: Left - Warami ground inlay. Right - Edge of Trees, Museum of Sydney, Janet Laurence and Fiona Foley

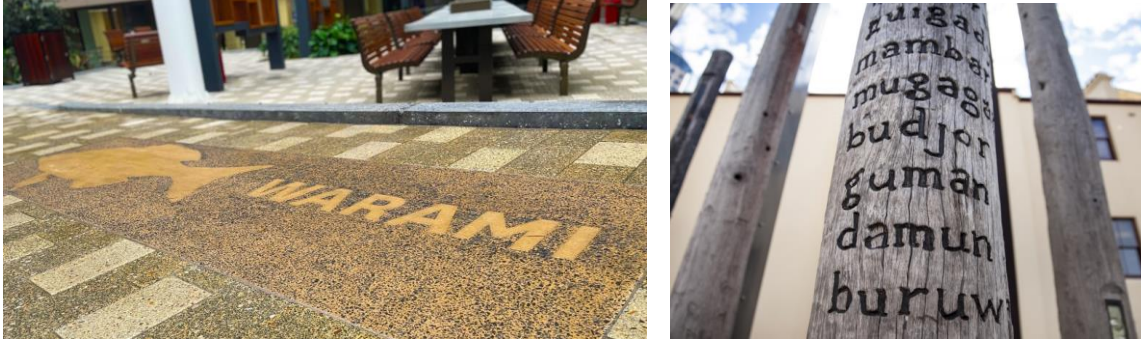


Figure 5: Left - Aboriginal language integrated into the soffits of the St Leonards Health Organisation; Right: Naming of the Tramsheds in Glebe



Architectural design integration

Creative practices relating to place-making and the built form are powerful devices to incorporate and reflect the heritage values and stories of a site in a new development. Heritage values embedded within Riverwood Estate could be expressed through innovative architectural design responses for new developments, providing a visual exploration of the history of the place. This can be realised through the form of new buildings, integrated applications within new developments and the shaping of the landscape's geometry.

This interpretive media option is also an effective approach to integrating Aboriginal cultural values into the built form. Designs that echo traditional forms, spaces and narratives and their contemporary interpretations are increasingly being integrated within new developments worldwide, sending strong, respectful messages about the timeless links between Indigenous people and the landscape, and allowing for reflection of contemporary connections to the land. Input from an Aboriginal architecture or design company should be considered to assist in incorporating of Aboriginal heritage values into architectural design.

Key stories

The key stories associated with architectural design integration are:

- Bediagal Country
- A place for everyone

Possible locations

The design of the new buildings and exterior spaces in the revised study area of RTS Stage 1 could take account of Aboriginal heritage values in the forms and materials used. Including open spaces for community use/gathering could also reflect both the Aboriginal and non-Aboriginal significance of the area.

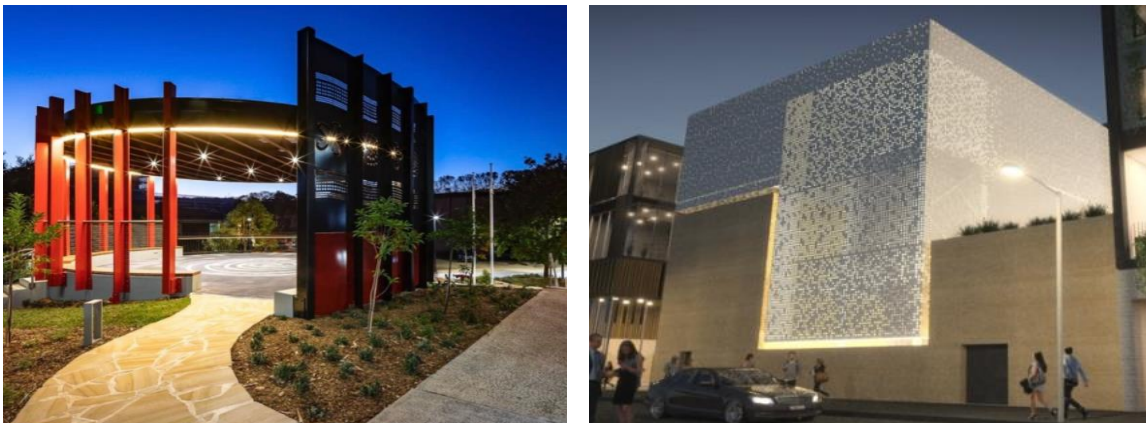
Examples

Examples of interpretive architectural design integration are provided below.

