

An aerial photograph of Cronulla, Australia, showing a mix of urban, residential, and natural landscapes. The foreground is dominated by a dense residential area with many small houses. To the right, a sandy beach meets the ocean with waves breaking. In the center, there's a large, organized residential development with many houses. Further back, there are green fields, a golf course, and a large body of water. The background shows more greenery and some industrial or commercial buildings.

Cronulla High School

# Connecting with Country Strategy

For NSW Department of Education

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## Document Quality Control

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Project: Cronulla High School  
Client: NSW Department of Education  
Project No: 7068 CR 04

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This document has been prepared by:

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### NOTES:

### Quality Assurance

The information below is used as document quality control under Fulton Trotter Architects' Quality Management System. The accuracy of this document cannot be controlled once this document has been printed.

### Revision History

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Issue	Date	Revision Details/Status	Prepared by:	Approved by:
A	29.06.22	Draft Issue for Review	JW	AS
B	30.06.22	Revised Draft Issue for Review	JW	AS
C	04.07.22	SD Issue	JW	LW
D	18.07.22	SD Issue – Revised	JW	LW

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CURRENT ISSUE: D

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**Document Quality Control**

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Fulton Trotter Architects acknowledge the **Gweagal** clan of the **Dharawal** speaking people as the traditional custodians of the land upon which the **Cronulla High School** stands. We recognise their continuing connection to land, waters and culture and pay our respects to their Elders past, present and emerging.

# Appendix

## A – CONSULTATION SESSION MINUTES



## 1 Executive Summary

Fulton Trotter Architects have been engaged by the Department of Education NSW and School Infrastructure NSW (SINSW) to design the redevelopment of Cronulla High School.

As part of this project a consultation process has been undertaken with indigenous stakeholders in order to develop a connection with country within the design. This process has been based on the Connecting with Country Draft Framework by the NSW Government Architect.

This document outlines –

- The outcomes of the consultation process
- The proposed scope of works for delivering the connection with country within this project
- The proposed strategy for procuring key elements of the connection with country works



**Existing Library Building**

## 2 Project Description

Cronulla High School is a 7-12 comprehensive co-educational secondary school with a student population of 1187 (2109 figures).

The school falls within the Caringbah Secondary School Community Group (SCG) and the Metropolitan South District and the Sutherland Shire Local Government Area (LGA).

The NSW Department of Education is in the process of developing a business case for the development of new learning areas and upgraded staff and administration facilities for Cronulla High School.

This development is part of an election commitment announced in 2019 to provide “an upgrade to core facilities and the provision of more air-conditioned classrooms.”

The project scope is to provide 10 new teaching spaces and staff and administration upgrades to service a population of 1000 student population to align with proposed boundary changes.

- New Facilities include:
- Administration Facilities
- Staff Facilities
- 10 x Teaching Spaces (GLS)
- Canteen
- Toilet Facilities
- Shade Structure
- Entry Forecourt
- Car Parking



Perspective – Entry Forecourt and Building L

### 3 Consultation

Fulton Trotter Architects and the Project Team approached the following stakeholders –

- La Perouse Local Aboriginal Land Council (LALC)
- Sutherland Region Local Aboriginal Education Consultative Group (AECG)

A number of consultation sessions were held on Country. These were attended by a representative from the AECG. Representatives from the LALC were invited to attend these sessions but did not attend.

Records of the consultation sessions are included in this report in **Appendix A**.

This process has been based on the Connecting with Country Draft Framework by the NSW Government Architect.

Fulton Trotter Architects will continue to reach out to the LALC for future consultation sessions as the details of the project are developed further.



Existing Buildings with Mural

## 4 Cultural Context and History

Consultation with local stakeholders and additional research identified the following significant details in relation to the history of the site and the region as well as the cultural context of the area.

Please note that the descriptions noted below are based on the information that has been provided to date. It is proposed that these issues should be reviewed further and understood further through additional consultation through the remainder of the project.

