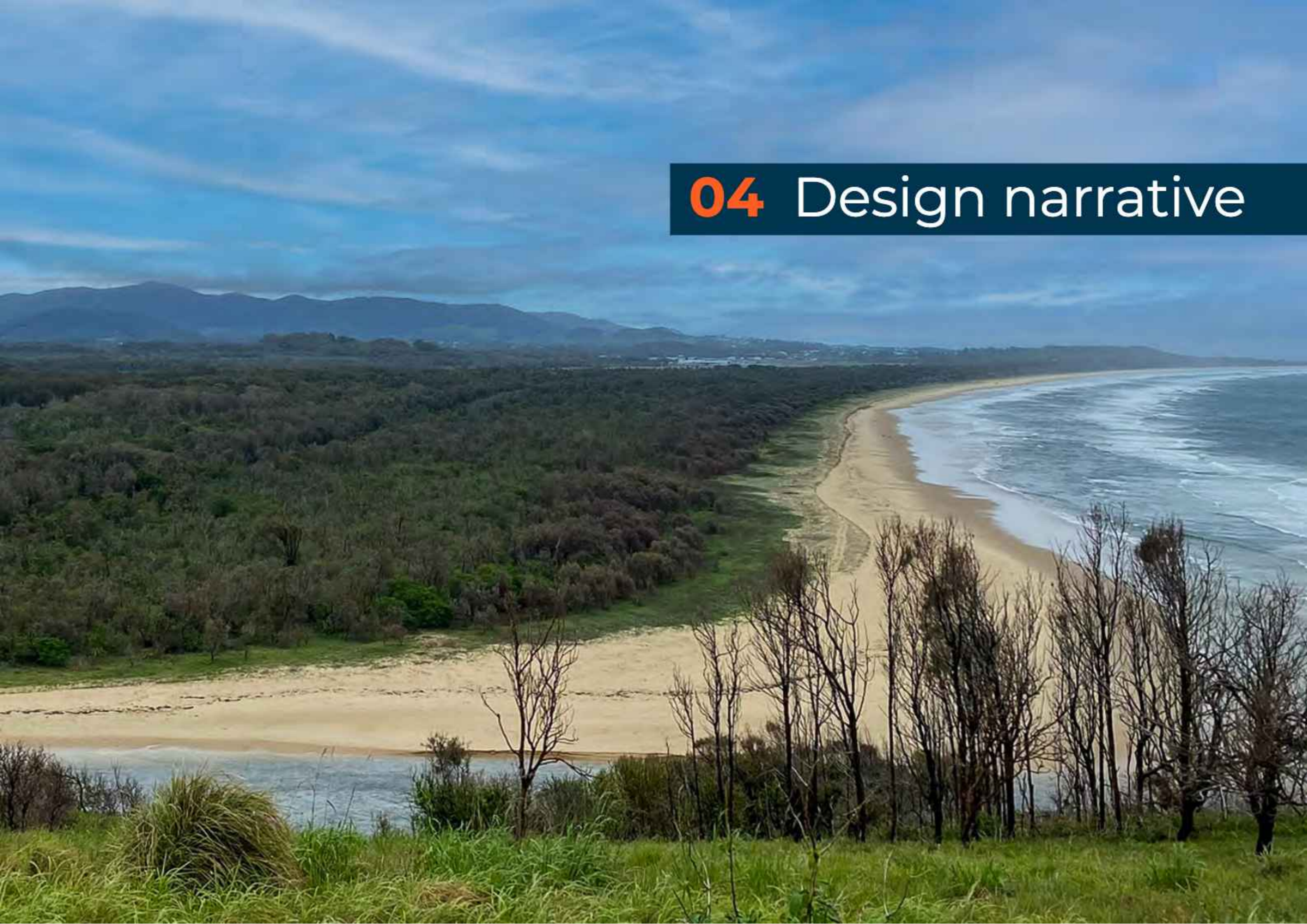


## 04 Design narrative



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## 4 Design narrative

The design narrative has been developed as a direct response to the vision as part of a co-design process that speaks of Connection to Country, which is the primary driver for the Project. An integrated 'tie into the environment' approach has been adopted.

The design response reinforces the 'Mountains to the Sea' concept, reflecting the unique setting of the bypass, where the alignment of the Pacific Highway is adjacent to both the Great Dividing Range and the sea, providing views of, and to both the mountains and the sea. This is the only point on the alignment where this is experienced along the Pacific Highway, and the only region in Australia that is closet to the continental shelf. The design enhances the opportunity to incorporate the theme and capture the essence of Coffs Harbour.

The bypass serves as a transition between the earth and sky. The elements of the earth are related to the creeks, rivers and swamps. The elements of the sky are related to the mountains, and its ridges and tops. The bypass bridges the gap between the earth and sky and is perceived as a 'line in the landscape', capturing the unique character of the dichotomy between the natural and cultural/agrarian landscape features of this region.

The design uses the pieces of infrastructure to provide for wayfinding and placemaking, based on their visual prominence. These include linear elements such as the noise walls and headlight screens, providing a thread of continuity that ties the Project elements together. The portals, interchanges and Luke Bowen pedestrian bridge serve as punctuation points, providing wayfinding references or creating gateways. A key component of the urban design narrative is the development of an art strategy for cultural interpretation which is illustrated in the next section of the report.

The Project provides the opportunity to develop an integrated and holistic super-graphic art pattern with textures, colours and materials, which can have multiple expressions, referencing Aboriginal and non-Aboriginal history.

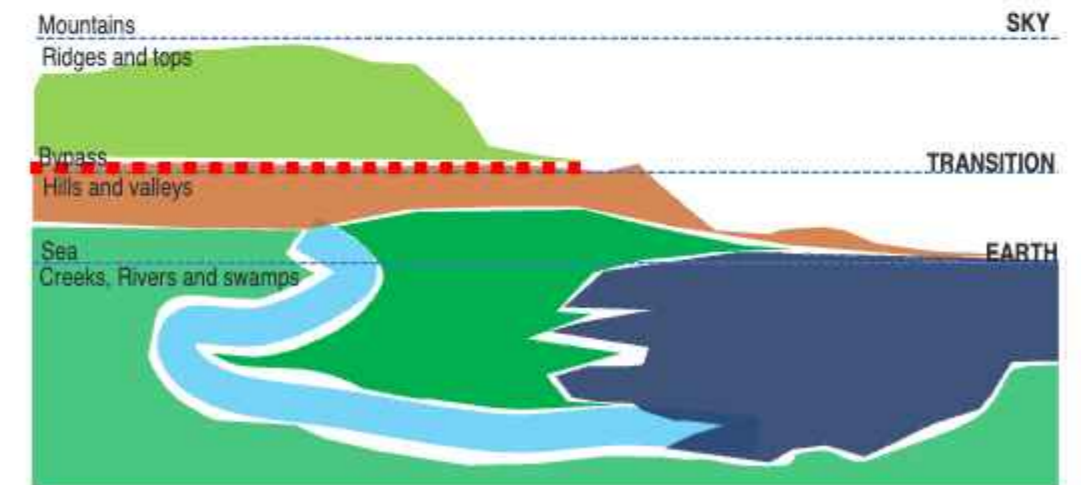
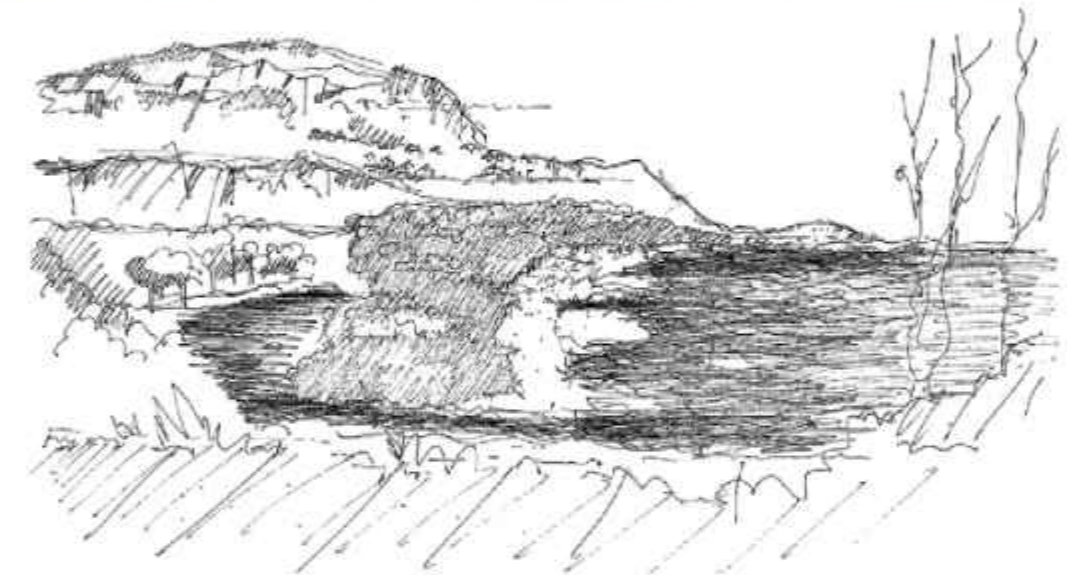


Figure 29: Design narrative - Mountains to the Sea

## 4.1 Art strategy

The team's approach for the art strategy, developed with Balarinji, Aboriginal narrative, design and art consultants and curators, is to co-design with local Gumbaynggirr Custodians and their endorsed artists, an interpretation of the Coffs Harbour Bypass that illuminates both the Aboriginal history and contemporary Aboriginal Story.