Figure 6: Left - St Leonards Health Organisation, *Connection to Country* by Nicole Monks. Right - Puntukurnu Aboriginal Medical Services hub, Kaunitz Yeung Architecture



Figure 7: Left - Walanga Muru pavilion, Macquarie University. Right - City Rail Link Auckland: plans for new stations and plazas developed with Maori Mana Whenua (tribal groups)



Functional elements

New developments provide an opportunity to integrate heritage interpretation into functional elements such as stairways, seating, balustrades and screens. As well as being essential elements of public space, these items can be canvases for heritage content.

Embedding heritage interpretation elements within the seating, ground plane, and shade structures within public spaces provides a rich context and points of engagement and conversation. Patterning, text, or graphic image-based seating inserts are effective forms of interpretation, strategically positioned to engage people who have some time to pause, read and reflect absorbing messages and stories about the site. Similarly, utilising overhead elements such as canopies, roofs, or shade structures for portraying images or Aboriginal designs are opportunities for unique expressions of a destination's heritage.

Key stories

The key stories associated with functional elements are:

- Bediagal Country
- Refuge and resistance
- Wartime hospitals
- A place for everyone

Possible locations

The internal courtyard area between the new buildings and the new foyers would provide suitable locations for interpretive functional elements like seating, stairways, screens and shade structures.

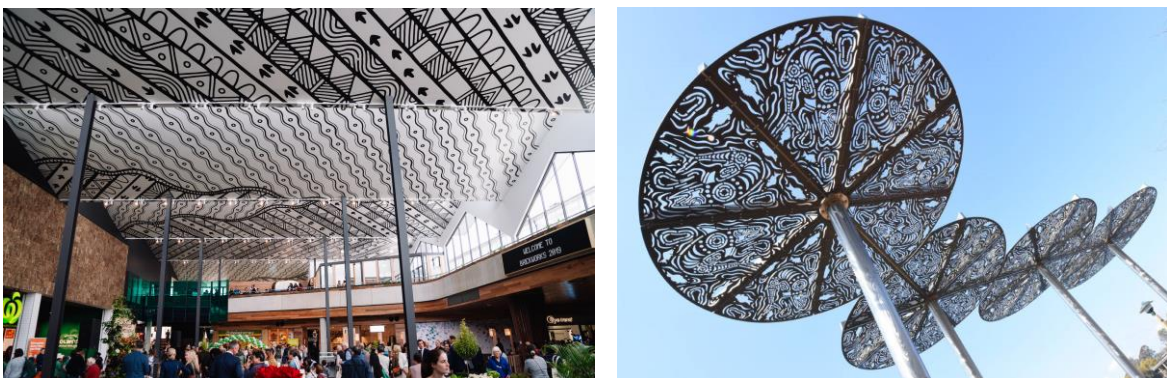
Examples

Examples of interpretive functional elements are provided below.

Figure 8: Left - Pirrama Park heritage interpretation. Right - Functional seating inlays and elements at the Sunset Heritage Precinct, WA



Figure 9: Left - Burwood Brickworks by Balarinji, Mandy Nicholson. Right - Shade shelters by Russell Saunders and Lee Black, Queen Elizabeth Park Taree



Ground plane elements

Ground plane elements that are embedded in public domain areas are a subtle and versatile interpretation medium. Paving colours, metal inlays, or sandblasted patterns may be installed into ground planes, forming artworks, tracing footprints of former structures, or containing small 'bites' of textual information such as quotes or dates, thus creating a narrative as paths are traversed. Ground plane elements can be used to tell stories of both Aboriginal and non-Aboriginal heritage.

Ground inlays can outline the boundaries of important buildings and site that are no longer extant, such as the WWII military hospital barrack buildings and huts, thus evoking a sense of place and awareness of heritage. Embedding Aboriginal design and language elements into the ground plane of a site can also connect a new development directly to Country, providing a tangible aesthetic reference to significant physical, social, or spiritual features of the land. By installing such ground plane elements into outdoor spaces, a strong visual message about the Aboriginal heritage of the site can be created.

Key stories

The key stories associated with ground plane elements are as follows:

- Bediagal Country
- Refuge and resistance
- Wartime hospitals
- A place for everyone

Possible locations

Given the versatility of ground plane elements, this interpretive option could be utilised across many publicly accessible areas of the revised study area of RTS Stage 1, including building foyers and internal courtyard areas.