### o **Gweagal Clan**

The site is located on land that was inhabited by the Gweagal – a clan of the Dharawal language group.

Some details of the traditions of the Gweagal people can be understood through the following sources –

- Oral traditions
- Records, reports and journals from those on board the Endeavour
- Archaeological artefacts

### o **Coastal Lifestyle**

It is understood that the Gweagal Clan would have lived a coastal lifestyle – relying heavily on fishing and seafood.

Canoes were used to fish in the ocean and the waters of Kamay Botany Bay. The catch was then either cooked on board the canoe or on the beaches and along the shoreline. This is evidenced by the existence of middens in many locations in the local area.



**Canoe Sculpture at Kurnell**

- **Whales**

Whales were an important animal or totem for the Gweagal – particularly Orcas (Killer Whales).

This is evidenced by the numerous carvings of whales that can be found on the sandstone cliffs in the local area. Many of these carvings include a pronounced dorsal fin – as is typical with the Orca.



Rock Carving of Whale

- **Gweagal Spears**

Three spears that were used by the Gweagal were taken by Captain Cook and the crew of the Endeavour in 1770. These spears are considered significant artefacts by the descendants of the Gweagal.

The spears, along with a shield of similar origin, have been held in Trinity College, Cambridge for many years. They are currently in Australia. It is believed that these will be housed in Kurnell near to the site.



Image of Gweagal Spears

- **European Arrival / The Endeavour**

The site is located within close proximity (within 10km) of the site where Captain Cook and the crew of the Endeavour first landed in Australia – in Kurnell.

The journals of those on the Endeavour record their interactions with the Gweagal living on the Kurnell peninsula. This represents an extremely significant moment in the history of Australia.



- **Fresh Water Meeting Salt Water**

One of the stories in the journals of those on the Endeavour notes that a fresh water stream on the Kurnell peninsula was used to restock the fresh water supplies on the Endeavour. This was carried out over a number of days.

This was observed by the Gweagal living near the stream. It is likely that this process interrupted the daily activities of the local people who used this fresh water stream for their own drinking supply.

The fresh water stream can still be found in Kurnell.

- **Geographical Context**

The Cronulla High School site is located on a narrow piece of land that sits between the ocean (and Cronulla beach) and Woollooware Bay (part of Kamay / Botany Bay).

This means it sits at a meeting point between the open ocean and the beach landscape and the landscape of the bay.

This context results in the movement of birdlife and other fauna between the two habitats. The site's location is influenced by two endemic vegetation communities including Eastern Suburbs Banksia Scrub and Coastal Sand Littoral Rainforest



Aerial View of Site Context

## 5 Proposed Design Response

In response to the details of the local area highlighted above, the following design responses are proposed in order to develop a Connection with Country within this project.

- **Patterning to Blade Walls**

The design features a number of masonry blade walls that break up the form of the proposed buildings. These reflect the architecture of the existing school buildings. However, for this project they are proposed to be finished with a light-coloured brick that evokes the sandstone cliffs and beaches of the local context.

It is proposed that the brickwork will be used to create a patterning on the blade walls that represents the middens that can be found on many of the coastal areas in the local region.

Final details of the patterning to the blade walls will be finalised in future stages of the project and may be informed by further consultation with the local indigenous stakeholders.



**Example of Middens**



**Building L – Showing Patterning to Blade Walls**

- **Storytelling Moments**

These blade walls also provide a series of locations for artwork or signage to be created that provide an opportunity to tell some of the many stories that are relevant to history of the area.

These are created along the blade walls – most notably at the points where the verandahs and circulation paths cross through the walls.