Balarinji has been engaged to integrate Aboriginal art, design and local narratives and stories into the Coffs Harbour Bypass. Applying these principles will deepen the Project's connection with Country, sense of place, feeling of belonging and understanding of the Aboriginal cultural, physical and spiritual context. It will create a welcoming and diverse experience for the Project users, grounded in connections with Gumbaynggirr Country and culture.

The co-design process directly involves the local Aboriginal community in collecting the site's narrative, as well as in the artistic and interpretive expression of the narrative within the Project. This approach allows for a deeply connected and authentic response to place by local artists and creatives. It places local Aboriginal Elders and Knowledge Holders at the centre of decision making.

### 4.1.1 Introduction

Balarinji is an Aboriginal-owned agency that has been running stakeholder engagement programs with local Aboriginal communities for design outcomes for over 35 years. The team has long term firsthand experience of the challenges and rewards of this process; and has developed a best practice Community Collaboration Framework, which ensures that collaboration and engagement with the local Aboriginal community is undertaken in an inclusive, respectful and culturally endorsed way.

Collaboration versus consultation – the team's practice protocols go beyond consultation, rather they are based on deep collaboration with the key stakeholders and the Local Aboriginal community.

Consultation is still the norm in contracting with the Aboriginal community on infrastructure projects, which falls short of the opportunity for true co-design. Balarinji's co-design process directly involves the local Aboriginal community in collecting the site's narrative, as well as in the artistic and interpretive expression of the narrative within the Project. This approach allows for a deeply connected and authentic response to place by local artists and creative practitioners. It places local Aboriginal Elders and Knowledge Holders at the centre of decision making. The consultation methodology adopted for the Project has been described in the next section of the report.

The primary objective is to give the Aboriginal community a stronger voice and an essential role in projects, and in doing so, the processes achieve significantly better outcomes for both the community and the Project. The collaborative methodologies developed by the team produce deeply embedded responses to place, which is not possible without skilfully and appropriately facilitated co-design and leadership from the Aboriginal community.

Balarinji created the fuselage design for the Qantas 787 Dreamliner based on the internationally renowned artist Emily Kame Kngwarreye's 1991 painting 'Yam Dreaming'.

Balarinji has been working in the Coffs Harbour Region and in collaboration with both TfNSW and the locally connected Aboriginal communities since 2016. Balarinji is currently engaged on the Pacific Highway Upgrade – Woolgoolga to Ballina Aboriginal Art Trail project – co-designing in partnership with the local Aboriginal Custodians and their endorsed artists on the development and specification of the Aboriginal Art along the Pacific Highway. The art interpretations, including 18 site-specific overbridge designs, will illuminate and showcase the Aboriginal history and contemporary Aboriginal story of the area.

In 2017, TfNSW engaged Balarinji to source and work with local Aboriginal stakeholders and artists to develop a sculpture for the Nambucca Heads Service Centre. The site is part of the redevelopment of the Pacific Highway and is positioned on the Country of the southern Gumbaynggirr people. Working with community-nominated artists Annalisa Wilson, Denise Buchanan and Francine Edwards, and Brisbane sculptor Stephen Newton, Balarinji briefed, facilitated and project managed the commission that brought 'The Women who Made the Sea' story to life. The resulting granite and steel sculpture is a source of pride for the Gumbaynggirr community and educates travellers and locals alike on the Gumbaynggirr Dreaming story and the importance of the area's ecology.

The Coffs Harbour Bypass is seen as the connecting link between these two projects, that will allow the Gumbaynggirr story to continue to flow along the Pacific Highway between Nambucca Heads to the south and Woolgoolga to the north.

## 4.1.2 Consultation methodology

### Purpose of consultation

The purpose of consultation is to integrate Aboriginal narrative into the project urban design endeavours to deliver outcomes that are specific to place and translate the deep local narrative through collaboration with the community. An inclusive consultation process was undertaken with representatives and community members who identify as Gumbaynggirr, from their ties to living on Country or through their lineage. The process has provided a genuine opportunity for the Gumbaynggirr community to provide input into the Project's design and demonstrates that the local Aboriginal voice has been invited, heard and taken into account in the early stages of the Project. It seeks to inform the design and to enable the embedding of Aboriginal sensibility within the Project.

It confirms that Aboriginal community representatives consulted through this process were heartened by having an opportunity to make their culture visible to the wider public, sharing in good faith their stories, knowledge and histories.

### Consultation process

A consultation process was developed by Balarinji for the Project. It included thirteen one-on-one interviews with key Gumbaynggirr Knowledge Holders and one Body of Story workshop attended by a wider range of the Gumbaynggirr community.

The one-on-one interviews were a key part of the co-design process in the development of the Aboriginal Narrative. The interviews gathered feedback from community on best-practice cultural design through a set of open questions. The sessions were designed to be informal and conversational, to provide a forum for open expression of the needs of the Aboriginal community in this cultural design project.

These one-on-one interviews also included a discussion of the proposed Body of Story workshop content and outcomes, which established a community-endorsed approach, including recommendations on workshop participants. Following the one-on-one interviews, locally connected Aboriginal community members were contacted and invited to submit their expressions of interest to attend the Body of Story workshop. This included placing advertisements across the Balarinji social media platform and distributing an Expression of Interest (EOI) invitation to locally connected community members from Balarinji's database. Attendees were asked to provide their credentials by outlining their personal connection to the project area. Balarinji received a number of expressions of interest for the workshop, with a final total of nineteen community members in attendance. On Tuesday 6th December 2022, an in-person Body of Story workshop was held in Coffs Harbour. A diverse group of attendees with a variety of backgrounds and connections to the bypass area participated in the workshop. The varied specialties of attendees, including local artists, story-tellers, language experts, educators, aged and community care workers, curators and designers helped to contribute to the richness of the responses. The workshop was an opportunity for community members to ask questions, voice concerns and raise issues while providing direction and key themes for the Project.

The following methodology and key tasks are being delivered by the team to develop the Aboriginal Interpretation Strategy.

Following 1:1 consultations and the Body of Story workshop in 2022 with Gumbaynggirr community members, a foundational Aboriginal narrative and key themes for the Project were developed. This work informed the Body of Art workshop held on 2 February 2023, in which community-endorsed creatives explored how the foundational narrative could be interpreted and integrated into the Project.

The team is now working with the artist's submissions to develop concepts to be integrated into the development through art and design interventions. Artwork submissions that respond directly to the artist brief based on the Community endorsed key themes are favoured, as part of the selection criteria. Other considerations such as consideration of cultural protocols specific to the narrative and site, relevance and feasibility to the stated opportunities and overall conceptual thinking and quality of execution of ideas are also valued highly in submissions.

The artwork submissions received, explore the key themes of Gumbaynggirr Country and culture. Many artists explored the unique landscapes along the Project where the mountains meet the sea. Some artists focused on their connections with gaagal (ocean), including marine animals such as the whale and stingray, and the bush, exploring important plants such as coastal banksias, geebung and the wattle of Gumbaynggirr Country. Some artists represented the spirit ancestors that belong to certain parts of the bypass area including the wangi (dingo) and gungali (goanna). Overall, the artwork collection has informed an initial overarching conceptual philosophy that explores where the 'mountains meet the sea' and the diverse ecosystems within this unique landscape, as a common theme. In alignment with storytelling protocols, we are looking to integrate concepts which represent key Gumbaynggirr Dreaming figures, Songlines and sites that are connected to particular parts of the Project.

The assurance mapping provides a clear methodology for ongoing best practice Aboriginal engagement that can be carried across the Project. It supports TfNSW's investment in foundational consultation with Aboriginal stakeholders, and provides confidence to Aboriginal stakeholders that the narrative and visual assets they entrust to the Project will continue to be developed with a commitment to collaboration and respect.

#### Consultations carried:

- One-on-One interviews - Between 25 October 2022 and 4 November 2022
- Body of Story Workshop - 06 December 2022
- Body of Art Workshop - 02 February 2023
- Assurance Mapping - June-July 2023.

The table in the following section provides a summary of the methodology and highlights the tasks and activities to incorporate artwork and provide Connection to Country on the Project.

The co-design process adopted by the team has been developed in consultation with local Custodians and their endorsed artists to provide interpretation of the Gumbaynggirr narrative.