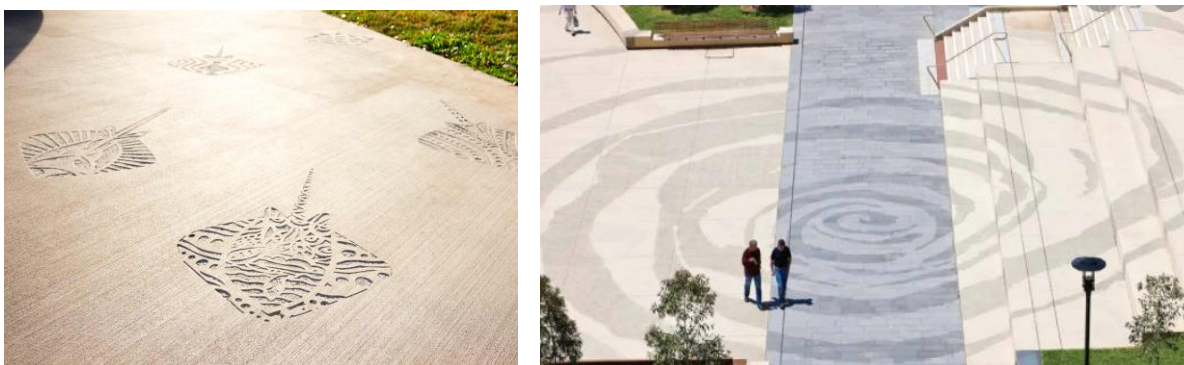
Examples

Examples of interpretive ground plane elements are provided below.

Figure 10: Left - Dharawal pavement inlay. Right - Sydney Cove shoreline pavement inlay



Figure 11: Left - Citizens Gateway by Brian Robertson, Cairns, Right - Wingarra-Murra, sandblasted paving design, University of Sydney



Public art

Public artworks, such as sculptures, murals and installations, can be an evocative and successful tool in interpreting the heritage significance of a site, both from an Aboriginal and non-Aboriginal perspective, while also enhancing its aesthetic character. This type of interpretive media creates a visual statement about the cultural heritage of an area and is important in place-making for the public domain. Public art may work in tandem with other interpretive elements, such as lighting, functional, or ground plane elements.

Key stories

The key stories associated with public artwork are as follows:

- Bediagal Country
- Refuge and resistance
- A place for everyone

Possible locations

Possible suitable locations for public art within the revised study area of RTS Stage 1 are within new building foyers and the shared internal communal courtyard areas.

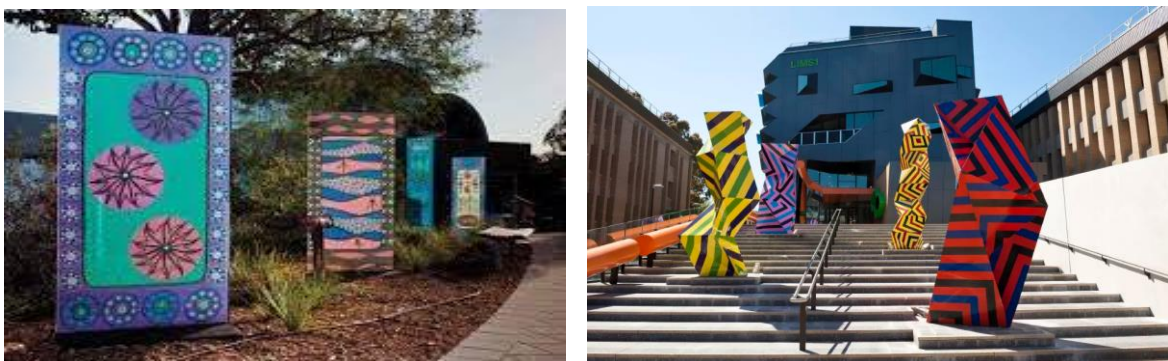
Examples

Examples of public artwork are provided below.

Figure 12: Left - Mural at Como Station by Merindah Funnell and Dharawal Elder Aunty Deanna Schreiber. Right - Marrickville Library heritage wall feature



Figure 13: Left - *Weavings of Light and Life* glasswork, by Bronwyn Bancroft, Leichhardt Park Aquatic. Right - *Totems* by Recko Rennie, La Trobe University



Plantings and landscape design

Interpretive landscaping provides an effective means of evoking past structures and landscapes within public and private developments. The use of landscaping devices such as deliberate geometry and shapes, use of water and planting certain species can create an immersive space for site users that gives a feeling of being surrounded by heritage. Interpretive landscaping also provides an opportunity to meet the needs of the Riverwood Estate community, which places significance on both the natural environment and high-quality public spaces.