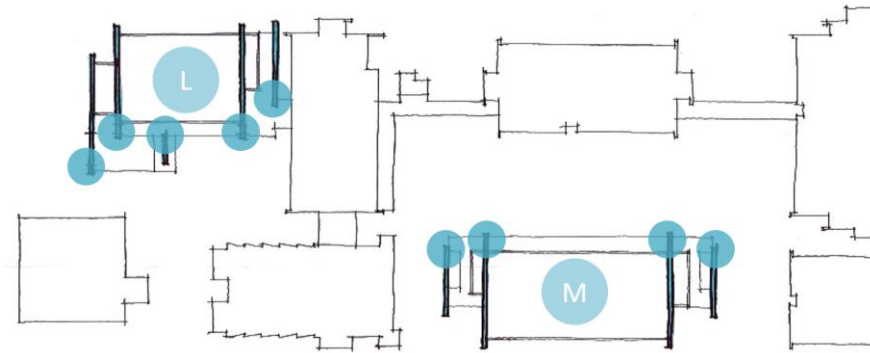
9 Locations are nominated across Building L and Building M that will incorporate these artworks. The extent of these areas are highlighted on the Architectural Floor Plans and Elevations.

As noted above, it is intended that these locations could accommodate a series of artworks, sculptures and signage (or a combination thereof) that can provide details of the history of the area and the site – particularly the indigenous history.

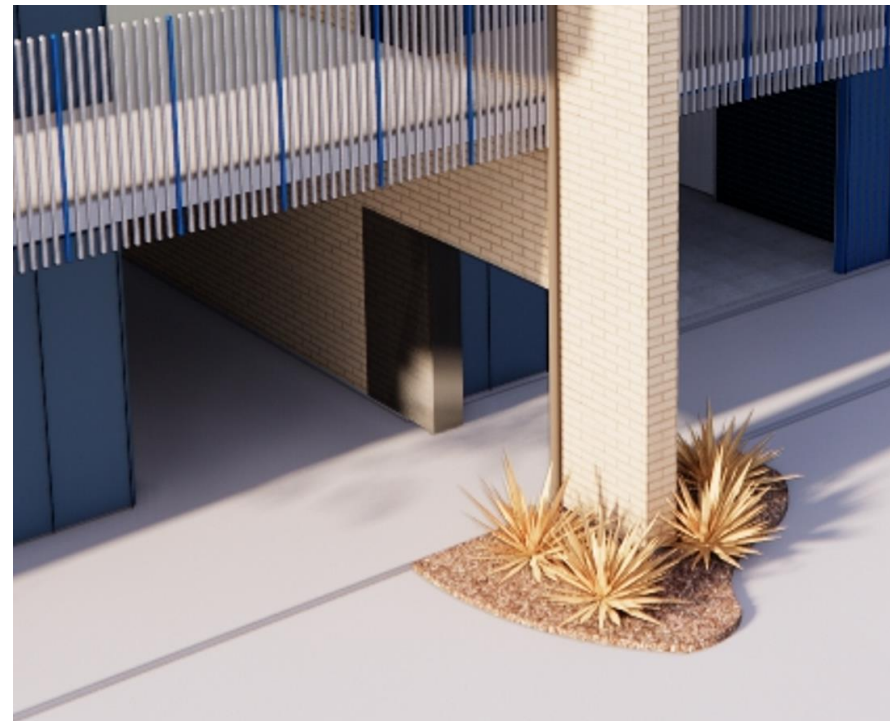
It is also intended that these locations will be highly visible by the students and will, therefore, create educational opportunities for the school.

Details of what could be located in these areas is yet to be defined. It is proposed that an artist will be selected to partner with the project team and to consult with the local indigenous stakeholders to develop a story or songline that can run through the project.

Please refer to **Section 6 – Procurement Strategy** for details of how the artist is to be selected for this component of the project.