CONSULTATION METHODOLOGY	
<b>Stakeholder Identification</b>	<ul style="list-style-type: none"> <li>Review existing stakeholder consultation reports and archaeological investigations available for the corridor</li> <li>Review other existing stakeholder engagement and consultation reports available on the corridor to augment stakeholder list</li> <li>Identify additional relevant Aboriginal stakeholders such as LALCs, Aboriginal cultural and community organisations, local Aboriginal NGOs, university Aboriginal units, respected Elders and Traditional Owners</li> <li>Review consolidated stakeholder groups and identify any stakeholder gaps</li> <li>Provide final list of stakeholders and proposed Engagement Strategy based on our findings for review</li> <li>Establish stakeholder contact register, to be maintained and augmented throughout the engagement and design development process.</li> </ul>
<b>Preliminary Aboriginal narrative</b>	<ul style="list-style-type: none"> <li>Review previous heritage and archaeological reports available for the site in the context of story content</li> <li>Identify any gaps in information and plan to address</li> <li>Conduct detailed desktop research on the site including delineation of Country boundaries, who carried or carry responsibility for, and knowledge of, Aboriginal heritage sites in the vicinity of the Project site. Map the connections of</li> <li>Aboriginal groups who have historically spoken for the area. Review pre-history research. Focus on Creation stories, bush and medicinal uses of flora and fauna, tools and weapons, site types, cultural practices, Songlines, Dreaming tracks and trade routes</li> <li>Research to be peer-reviewed by a connected historian.</li> </ul>
<b>One-on-One Interviews with Key Stakeholders</b>	<ul style="list-style-type: none"> <li>Contact identified stakeholders to discuss the Project and the proposed engagement strategy. Invite stakeholders to ask questions, voice concerns and raise issues, to establish an inclusive, community-led approach to Stakeholder Engagement</li> <li>Verify the desktop research to date amongst community stakeholders</li> <li>Establish who are the endorsed representatives to engage with one-on-one, or invite to the Body of Story workshops.</li> </ul>
<b>Preparation for Body of Story Workshop with identified Stakeholders</b>	<ul style="list-style-type: none"> <li>Prepare for stakeholder contact, including an agenda, project background and objectives outline</li> <li>Develop necessary collateral, including invitations, information packages, detailed maps of the area, visual presentation and best practice imaginative case studies for stimulating discussion</li> <li>Schedule and manage stakeholder RSVP process and attendance.</li> </ul>
<b>Body of Story Workshop</b>	<ul style="list-style-type: none"> <li>With endorsed stakeholders to establish the Site's Aboriginal Core Narrative, follow a process that provides a clear agenda; communicates the Project and its objectives effectively; shares gathered knowledge; workshops themes and ideas; comprehensively captures stakeholder opinions and information; reports workshop outcomes back to stakeholders.</li> </ul>
<b>Report on consultation</b>	<ul style="list-style-type: none"> <li>Preparation of the site's Aboriginal Core Narrative and project specific Cultural Design Principles Electronic Report; in draft and in final copy</li> <li>Draft the Project's Core Aboriginal Narrative, that brings together the Identification of stakeholders, desktop research, consultation and story workshoping by endorsed Aboriginal stakeholders</li> <li>From research and consultation, identify themes and elements; rank them in draft priority order for consideration</li> <li>Finalise this report after incorporating feedback from stakeholders and Design Teams</li> <li>Provide minuted workshop responses as an Appendix.</li> </ul>

Table 5: Consultation methodology

CONSULTATION METHODOLOGY	
<b>Body of Art and Conceptual Design Workshop</b>	<ul style="list-style-type: none"> <li>Schedule a full day session with Elders, storytellers and community-endorsed artists to facilitate images and themes as a Body of Art that interprets the corridor's Aboriginal Narrative – this will inform the future commissioning of the actual works to ensure an authentic and collaborative story is represented</li> <li>Define the brief for the creative session and share prior (will include sketching and mapping the draft Narrative)</li> <li>Prepare necessary materials for the creative session and an arts/design facilitator</li> <li>Facilitate artists to design indicative, conceptual only, applications that will draw on the Body of Art and adequately inform the Design Team</li> <li>Minute, record and video the session and provide back to stakeholders.</li> </ul>
<b>Design development</b>	<ul style="list-style-type: none"> <li>Multidisciplinary approach, designs to be developed across public art, interiors and landscaping</li> <li>Propose conceptual design directions, artistic treatment options and visual references</li> <li>Develop storyboards to convey indicative look and feel to the Design Teams</li> <li>Show through design, how to ground being "in Country" along the 14km stretch of the Coffs Harbour Bypass.</li> </ul>
<b>Integration with design team</b>	<ul style="list-style-type: none"> <li>Deliver a report of the Body of Art plan and conceptual designs that will provide authentic material to underpin the collaborative work with the Design Teams for artworks and interpretive elements</li> <li>Translate how to articulate the site's Aboriginal narrative for the Design Teams via Balarinji's competency and experience in Cultural Design Principles</li> <li>Attend and present at relevant working group sessions (8) with the Design Teams to explore and develop the draft elements and themes as physical design interventions, to integrate the Aboriginal narrative and sensibility into the site</li> <li>Guide the Design Teams through broad collaborative exploration of ideas put forward, through to specific design elements that are achievable within the Project scope</li> <li>Between meetings/workshops, progress ideas that are individually or collectively conceived with other Design Teams disciplines.</li> </ul>
<b>Assurance Mapping</b>	<ul style="list-style-type: none"> <li>In consultation with the FGJV and TfNSW, provide to Aboriginal stakeholders an assurance of continuing project engagement and artistic participation; respect for identified Cultural Design Principles; and a map of likely project implementation milestones and future engagement points</li> <li>In consultation with Aboriginal stakeholders, articulate their assurance to support the Project and its objectives when it moves into Implementation</li> <li>Progress a mutual commitment from TfNSW, the FGJV and Aboriginal stakeholders, to build each other's capacity and use the feedback from the Project to support the retention and regeneration of cultural knowledge.</li> </ul>

### 4.1.3 Stakeholder Identification and Engagement Plan

Stakeholder identification and engagement is a fundamental process in the development of Cultural Design Principles for the Project. A key pillar of the cultural design methodology is collaborative engagement with local Aboriginal groups through authentic, thorough and ongoing consultation. Following comprehensive stakeholder mapping, consultation includes a series of one-on-one interviews with key stakeholders and a Body of Story workshop with the wider Aboriginal community.

Coffs Harbour Bypass travels across Gumbaynggirr Country. The Stakeholder Identification and Engagement Plan comprises a Stakeholder List that underpins the delivery of the Body of Story and Body of Art workshops and includes Aboriginal people who are connected to Gumbaynggirr Country. The connections stem from precolonial periods, through Songlines and stories, the forced removal from traditional lands in early colonial times and contemporary celebrations and protests. The list of key stakeholders is focused on peak bodies and organisations with close ties to the Coffs Harbour Bypass location.

### 4.1.4 Overarching Aboriginal narrative

The overarching narrative that emerged from the workshops was informed primarily by the workshop participants' connection with Country and culture. Gumbaynggirr Country and culture was formed in the Dreaming, and Gumbaynggirr people continue to hold knowledge of the Creation Stories and Songlines that underpin their Connection to Country and their cultural knowledge, protocols and practices relevant to the cultural landscapes within the Project sphere. The team has arranged the knowledge and opinions shared during the workshop into four key sections:

- Gumbaynggirr Creation
- Gumbaynggirr Country
- Gumbaynggirr Culture
- Integration Opportunities

'Gumbaynggirr Creation' explores the key stories and Songlines that are significant to the Project area. 'Gumbaynggirr Country' highlights the key elements of Country connected to the bypass area. 'Gumbaynggirr Culture' explores the endearing cultural values and practices that are unique to the Gumbaynggirr people. 'Integration Opportunities' examines how the community would like Aboriginal culture to be incorporated and represented within the bypass to ensure a positive outcome for the Aboriginal community and the wider community.