Plantings of species that were endemic to the Riverwood region prior to European arrival, and therefore part of the landscape experienced by the local Aboriginal community, is a powerful interpretive approach for landscaping. The planting of native flora that is specific to Riverwood and the Salt Pan Creek/Georges River region can increase public understanding of Bediagal custodianship of Country. Should this interpretive option be chosen, it is recommended that an Aboriginal landscaping company be engaged. Interpretation around the seasons should be explored.

Non-extant built heritage features – such as footings or sections of previous heritage buildings – can be marked out with landscaping to deepen the understanding of place within the public domain. In the context of the Revised RTS Stage 1 study area, for example, footings of the former military hospital buildings that once occupied the site could be marked out with landscaping. When accompanied by an interpretive panel, this could provide an effective and imaginative tool by which to tell the story of Riverwood Estate's role in WWII.

Key stories

The key stories associated with landscaping and plantings are as follows:

- Bediagal Country
- Refuge and resistance
- Wartime hospitals

Possible locations

Where possible, native plantings should be integrated in the overall landscaping of the site, including the internal courtyard areas. The footings of the former military hospital barracks buildings could be marked out within the courtyard or main foyers (further research required to map the exact locations)

Examples

Examples of interpretive landscaping and plantings are provided below.

Figure 14: Left - Landscaping at site of former Bungarrabee House. Right - RMIT Ngarara Place, designed by Jefa Greenaway



Interpretive panels

Visually attractive and well-written interpretive panels are an excellent media for effectively conveying key information about the history of a site. If integrated into the design of a site, interpretive panels can be strategically located to gain appropriate exposure.

Interpretive panels should be placed in areas of pedestrian activity and in proximity to relevant sites and/or interpretive elements. Panel designs should accommodate the integration of digital technology. It is recommended that several panels exploring the history and heritage of the area be installed within the new development.

Key stories

The key stories associated with interpretive panels are as follows:

- Bediagal Country
- Refuge and resistance
- Wartime hospitals
- A place for everyone

Possible locations

The installation of interpretive panels should be considered within the foyers of the new buildings within the study area and internal courtyard areas, in publicly accessible areas of relatively high usage.

Examples

Examples of wall-mounted and freestanding interpretive panels are provided below.

Figure 15: Wall mounted interpretive panels



Digital technology

Digital connections such as QR codes, geotagging, Beacon Technology and audio walks, are increasingly implemented within interpretive panels, signage and other public venues to provide an extended interpretive experience. Curious site users can scan a QR code with their smartphone to access a larger field of historical information, stories and images via a webpage. Beacon Technology, in which small, wireless transmitters that use Bluetooth technology are installed in convenient high traffic locations, could also activate tailored audio/visual experiences for key locations within Riverwood Estate. The use of digital technology at the Riverwood Estate for

interpretive purposes could provide a link to relevant platforms and websites, for example the Burruga Foundation website (which includes the video footage of Joe Anderson’s speech)

Key stories

The key stories associated with the use of digital technology are as follows:

- Bediagal Country
- Refuge and resistance
- Wartime hospitals
- A place for everyone