Indicative Location of Storytelling Moments



Example Location of Artwork on Blade Wall

- **Welcome to Country**

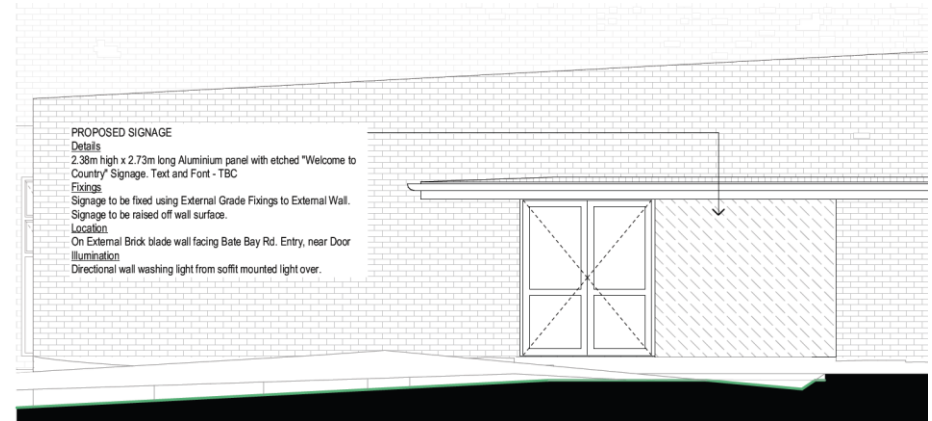
The project involves the creating of a new entrance forecourt that creates a more direct and welcoming entrance to the site from Bate Bay Road.

The front wall of Building L creates a new entrance to both the Administration facilities of the school as well as the central forecourt area.

An area is nominated on this entrance wall to create a Welcome to Country.

The Welcome to Country should be created in the local language, but may also be translated into English. It is recommended that the project team engage with the LALC and the Gujaga Foundation to confirm the authenticity of the language used.

The imagery of the artwork may be created to have a thematic connection with the 'storytelling moments' elsewhere in the school (discussed above).



**Elevation of Building L Showing Welcome to Country Artwork Location**



**Perspective of Entry Forecourt**

- **Signage**

The project includes a number of elements of 'Wayfinding' signage throughout the site that provides identification to all of the spaces created and allows users to easily navigate their way around the site.

It is proposed that the local language could be used in the wayfinding signage and in the naming of significant spaces around the site.

As with the Welcome to Country, details of the language and naming to be used will need to be developed in consultation with the local indigenous stakeholders and with the Gujaga Foundation.



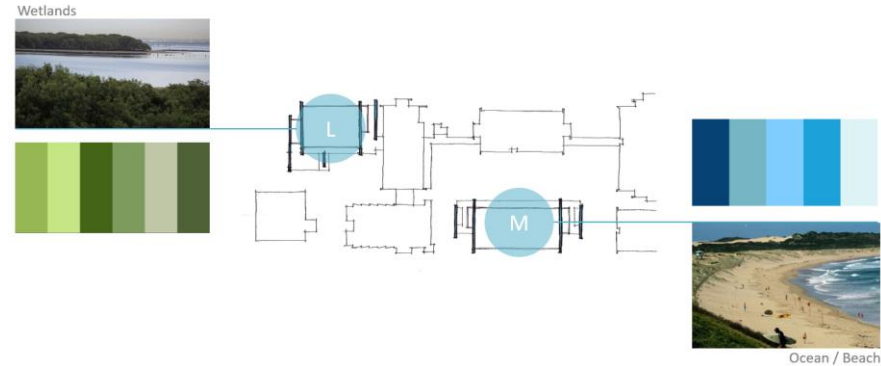
Examples of Wayfinding Signage

- **Colour Schemes**

The colour schemes of the proposed buildings are designed to reflect the geographical context of the site.

Building L (located to the West of the site) is created with a palette of green colours that reflects the landscape of the bay, while Building M (located to the East of the site) is created with a palette of blue colours that reflects the open ocean and Cronulla Beach.

This colour palette influences the external materials as well as the internal finishes. This will also flow through to the design of the signage – as discussed above.