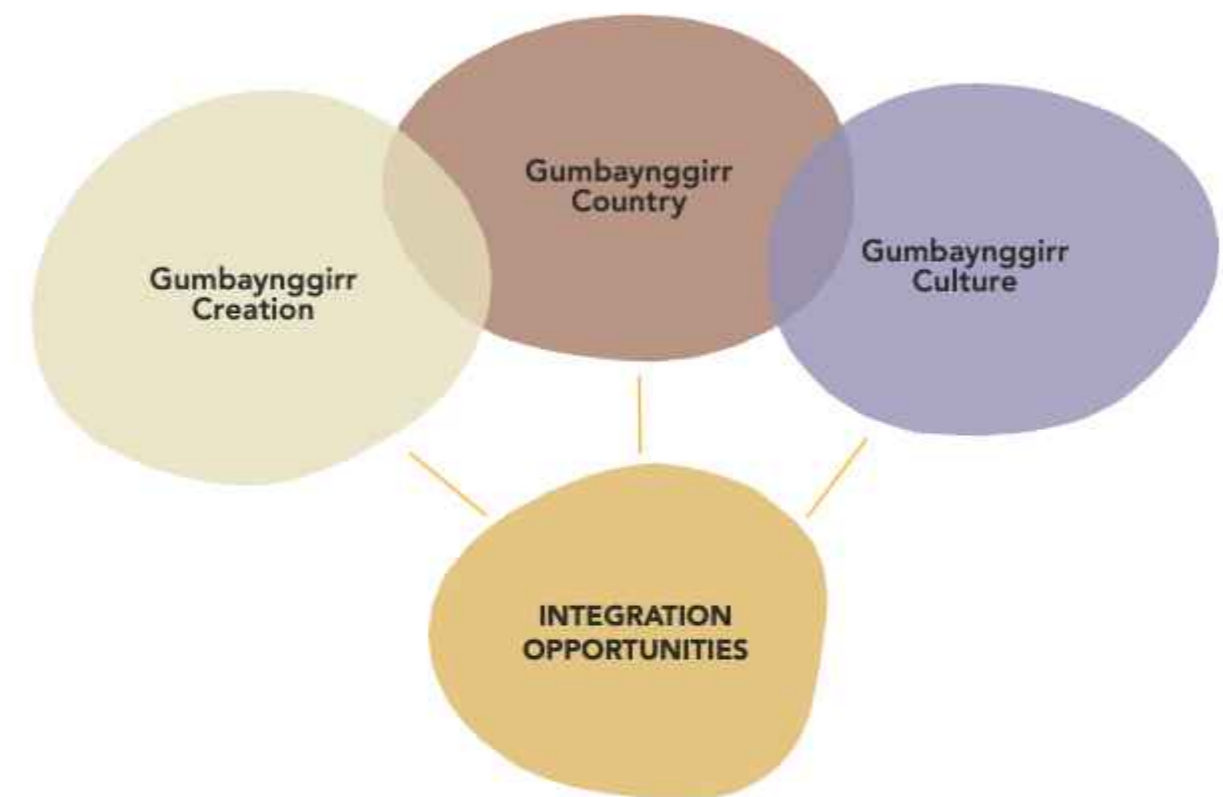


Figure 30: Diagram showing how design integration is shaped by Gumbaynggirr narrative

## Gumbaynggirr Creation

Gumbaynggirr culture begins in the Creation. Gumbaynggirr knowledge of Country and cultural values and principles are still informed by the Songlines, stories and Dreaming figures that have existed since time immemorial.

### Songlines

Songlines are an essential part of Aboriginal spirituality. They are intangible but hold significant cultural value. They link pathways and routes between meeting places, ceremonial sites and significant areas and gained their name from the songs sung as a map or guide across Country, describing landmarks, stories, plants and wildlife along the way. Sacred Songlines and their importance form an integral part in connecting people and Country and passing on knowledge.

The pathways from north to south are important to the storylines and Songlines that pass through the Project. Different groups from different areas came across from these tracks, and groups from the north, south and west would gather in this area.

Stories of significant importance that were discussed in the workshops included:

### Yuludarla Creation

The Yuludarla Creation Story, which starts north at Bundjalung and Yaegl Country, creating the rivers of the local area all the way down to the Nambucca River. The story also splits the Gumbaynggirr Nation into three groups.

### Gumgali

The Gumgali Dreaming, featured at the Korora Lookout, and where Gumgali (goanna) hits the water and turns to stone, is an important story that holds particular significance to the Project.



Figure 31: Seven Sisters constellation  
(Source: ABC Science, <https://www.abc.net.au/news/science/2016-02-01/february-sky-guide/7124908>)



## Gumbaynggirr Country

The Coffs Harbour bypass travels through a distinct part of Gumbaynggirr Country. The Project comprises the unique features of that Country, including the dominant ecosystems and native flora and fauna, as well as the cultural landmarks that connect back to Gumbaynggirr Creation.

### Saltwater-Freshwater

Gumbaynggirr Country is considered as Saltwater-Freshwater Country. Together these waterways are a lifesource for the Gumbaynggirr people; they provide food and through purifying and cleansing are used for both birth and death. The waterways that traverse Country and the water Country of the coast are spaces of connection and culture.

The Country of the Project moves from saltwater to freshwater and then back to saltwater. Its waterways continue to provide Gumbaynggirr people with an abundance of food, resources and significant camping and ceremonial areas that play a key role in Gumbaynggirr culture. These water ecosystems, along with the mountains and rainforest area, provide the community with a sense of home and belonging.

### Rainforest-Mountains

The Project is particularly significant, as it is one of the only places on the NSW coast where the mountains meet the sea. The unique connections between the rainforest, mountains and the sea are grounded in particular stories that define the Country of the bypass area. For example, the Project is part of Gumgali (Goanna Dreaming) located at Korora Lookout in the mountains, and connects to Macauleys Headland along the coast. The stories of Giidany Miirlarl, Solitary Island and the jetty area along the coastline, which has two significant sites are considered as important to Country.

### Meeting Place

Coffs Harbour is considered as a meeting place by the community. Clans from the north, south and west travel to Coffs Harbour to hold ceremony and make use of the abundance of food and resources provided by the beaches, creeks and the oceans of Gumbaynggirr Country.



Figure 32: Muttonbird Island Nature Reserve (Source: Catherine Ng, CM<sup>†</sup>)

### Land Management

Through effective land management, Gumbaynggirr Country has been cared for over thousands of years. The bypass can support land management by focussing on sustainability and native planting.

Cultural burning is a cultural practice underpinned by a deep knowledge of Country. It is both protective and regenerative; it protects seed banks, clears the ground of disease, regenerates plants and protects Country from fires.

### Native Flora

Incorporating native plants through planting and within design was identified as a key opportunity to connect people with Country and regenerate Country. Native plants present an educational opportunity to learn about Country, integrate language, teach about the uses of plants and their role as seasonal indicators, and highlight the precolonial landscape and Aboriginal cultural practices. Local cultural tours were considered as a way visitors could seek out deeper knowledge about significant local flora.

The following species of native flora are considered as significant to the area:

- Lomandra
- Gynea lily – flowering is tied to whale migration
- Geebung – chewed to stop dehydrating
- Tuckeroo – used for boomerangs
- Sandpaper fig – used for sandpaper
- Pig face – edible
- She oak
- River Oak – Galambria (name of Coffs Harbour)
- White fig tree – Muurrbay - Muurrbay is the tree of life.
- Banksia
- Wattle
- Native ferns (including the bracken fern, maidenhair fern, tree fern and blady grass) - Connected to the Giidany Miirlarl story.



Figure 33: Native flora

### Native Fauna

Similarly to native plants, the importance of native animals to the region are also important as they connect to environment and culture. The following native fauna species are considered as significant to the area:

- Carpet Snake – Gumbaynggirr land totem
- Micro-bat – Gumbaynggirr men’s totem
- Tree Creeper Bird – Gumbaynggirr women’s totem
- Whale
- Muttonbird
- Gumgali (Goanna)
- Dingo / Golden Dog
- Kangaroo
- Jumbaal (Snake)
- Dolphin
- Quolls
- Frog
- Possums
- Dunggirr (Koala)
- Pelican – means family or mother
- Mullet
- Eel
- Mussels
- Green turtles
- Willie wagtail
- Red brown finch
- Wallaby.



Figure 34: Native fauna

### Significant Sites

The Gidany Miirlarl (Muttonbird Island) and Korora Lookout highlight two highly significant Dreaming sites that are connected to the Project.

Other sites that are connected along the Project include Coramba Mountain, a significant dingo or Golden Dog site; Boambee, located at the southern part of the bypass belonging to the native cats (quolls); and Tucker Rock, a fishing place where people would call the porpoises to bring the fish in. Coffs Creek and other campsites were areas Aboriginal families once resided.

There were lots of gathering places in the Coffs Harbour area, including initiation and sacred sites.



Figure 35: **Top Row:** Gumgali Track, image sourced: visitnsw.com; View from Mt Coramba. **Bottom Row:** Boambee Bay by Julie Lindsay; Tucker Rock (Source: <https://www.nationalparks.nsw.gov.au/>)

#### Traditional Campsites

Archaeological investigations date traditional campsites to over 7000 years old, and indicate how long Aboriginal people have thrived on the land.

Several campsites that developed after European settlement were along the south bank of Coffs Creek, connecting them with the important life source of the creek and the nearby forests.

#### Giidany Miirlarl – Muttonbird Island

Giidany Miirlarl means moon sacred place. The moon protects the island and guards the mutton birds against overharvesting. Each month, it renews the plant and animal life. Giidany Miirlarl will be visible or those travelling along the bypass, as it can be seen from Roberts Hill.

Around 6,000 years ago, what was a rocky outcrop was cut off from the mainland, becoming an island. In August each year, the mutton bird migrates from the Philippines to the island to breed. The females return to the same burrow each year. From March to May, the mutton birds begin their migration back to the Philippines. In 1924, the island was linked back to the mainland through a breakwall built to help protect cedar shipping.

#### Korora Lookout

Korora Lookout is home to Gumgali Dreaming and is an important site to the community. It is a learning place, where people would learn tool-making and stone-making, and a highly spiritual area of Gumbaynggirr Country. The Country between McKays Road and Korora is the most important land to Gumbaynggirr people.

The proximity of Korora to the bus interchange was identified by the community as an opportunity to represent Korora as a place where people will dwell and have more opportunities to interact with interpretation and design.



## Gumbaynggirr Culture

The preservation of Gumbaynggirr culture remains a source of pride for the community.

### Coastal Life

The waters of Gumbaynggirr Country are considered by the community as sources of connection. Water as a life source connects people when they come together to share the food the water provides and it links the Country above the ground to that below it. The salt water of the coast is a place of abundant resources and a place of culture.