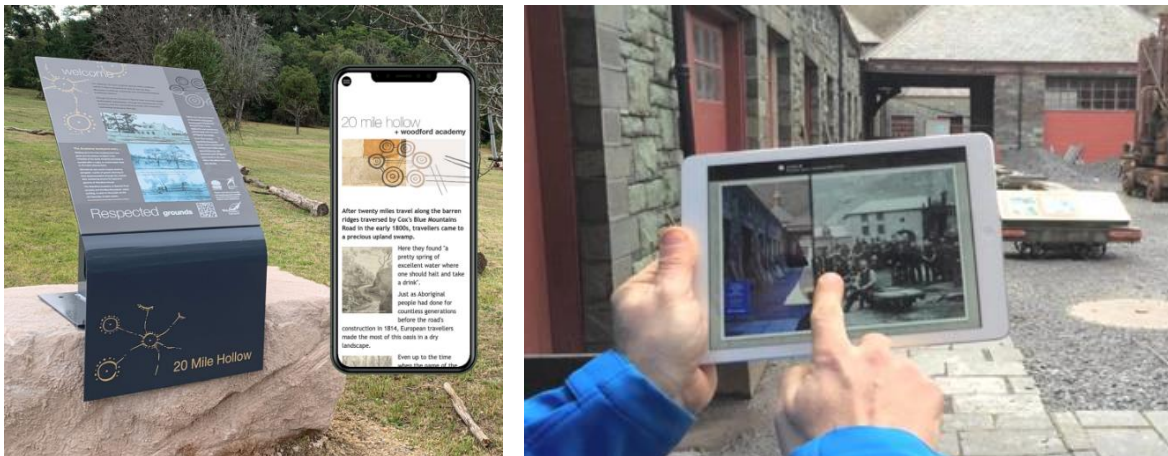
Possible locations

The use of digital technology including QR codes and similar platforms like Beacon Technology for interpretive purposes should be considered site-wide in the design development of the wider Riverwood Estate, and therefore should be considered for the revised study area of RTS Stage 1. Where possible, QR codes and similar technological features should be integrated into other interpretive media options like interpretive panels and functional elements to provided layered histories of the site.

Examples

Examples of digital interpretive technologies are provided below.

Figure 16: Left - Panel and QR code, Woodford Reserve, Blue Mountains. Right - Use of digital overlays with historical imagery



Additional considerations

The following considerations should be taken into account for future heritage interpretation planning at Riverwood Estate.

Consideration of precinct HIS

This Addendum HIS should be read and considered in combination with the HIS (Artefact Heritage, 2022) prepared for the wider Riverwood Estate Renewal precinct. This will ensure consistency of interpretive options across the site.

Ongoing consultation with key stakeholders

Ongoing consultation with key stakeholders, particularly Aboriginal knowledge holders, is an important component of developing the detailed designs for the Riverwood Estate. Genuine collaborations with the Aboriginal communities connected to this area should be established and maintained, through ongoing consultations and conversations.

In particular, consultation over the use of Aboriginal language and naming in the design and development of the project should be carried out between Metropolitan LALC, the Burruga Foundation and City of Canterbury Bankstown's Aboriginal & Torres Strait Islander Reference Group.

Coordination with other relevant plans

It is important that the HIS, and the subsequent detailed HIP, is developed in collaboration with the project's Connecting with Country report and urban design plan. Many of these plans and guidance documents cross-over in their coverage of relevant devices that can be used to tell key Aboriginal and non-Aboriginal heritage stories on the site.

Reproducing images

All images (photographs, maps, illustrations, etc.) in this report are of a low quality. For the detailed design stage associated with the HIP preparation, high-resolution images will need to be purchased.

Generally, copyright is in place up until 70 years from the end of the year in which the creator of an image died or 70 years from the end of the year in which the image was first published. Images that are within copyright require permission to reproduce from the copyright holder and may incur a copyright fee and sourcing fee, as well as copyright acknowledgement as specified by the image holder. All images more than 70 years old require permission to reproduce from the image holder and an acknowledgment as specified by the image holder.

Any images of identifiable deceased Aboriginal people should not be shown without permission from known relatives or Traditional Owners, and the image should be captioned with '*Aboriginal and Torres Strait Islanders are advised that this panel contains images of people who are deceased*'.

Maintenance

Interpretive elements, such as panels, landscaping, and lighting, may require on-going maintenance such as regular cleaning, landscaping, and periodic remedial work to remove graffiti. It is recommended that a quarterly condition check be undertaken by the client on all interpretive elements installed at the Estate.

Conclusion

This Addendum HIS for the Riverwood Estate RTS Stage 1 study area has provided a broad strategy for communicating key stories of the site's history and significance through practical and accessible interpretive media. It has been prepared in accordance with the NSW Heritage Office's *Heritage Interpretation Policy* and *Interpreting Heritage Places and Items* guidelines, and the ICOMOS *Burra Charter*, and is based on the wider Riverwood Estate Renewal HIS (Artefact Heritage, 2022)

The interpretive media recommended for the Riverwood Estate RTS Stage 1 project are:

- Use of Aboriginal language/place naming
- Architectural design integration
- Functional elements
- Public art
- Ground plane elements
- Plantings and landscape design
- Interpretive panels
- Digital technology

Following approval of the HIS/Addendum HIS by the LAHC, the next stage in the interpretive process is the preparation of a detailed HIP for the site. The HIP would include finalising the content and design of the chosen/approved interpretive elements, informed by further consultation with key stakeholders, during the project's design stage, followed by the design integration, engagement of artists if required, production and installation of the interpretive elements at the Riverwood Estate RTS Stage 1 study area.

This Addendum HIS has been prepared by Charlotte Simons (Senior Associate, Artefact Heritage), with input and review by Carolyn MacLulich (Principal, Artefact Heritage).