Proposed Colour Schemes

- **Planting / Restoration of Country**

The project features areas of new landscaping and gardens around the new buildings which will embrace the natural character of the endemic planting of the Peninsula.

Details of the species selected are outlined in the Landscape Architects drawings.

Species are features that are common to both the beachside habitat as well as the bayside / mangrove habitat – creating an interaction between the two areas.

The hard paved surfaces embrace the natural setting and sandy geology of the Peninsula and express this through both colour and pattern embracing the shifting sands character of the beach



Example of Plant Selections

- **Gathering Space**

A gathering space is created within the landscaping in the Entry Forecourt next to the new Building L. This will be a space of reflection that may also function as a 'Yarning Circle'

This area is intended to feature a number of small sculptural elements or engravings created in the concrete paving that create connections to the history of the region (for example the connection with Whales).

These pieces may be created to have a thematic connection with the 'storytelling moments' elsewhere in the school (discussed above).

Please refer to **Section 6 – Procurement Strategy** for details of how the artist is to be selected for this component of the project.



Plan of Gathering Space – Prepared by Taylor Brammer Landscape Architects

- **'Engravings' in Paving**

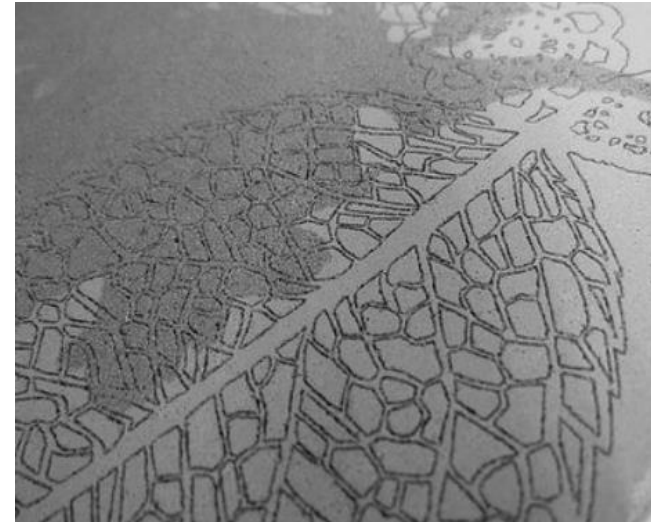
It is proposed that a number of 'engravings' can be created through laser etching images into the concrete paving of the entry forecourt.

As with the Gathering Space (discussed above), this is intended to create connections to the history of the region (for example the connection with Whales).

Locations for these engravings are noted on the Landscape Architects drawings.

These pieces may be created to have a thematic connection with the 'storytelling moments' elsewhere in the school (discussed above).

Please refer to **Section 6 – Procurement Strategy** for details of how the artist is to be selected for this component of the project.



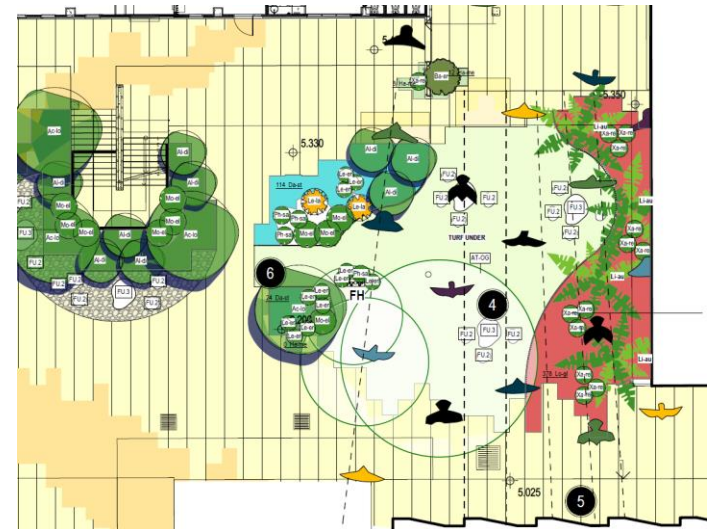
Example of Engraving in Concrete Paving

- **Birdlife Sculpture**

It is proposed that a sculpture is created to be suspended over the Gathering Space in the Entry Forecourt area adjacent to Building L. The artwork will feature silhouettes of birds found in the local area.