Fishing for the Gumbaynggirr people was not solely an occupation for deriving a food source but also a community activity and method of culture sharing. An array of methods were undertaken by the Gumbaynggirr in catching fish including, net fishing, fish spearing, line and hook fishing, a fish poisoning method and the use of stone fish traps. Men would fish off the shore or rocks using bark twine and hooks made from turban snail shells, abalone and molluscs. Groups would also undertake 'fish drives' where a number of people would 'herd' the fish into a net either in the ocean shallows or creek beds. When large quantities of fish were needed during periods when groups came together for gatherings and ceremonies, canoe fishing would be undertaken.

Fish traps constructed out of rock formations like the ones found at Arrawarra Headland would be baited with shellfish or meat scraps and fish would enter an opening in the trap during high tide; when the tide fell, men would enter the traps, most commonly in canoes, and either spear or net the gathered fish. Only men were allowed to participate in fish trap hunting and only with the approval of Elders and on certain occasions that corresponded with ceremonies or tidal events.

There are stories which discuss the process of women working in conjunction with dolphins to herd the fish into the Arrawarra fish traps. The women would stand at the shore and sing to the dolphins who would round up schools of fish and direct them to the fish traps where the men would be stood waiting.

An interesting alternative to netting, spearfishing or hook and line fishing in freshwater creeks was a method to 'poison' the fish, whereby they would be stunned and float to the surface for easy catching. A strong individual swimmer (most likely male) would use Bumbil Bumbil weed to stun the fish. He would ensure he kept his eyes and mouth shut for protection while diving down into the deep water and rubbing bunches of the weed together to release the 'poison'. He would then swim to the surface through fresh water as the stunned fish were gathered for eating.

### Language

The community confirmed that the Project is located within the Gumbaynggirr language group but there are different dialects around Gumbaynggirr Country. There is a northern, central and southern dialect which all have slight differences. The central dialect is local to Coffs Harbour.

### Acknowledging Elders

Acknowledging Elders and ancestors is a key Gumbaynggirr cultural protocol that was referenced throughout consultations. The project must recognise Elders that have made contributions to the Coffs Harbour Aboriginal community.

### Respect

The community expressed how Gumbaynggirr culture is founded on principles of respect. Gumbaynggirr people are all brought up on cultural beliefs, stories and knowledge that value respect. Principles of respect are embedded in how Aboriginal people connect with Country. For example, water is respected as a place of gathering, where families and communities sit together with respect. Bush is respected as a life-giver for people; Aboriginal people have always used the resources provided in a sustainable way. For the community, travel was about visiting places and other Countries with respect and ensuring the correct cultural protocols are followed.



## Integration opportunities

The image below illustrates an example of integrating the Aboriginal narrative into the design of a project element such as the noise wall. The community provided a positive response and supported the concept of using the elements of the Project to tell the cultural stories and celebrate Coffs Harbour as the birthplace of the Gumbaynggirr.

### Education

The importance of visitors learning that they are on Gumbaynggirr Country and how Gumbaynggirr culture is a living culture is a good opportunity for education. Stories and the inclusion of physical Country in design can collectively tell people that, when they are travelling the Project, they are travelling through Gumbaynggirr Country.

### Technology

Technology could be used as a way of showcasing Country and sharing Gumbaynggirr culture and stories with visitors of the highway.

Digital installations can be used for the bus interchange, which can educate travellers and children on the stories and cultural protocols of the area. Elders' voices could be used to tell stories.

The opportunity for visual elements such as digital media with QR codes can be considered. Integrating GPS into the design so that people could map out the stories as they travel and using social media platforms and other internet technologies can be another opportunity at the bus interchange to spread Gumbaynggirr culture to the younger generation.

### Country-centred Design

Country-centred design looks to prioritise the interconnected systems of Country and its environment rather than focussing exclusively on people and their needs. This approach to design can foster a deep connection between the bypass and Country and guide design toward more sustainable outcomes. Country can be supported by protecting local ecosystems and waterways. Native planting is also a way to centre Country in design.

Representing Country and its stories through design encourages people to respect and care for Country as they improve their understanding of Country and its deep and enduring importance to Gumbaynggirr people. Sharing culture also helps people understand the protocols of the place that will help them treat Country with respect.



Figure 36: Balarinji and Transport for NSW's Balgowlah noise wall. Artwork by the late Yaegl woman Jessica Blrk and Balarinji.

## 4.1.5 Cultural design principles

The following Cultural Design Principles provide a high-level translation of the collated narrative and Aboriginal aspirations, both specific to the bypass and more broadly reflective of universal Aboriginal experience and thinking. They are intended to guide the design team's thinking about interpreting and embedding Aboriginal sensibility in the project. They seek to encourage questions and curiosity in project designers to consider Aboriginal integration in a new way. Importantly, the consultative process has established channels of communication and goodwill where those questions can continue to be raised with appropriate Aboriginal community members in a collaborative and productive manner, to best serve the Aboriginal communities and the Project.



### Connection to Country

Country is everything. From the sky and stars to the land and the people within it. Technology, cosmology, biology, ecology, philosophy and society are all determined by Country. Country is ever-changing and ephemeral. Knowledge about Country is passed through oral tradition from generation to generation, from experience and location-activated storytelling. Country has multiple purposes and functionalities; however, it always lends its name to the people who are connected to it, and have responsibilities for it. For the bypass, this is the Gumbaynggirr people. Connecting with Country through Country-centred design, incorporating native planting and native materials, and preserving Country is significant for the community and will reconnect the site with thriving culture.



### Interconnectedness

The Coffs Harbour bypass is part of a Songline that stretches across the Pacific Highway. The Coffs Harbour area is regarded as a meeting place where Songlines converge from the north, south and west along a network of ancient walking tracks. Songlines determine the distinct culture of Gumbaynggirr people and connect each clan group, and with other neighbouring language groups. It is a vehicle through which stories, knowledge and resources are shared. The Songline intertwines a cultural landscape of sites and stories supporting the ongoing connection of Custodians to Country. The community would like to see the interconnectedness represented in the bypass and allow non-Aboriginal people to connect to Country and respect Country in their travels.



### Spiritual Underlying the Physical

The stories and Songlines of Gumbaynggirr Creation are interconnected with understanding and knowledge of Country. The physical landmarks that exist in the Coffs Harbour area are deeply connected with the spiritual ancestors that created Gumbaynggirr Country. The stories and knowledge of significant sites are shaped by an Aboriginal worldview that engages with Country on a spiritual and emotional level. These connections underpin Aboriginal caring for Country principles and practices that have allowed Aboriginal culture and people to survive for thousands of years.



### Water Country

Water Country is the giver of life. It has figured in the Dreaming, the Songlines and the stories of Aboriginal people since time immemorial. It connects Aboriginal people with each other, supporting major gatherings, trade, ceremony and knowledge transfer. It is a habitat for marine life, and showers the land with rain from the sky to form the rivers, the lakes and the mangroves that weave throughout Australia. Its tide and currents connect to Sky Country, ensuring an everlasting flow of water to sustain, manage and cleanse all living things.

Gumbaynggirr Country consists of both freshwater and saltwater water systems that continue to dictate Gumbaynggirr culture and ways of life. For Gumbaynggirr people water is at the centre of life, an essential life source that cleanses and purifies, and where people gather and connect with Country.



### **Mountains Meet the Sea**

The Country of the bypass area is a unique part of Gumbaynggirr Country where the mountains meet the sea. These features inform a rich cultural landscape consisting of diverse mountain, rainforest, freshwater and saltwater ecosystems that the community celebrates and is closely connected to.



### **Aboriginal Culture is a Living Culture**

The Coffs Harbour bypass is on Country where there are many Songlines and stories. Despite hardship, Gumbaynggirr culture has thrived in many ways in the region, giving way to strong and healthy local cultural groups and communities. The old and the new are deeply intertwined, with Aboriginal history and culture informing culture today and in the future, developing resilient and thriving communities. The Aboriginal community is clear that their culture is very much alive and wishes its stories, and connection to Country, to be evident in the design of the bypass.



### **The Importance of Language**

All workshop attendees acknowledged the importance of language integration across the bypass, and especially in conjunction with art and design works. The use of language is a clear celebration of people and culture. It depicts a resilient and vibrant community, promotes understanding, supports the cultural learning and cultural pride of young Gumbaynggirr people and infuses culture back into Country.



### **Respecting Country and Culture**

The Gumbaynggirr people are strongly connected to their Country and culture. Creating designs that respect the Country and cultural protocols of the Gumbaynggirr is a priority for the project. Respect in Aboriginal culture represents a key function and value that has allowed Country to thrive and regenerate, and people, culture and communities to persevere and show strength. It is important that Aboriginal values and principles are recognised and shared within the project and to ensure that the Gumbaynggirr stories, histories and Country are respectfully engaged with.



## Celebrating Country

Throughout the co-design process, the Gumbaynggirr community shared knowledge of their Songlines and Dreaming stories. A Country-centred design approach draws from this knowledge to explore the spiritual and physical elements of Gumbaynggirr Country through art and design. The overarching narrative of 'celebrating Country' invites the Project users to experience and respect the abundant beauty of Gumbaynggirr Country through the storytelling of Creation and Country.