This is intended to be symbolic of the movement of birds from the coastal habitat (of Cronulla Beach) to the wetland areas (of Woollooware Bay).

Please refer to **Section 6 – Procurement Strategy** for details of how the artist is to be selected for this component of the project.



Plan of Gathering Space Showing Sculpture Over  
Prepared by Taylor Brammer Landscape Architects

## 6 Procurement Strategy

As outlined above, in order to finalise the details of a number of the design features that create the connection with country for the project an artist (or artists) will need to be selected to -

- Coordinate with the architect to determine space allocation of artwork
- Develop the details of the proposed artwork and imagery to be installed
- Liaise with the local indigenous stakeholders to confirm that the design components are appropriate and relevant to the local context
- Partner with the contractor to deliver the artwork (and liaise on required timing, location, installation coordination)

In order to ensure that the artwork that is delivered is appropriate, care will need to be taken to select an appropriate artist (or artists) for the project. As a result, the following procurement strategy is proposed for the selection of artist(s) –

- **Selection Panel**

A selection panel should be assembled to oversee the procurement process as well as the delivery of the artwork. The selection panel should include representatives from the following stakeholders –

- The Client – School Infrastructure NSW
- The School – Cronulla High School
- The La Perouse Local Aboriginal Land Council (LALC)
- The Sutherland Region Local Aboriginal Education Consultative Group (AECG)
- The Project Manager – MBB Group
- The Design Architect - TBC
- The Building Contractor - TBC

- **Expression of Interest**

Expressions of Interest will be sought from artists who are interested in collaborating on the project.

- **Shortlisting**

Following the review of the Expressions of Interest a shortlist of potential artists will be compiled. The shortlist should be based on artists who can deliver the appropriate artworks and who are either from the local area or are appropriate to engage with the local indigenous groups to deliver the artworks.

Please note that the shortlisting process may highlight a single artist that is appropriate for the project. If that is the case, then the 'Design Submission' phase (outlined below) may not be required.

- **Design Submission**

The shortlisted artists will be invited to make a submission to the Selection Panel to allow for the selection of a chosen artist. The nature of this submission will be determined by the Selection Panel. It may be appropriate for this to be a paid design competition.

The selection panel will choose a successful artist on the basis of the Design Submission.



Example of a Welcome to Country Artwork



An aerial photograph of a coastal town and golf course. The town is densely packed with buildings, and a large golf course is visible to the left. The ocean is on the right, with waves breaking on a sandy beach. A road runs along the coast, and a large body of water is visible in the upper left. The text 'APPENDIX A' is in the top left, and 'Consultation Session Minutes' is in the top left in a larger font.

APPENDIX A  
**Consultation  
Session Minutes**

# MEETING MINUTES

## CONNECTION WITH COUNTRY CONSULTATION SESSIONS

### Meeting – Connection with Country Consultation 1

Project: Cronulla High School

Meeting Rev: 1

Location: Cronulla High School and Kurnell

Project No: 7068CR04

Date: Monday 29<sup>th</sup>, 2021

Time: 1.00pm

Name	Organisation	Present	Apology	Initials
Bruce Howell	Sutherland Region AECG	√		BH
John Ward	Fulton Trotter Architects	√		JW
Alison Sheil	Fulton Trotter Architects	√		AS
Lauren Watson	Fulton Trotter Architects	√		LW
Aaron Lakeman	Taylor Brammer Landscape Architects	√		AL