Based on the various knowledge and opinions shared during the workshops on Gumbaynggirr Creation, Gumbaynggirr Country and Gumbaynggirr Culture, the team via Balarinji created a set of four main cultural themes that dictated where particular concepts submitted by artists were appropriate to be integrated along the Project to celebrate Coffs Harbour as being the birthplace of the Gumbaynggirr people.

These include:

- Cultural theme 1 - Child's Journey - Dolphins, women and children
- Cultural theme 2 - Waanji (Dingo) & Mountain Meets the Sea
- Cultural theme 3 - Yuludarla creation
- Cultural theme 4 - Frog and Gumgall (Goanna) stories.

Artworks for the above themes have been provided by three artists, Bernard Kelly-Edwards, Tulli Stevens and Lisa Kelly. Concepts developed for these themes and their design responses have been illustrated in the next section of the report. The cultural themes are referred to as artwalls which associate the artworks developed with the respective cultural theme.



Figure 37: Celebrating Country visual references

**Country is an Aboriginal worldview with no Western equivalent. It is nature at a deeper level, where all things are interconnected, and the spiritual underlies the physical.**

**The Coffs Harbour Bypass travels through Gumbaynggirr Country, where the mountains meet the sea. The story of Country begins in the Creation, the Dreaming. As told through Songlines and Dreaming stories, the spirit ancestors sculpted the Country and landmarks we see along the bypass.**

**With its abundant and diverse mountain, rainforest, freshwater and saltwater ecosystems, this Country has always been a place of deep connection and belonging for Gumbaynggirr people.**

**Artists**



**BERNARD KELLY-EDWARDS**

Bernard Kelly-Edwards is a Gumbaynggirr, Bundjalung and Dhunghutti multimedia artist, who works with paint, film, photography, storytelling, poetry and digital art. His bloodline connects him with mother nature. He is inspired by Wajaarr (Country) Dawaandi (reflections) and his works explore the patterns of Country and their meanings.

Bernard has worked mainly with acrylic on canvas but has more recently begun working digitally. The digital platform inspires him to blend and bring new ideas and concepts to his artworks. Overall, his art is about creating a deeper connection to not only the art but the story of Country, and sharing that essence with himself and others.



**TULLI STEVENS**

Tulli Stevens is an emerging Gumbaynggirr artist from Mullaway on the Mid-North Coast of NSW. Growing up in such a beautiful place, surrounded by both the beach and the bush, has been one of the main inspirations for her art. Tulli's paintings tell her story and are a reflection of family, community, and the complex, elemental beauty of patterns in nature. She uses art as meditation and as a way to connect and explore within herself.

While continually learning about her culture, Tulli creates contemporary Aboriginal paintings as a way to share, inspire, and pass on this knowledge. She has an advanced diploma in visual arts and has showcased her work in solo and group exhibitions.



**LISA KELLY**

Lisa Kelly is a Gumbaynggirr woman and knowledge holder from the Bellingen Valley. She is a contemporary Aboriginal artist but also expresses traditional styles through her connection with her Country. She has previously worked with paper bark and timber to express stories and culture.

Lisa has lived in Urunga all her life and is connected and related to a lot of the Aboriginal community in Coffs Harbour. She spent a lot of time with elders in Coffs Harbour and worked at Coffs Harbour Hospital as a nurse where she serviced the Coffs Harbour Aboriginal community and elders in health promotion.

### 4.1.6 Cultural themes

Four main cultural themes were identified by the community to celebrate Coffs Harbour as being the birthplace of the Gumbaynggir people.

These include:

- Cultural theme 1 – Child’s Journey
- Cultural theme 2 – Waanji (Dingo) and Mountain meet the Sea
- Cultural theme 3 – Yuludarla Creation
- Cultural theme 4 – Gumgali (Goanna) stories.

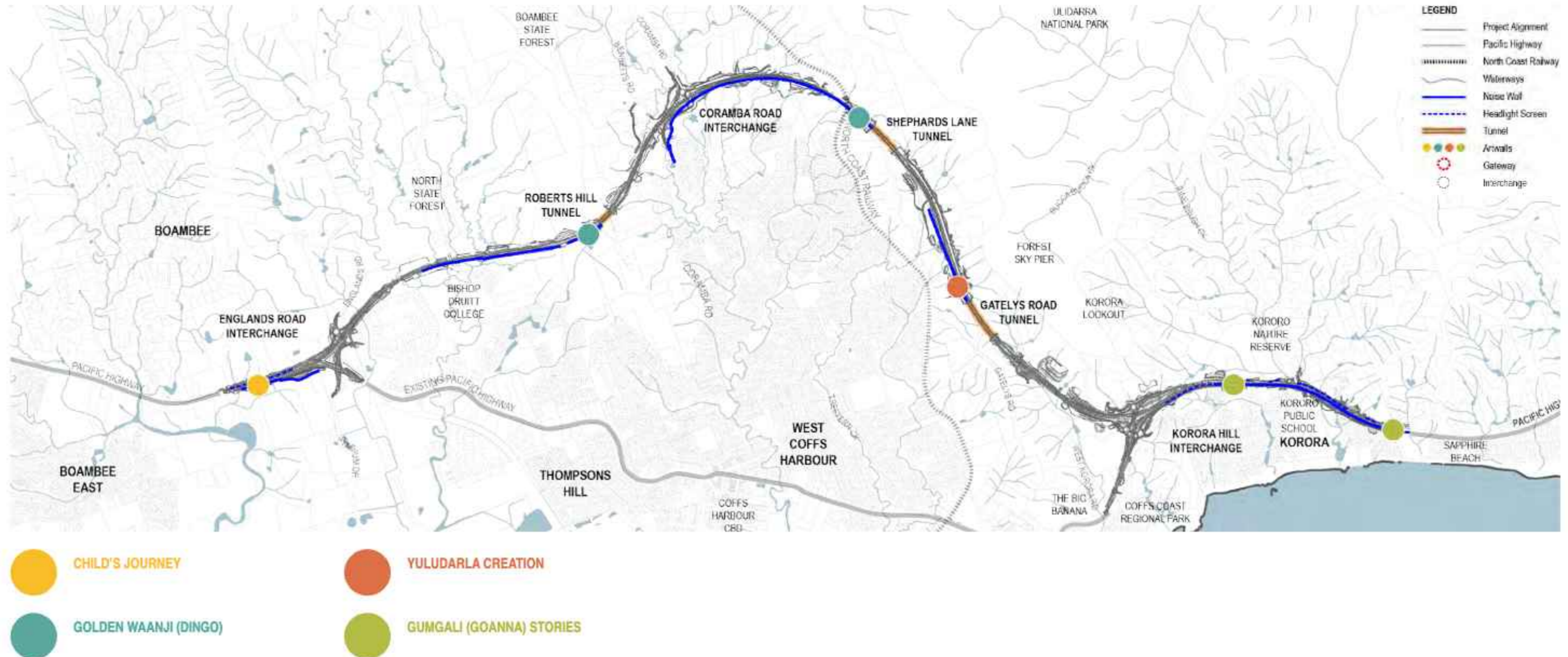


Figure 38: Cultural themes

#### 4.1.7 Artworks and design responses

##### Art wall 1 - Child's Journey by Tulli Stevens

Tulli Stevens' artwork evokes the child's journey of connection and learning as they grow. Playful outgoing energy can be seen through the use of bright colours and flora. The native wattle represents the children learning and the lines in the background form the meeting places where knowledge is passed on.



Figure 39: Child's Journey by Tulli Stevens

#### 1. Concept

Connecting Tulli's story of a child's journey to the cultural theme of 'Woman and Children'.

**Noise walls: using pattern and bold experience colour**

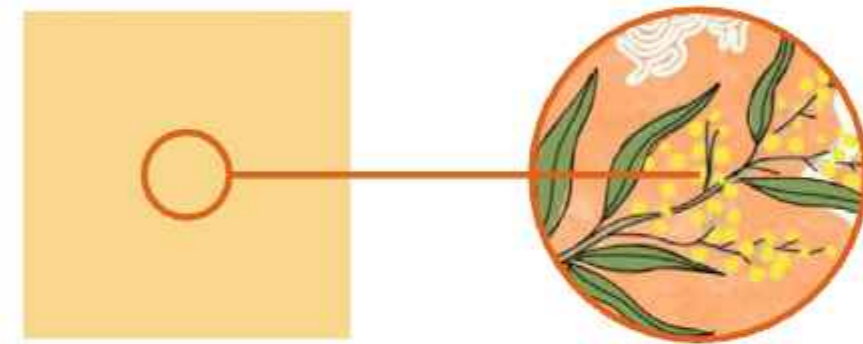


Figure 40: Bold experience colour adopted from wattle in Child's Journey by Tulli Stevens

#### 2. Relevant cultural design principles



##### Connection to Country

The shape, form and scale of the public artworks offer a reflection of Country, and a unique way of seeing Country. The elements from Tulli Steven's artwork 'Child's Journey' inspires a journey through Country, using patterning to represent native planting, meeting places and knowledge exchange.