Item	Description	Action / Status
1.1	<b>Local People</b> The local people in the Cronulla are the Gweagal tribe. They are part of the Dharawal language group.	Note
1.2	<b>Sources for Information About Gweagal People</b> BH advised that the traditions of the Gweagal people are passed down through the oral tradition to their descendants, but the people were displaced very quickly after the arrival of Europeans because they were located right at the point where the Endeavour landed.  However, the journals of those on board the Endeavour are a good source of information about what was observed about the way the Gweagal people lived. .	Note
1.3	<b>Fishing</b> BH advised that the lifestyle of the Gweagal people was based around a coastal lifestyle. Fish and seafood would have been a large part of their diet.  Notes in the journals of those on the Endeavour talk of observing the men in canoes out on Kamay Botany Bay as the Endeavour sailed in. They stayed on the water and fished until lunchtime when they returned to the beach where the women and children had prepared a fire to cook the catch for lunch.  This lifestyle is recognised by a sculpture of 2 canoes that has been erected in Kurnell.	Note
1.4	<b>Middens</b> BH noted that this fishing lifestyle is evidenced by the middens that are found across most of the shorelines in the Sutherland area.  These also represent meeting places.	Note
1.5	<b>Whales</b> BH noted that whales are important to the Gweagal people. In particular it is said that the people had a symbiotic relationship with killer whales – who would ‘herd’ fish towards their nets.  The importance of the whale is evidenced by many whale carvings on the sandstone cliffs around the region. Many of these have a pronounced dorsal fin – like a killer whale  The importance of the whale is recognised by a sculpture that has been erected at Kurnell of a while with its calf.	Note



# MEETING MINUTES

## CONNECTION WITH COUNTRY CONSULTATION SESSIONS

Item	Description	Action / Status
1.6	<b>Meaning of Cronulla</b> Some sources note that the meaning of ‘Cronulla’ in the local language was ‘Pink Shells’. BH believes this is a myth and is incorrect.	Note
1.7	<b>Historical Landscape</b> The historical landscape of the area would have included beach birds on the ocean side of the point as well as wetland birds and wading birds to the Woollooware Bay side of the site.	Note
1.8	<b>Arrival of Europeans</b> BH noted that when the Endeavour first arrived in Australia it anchored very nearby the site at Kurnell.	Note
1.9	<b>Collecting Fresh Water</b> BH noted that the journals of those on the Endeavour that record that when the Endeavour anchored at Kurnell they went ashore and collected fresh water from a stream that runs into Kamay Botany Bay. This was used to restock the ship. They also collected timber and other materials.  This was all observed by the local people. BH noted that this would have been very disruptive as the stream would have also been the source for the tribe’s fresh water. This is considered an important moment.  The stream is still in the same location. We travelled to Kurnell to observe this location.	Note
1.10	<b>Local Naming</b> BH noted that many of the local suburb and landmark names are derived from the original language – including Woollooware Bay, Cronulla and Burraneer.	Note
1.11	<b>Kurnell</b> As part of the meeting the group travelled to Kurnell and observed – <ul style="list-style-type: none"> <li>- The landscape and vegetation of the area</li> <li>- The sculptures that have been erected in the area</li> <li>- The location of the freshwater stream (as discussed above)</li> </ul>	Note



# MEETING MINUTES

## CONNECTION WITH COUNTRY CONSULTATION SESSIONS

### Meeting – Connection with Country Consultation 2

Project: Cronulla High School Meeting Rev: 1  
 Location: Cronulla High School Project No: 7068CR04  
 Date: Wednesday 18<sup>th</sup>, 2022 Time: 1.30pm