##### Interconnectedness

The use of open flow deconstructed design to integrate art represents the interconnectedness of Country. Integrating art into the noise walls reminds travellers that they are travelling on Songlines and cultural landscapes that have always existed.



##### Respecting Country and Culture

Presenting the word 'Giinagay' (welcome) in combination with art that reflects Country offers a welcome to Country experience that respects Gumbaynggirr cultural protocols. The location ensures visitors are engaging and respecting Gumbaynggirr Country and culture as they begin the journey along the bypass.

### 3. Response



Figure 41: Bold experience colour cues



Figure 42: Raw and smooth textures - emboss and deboss



Figure 43: Wood / bark inspired texture

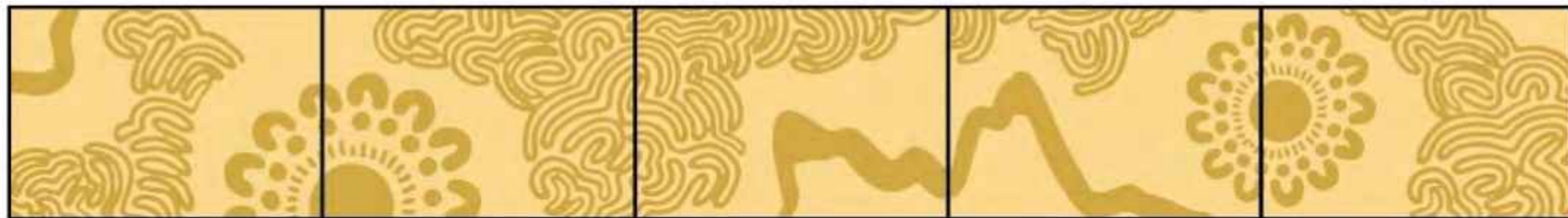


Figure 44: Art wall 1 - embossed / debossed artwork - 5x panels



Figure 45: Art wall 1 - embossed / debossed artwork - repeat example

### Art wall 2 & 3 - Golden Waanji by Bernard Kelly-Edwards

Bernard Kelly-Edwards' artwork depicts the golden Waanji (dingo). The Waanji are a significant animal in Gumbaynggirr culture with connections to the Dreaming. Waanji's Songlines track from the mountain to the sea and are connected to the more northern end of the bypass.

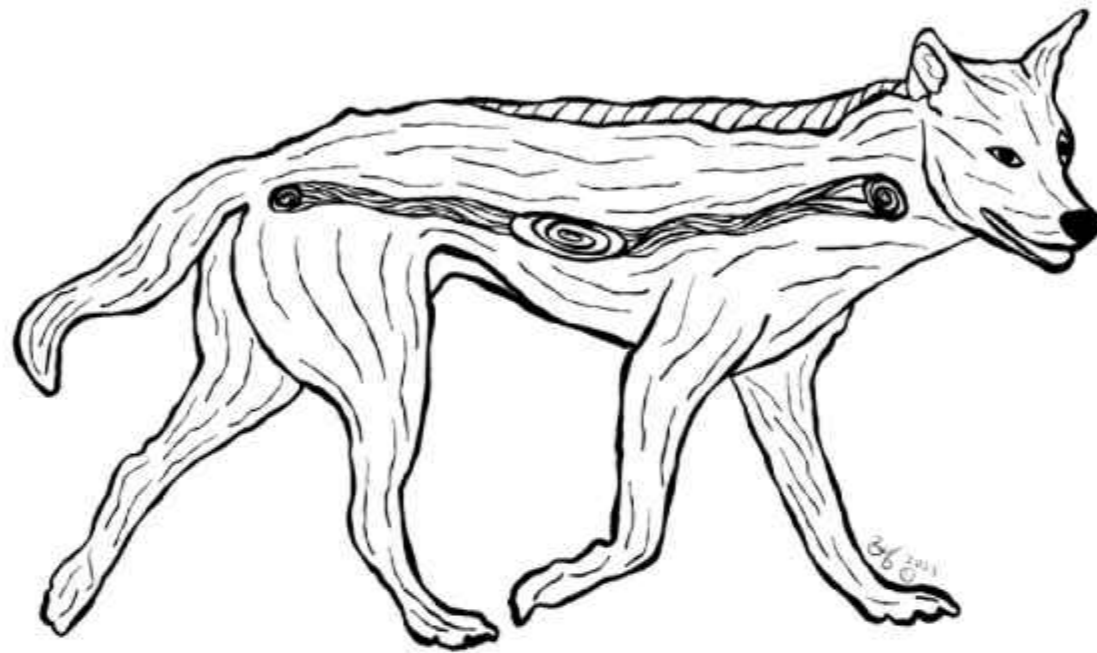


Figure 46: Golden Waanji by Bernard Kelly-Edwards

#### 1. Concept

In this depiction of Bernard's Golden Waanji, the Songline pattern of the body is repeated in textured lines around the Waanji.

**Bold Experience Colour: turquoise green a connector to mountains meeting the sea**



Figure 47: Bold experience colour adopted from the sea of Muttonbird Island and rainforests of Dorrigo National Park

#### 2. Relevant cultural design principles



##### Connection to Country

Representing Bernard Kelly-Edwards' Waanji (dingo) artwork with the turquoise green experience colour explores the colours of Country and the animals who belong to particular areas along the bypass.



##### Interconnectedness

Depicting Waanji on noise walls reconnects the highway with the converging Songlines that exist in the Coffs Harbour area. By integrating the line work of Bernard Kelly-Edwards' artwork into the existing noise wall form, reflects Waanji's Songlines which connect the mountains to the sea.



##### Mountains Meet the Sea

The combination of Waanji and the turquoise green colour represents the diverse mountain, rainforest, freshwater and saltwater ecosystems that connect the mountains and the sea.



##### Spiritual Underlying the Physical

The placement of Waanji on this part along the highway recognises the dingo's connection with the Dreaming. Waanji's spiritual connections to Country are particularly strong nearby Coramba Mountain.



##### Water Country

The turquoise green experience colour ensures travellers are connecting with Water Country, the giver of life. The colour and placement along the highway recognises both freshwater and saltwater systems that underpin Country in Coffs Harbour.



##### Aboriginal Culture is a Living Culture

The Waanji is a significant animal to Gumbaynggirr culture and people. Representing and placing Waanji along the highway showcases the strength and resilience of the Gumbaynggirr community and their ongoing connections to culture, Country and stories that have always existed.

### 3. Response

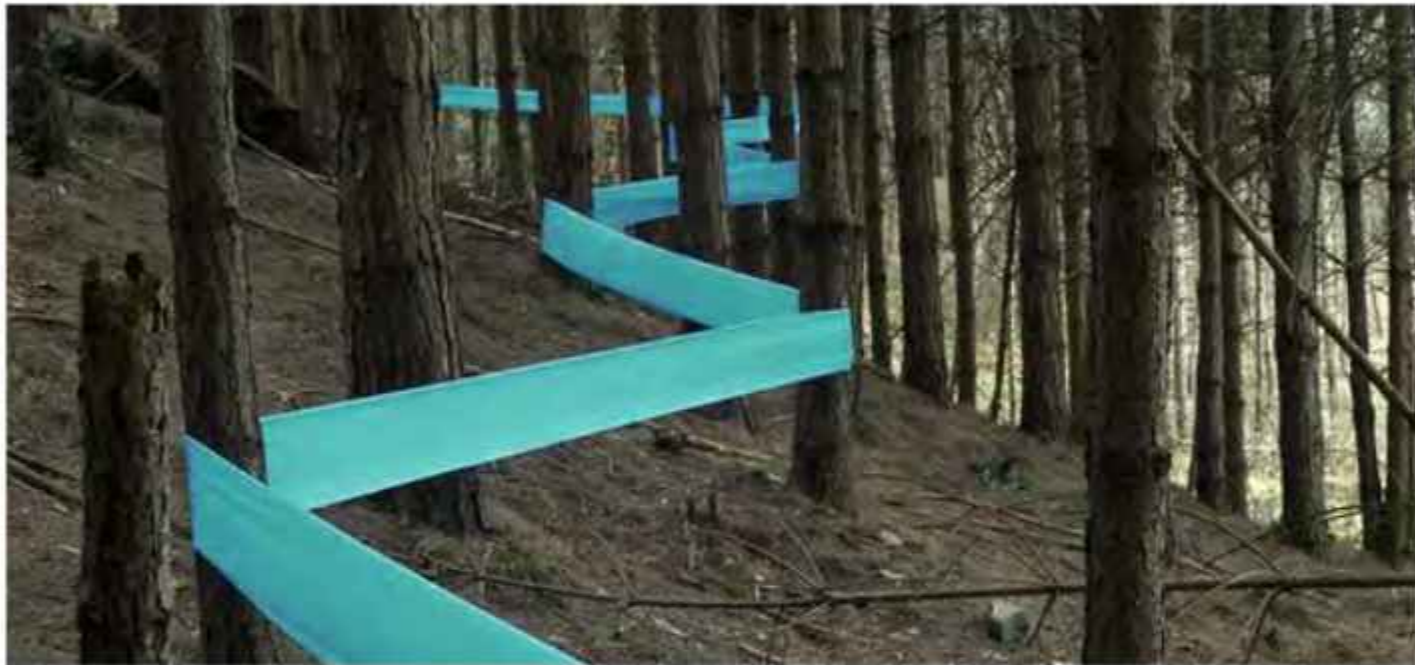


Figure 48: Bold experience colour cues



Figure 49: Raw and smooth textures - emboss and deboss



Figure 50: Land and sea inspired texture



Figure 51: Art wall 2 & 3 - embossed / debossed artwork - 5x panels



Figure 52: Art wall 2 & 3 - embossed / debossed artwork - repeat example

### Art wall 4 - Yuludarla Creation Story by Lisa Kelly

Lisa Kelly's artwork represents the Yuludarla Creation story, which is a shared story for all of the Gumbaynggirr Nation. The artwork depicts the time of creation, expanding out until the present time.