Name	Organisation	Present	Apology	Initials
Bruce Howell	Sutherland Region AECG	√		BH
John Ward	Fulton Trotter Architects	√		JWa
Alison Sheil	Fulton Trotter Architects	√		AS
Lauren Watson	Fulton Trotter Architects	√		LW
Aaron Lakeman	Taylor Brammer Landscape Architects	√		AL
Natalya Partington	MBB Group	√		NP
Jemma Wright	MBB Group	√		JW
Michael Chi	MBB Group	√		MC
Tony Ibrahim	Cronulla High School	√		TI
Joel Burnett	Cronulla High School	√		JB
Zeeshan Ijaz	School Infrastructure NSW	√		ZI
TBC	La Perouse Local Aboriginal Land Council		√	-

Item	Description	Action / Status
2.1	<p><b>Proposed Connection with Country - Architectural Design Elements</b>                      FTA presented the proposed design – in particular the design elements that have been included in order to create a connection with country in response to the information provided by BH at the previous meeting.</p> <p>This included –</p> <ul style="list-style-type: none"> <li>- Blade walls with patterns to evoke the middens</li> <li>- Locations for artworks along the blade walls to tell various stories of the history of the region</li> <li>- Colour Schemes that reflect the coastal and wetland habitats that surround the site – the blue of the coastal area to Building M to the East of the site and the greens of the wetland areas to Building L to the West of the site.</li> </ul> <p>BH was generally supportive of these initiatives, but noted that further detail would need to be developed – particularly in relation to the artwork.</p>	Note
2.2	<p><b>Proposed Connection with Country – Landscape Design Elements</b>                      AL presented the proposed landscape design elements that have been developed to create a connection with country. This includes the following –</p> <ul style="list-style-type: none"> <li>- The use of native planting</li> <li>- The creation of a gathering area or yarning circle within the central courtyard</li> <li>- The creation of a suspended artwork over the yarning circle with silhouettes of the native birdlife</li> </ul> <p>BH was generally supportive of these initiatives.</p>	Note
2.3	<p><b>Other Parts of History</b>                      It was discussed that there is potential that some of the artwork and ‘storytelling’ elements to be incorporated in the artworks could include elements of history following the arrival of Europeans – to reflect all elements of the history of the Cronulla region. It was noted that this could be explored as the artworks are developed further.</p>	Note



# MEETING MINUTES

## CONNECTION WITH COUNTRY CONSULTATION SESSIONS

Item	Description	Action / Status
2.4	<p><b>Welcome to Country</b>                      BH requested that the design include a Welcome to Country sign somewhere in the new entry to the site. This would be in the local language and could be translated into English as well.</p>	Note
2.5	<p><b>Local Language</b>                      BH noted that it would be good to include elements of local language in the signage and artworks. He recommended referring to the app produced by the Gujaga Foundation for details of the language – or liaise with the Gujaga group.</p>	Note
2.6	<p><b>Carvings or Engravings in Paving</b>                      The possibility of including engravings, carvings or images in the paving areas that are reflective of some important elements of the local culture – particularly the relationship with whales. This will be explored by the landscape architect as the design progresses.</p>	TBLA
2.7	<p><b>Norfolk Pines</b>                      BH noted that there are some Norfolk Pines included in the landscape design. He noted that if these are not existing, he would not support their inclusion. The preference would be for native or endemic species. TBLA to adjust the scheme to remove these.</p>	TBLA
2.8	<p><b>Plant Species</b>                      AL noted that they had based their selections on a book called ‘Bushtucker, Boomerangs and Bandages’. BH referred to another book – he will share this with Taylor Brammer to assist in the selection of appropriate species.</p>	BH
2.9	<p><b>Presentation to AECG Group</b>                      FTA asked BH whether it would be appropriate to present the scheme to the wider AECG. BH advised that this would be possible. FTA and MBB to consider whether they would like to proceed with this. JW to liaise with BH to arrange this if required.</p>	JW
2.10	<p><b>Artists</b>                      FTA asked BH whether there were artists within the AECG network that may be appropriate to partner with to deliver the proposed artworks. BH could not recommend any immediately. FTA and MBB to consider the process for selecting an artist for the project.</p>	FTA / MBB