Figure 53: Yuludarla Creation Story by Lisa Kelly

### 1. Concept

The Creation story of Lisa's artwork inspires a foundational materiality from Country itself.

Utilise a more sparse interpretation of the artwork in consideration of traveller visualisation at speed.

**Bold Experience Colour: Orange to tie back to artwork**

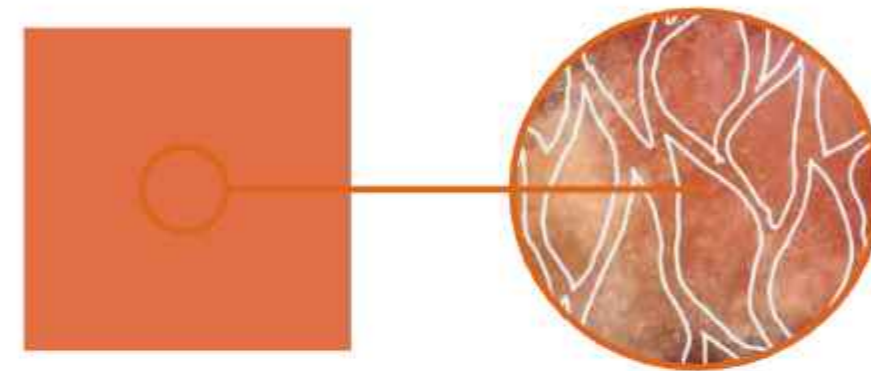


Figure 54: Bold experience colour adopted from the Yuludarla Creation Story by Lisa Kelly

### 2. Relevant cultural design principles



#### Connection to Country

Integrating Lisa Kelly's 'Yuludarla Creation' artwork into noise walls follows a Country-centred design approach that utilises the foundational colours and textures of Country. The art itself represents a Creation story that tells the ever-changing and ephemeral story of Country.



#### Interconnectedness

The Yuludarla Creation story is a shared story for all of the Gumbaynggirr Nation and is a part of a Songline that extends to other language groups along the Pacific Highway. Representing Songlines in noise walls evokes a unique experience along highways that is deeply connected with Country and culture.



#### Spiritual Underlying the Physical

Utilising natural earthy colours and textures of Country as a medium to depict Dreaming stories celebrates how the spirit ancestors of Country are intertwined with the physical elements of Country.



#### Aboriginal Culture is a Living Culture

Depicting the Yuludarla Creation story showcases the major Songlines that travel through Gumbaynggirr Country and connect to other language groups in NSW are very much alive, told through stories that have been passed on for many generations.



### 3. Response



Figure 55: Bold experience colour cues



Figure 56: Raw and smooth textures - emboss and deboss



Figure 57: Bedrock inspired texture



Figure 58: Art wall 4 - embossed / debossed artwork - 5x panels



Figure 59: Art wall 4 - embossed / debossed artwork - repeat example

### Art wall 5 & 6 - Gumgali by Bernard Kelly-Edwards

Bernard Kelly-Edwards' artwork showcases Gumgali (goanna) who features in Dreaming stories connected to areas the bypass travels through. Gumgali is central to Gumbaynggirr culture.

The Gumgali Songline travels from the mountain range to the sea, impacting Country and Gumbaynggirr people. Knowledge of Gumgali Dreaming stories has been handed down through many generations at the Gumgali site along the bypass.

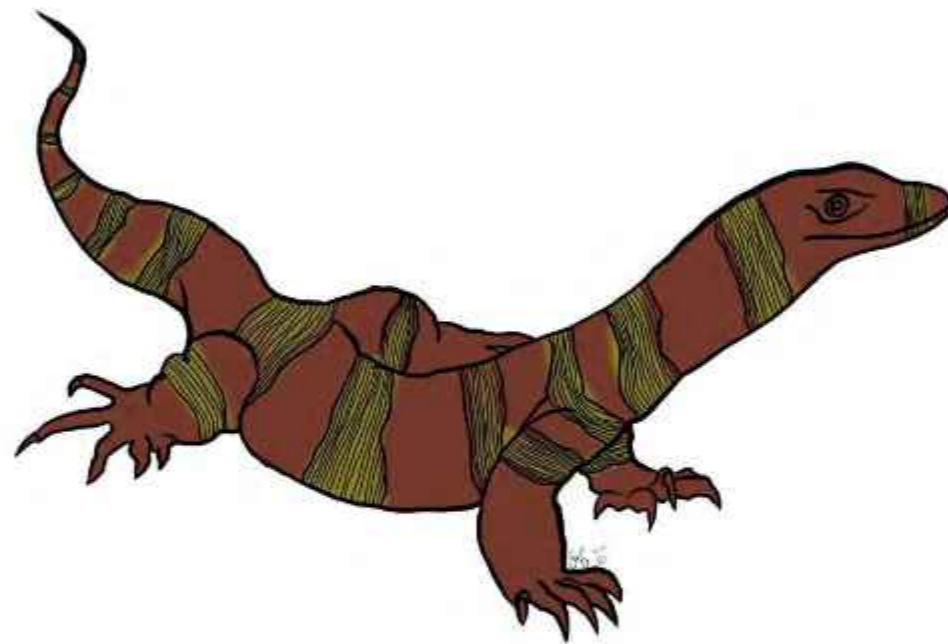


Figure 60: Gumgali by Bernard Kelly-Edwards

#### 1. Concept

Maintaining colour consistency of Bernard's Kelly-Edwards' artwork.

Utilising linework and pattern from both Gumgali and Coffs Coast artworks.

**Bus Shelter: Coffs Coast artwork**

**Art Wall: Gumgali / Green**

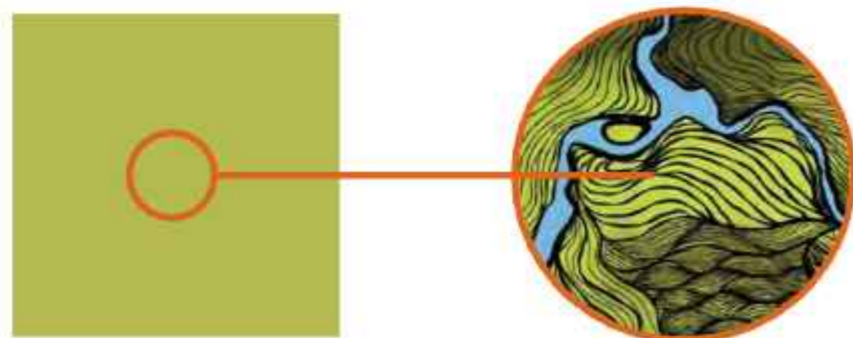


Figure 61: Bold experience colour adopted from Coffs Coast by Bernard Kelly-Edwards

#### 2. Relevant cultural design principles



##### Connection to Country

The colour, texture and placement of art in the noise wall, bus lane and overbridge responses, are adopted from Bernard Kelly-Edwards' Gumgali (goanna) artwork. Gumgali belongs to the Korora area of Coffs Harbour and is central to Gumbaynggirr culture. The bus shelter adopts a Country-centred design response using Bernard Kelly-Edward's Coffs Coast illustration of Gumbaynggirr Country, creating a unique viewing experience for visitors.



##### Spiritual Underlying the Physical

Theming the bus interchange using the representation of Gumgali recognises Gumgali's spiritual connections to the physical elements surrounding this particular area of the highway. The Songlines and Dreaming stories of Gumgali impact Country from the mountain ranges to the sea.



##### Aboriginal Culture is a Living Culture

Integrating Gumgali as a key cultural theme near Korora highlights the Gumbaynggirr community's ongoing connection with Country. The community is proud that Korora continues to be a place where knowledge of Gumgali is passed on, which is reflected in our design response.



##### Mountains Meet the Sea

All responses highlight the significance of where the mountains meet the sea to the places on Country along the bypass. Gumgali-inspired bold experience colours used throughout the bus interchange represent the Songlines between the mountains and the sea. The Songlines are also highlighted in the layering, linework and placement of art at the bus shelter.



##### Water Country

The selection of art and water-inspired colour and texture in the bus shelter and overbridge highlights the importance of the ocean and waterways to Gumbaynggirr people.

### 3. Response



Figure 62: Bold experience colour cues



Figure 63: Raw and smooth textures - emboss and deboss



Figure 64: Goanna skin inspired texture



Figure 65: Art wall 5 & 6 - embossed / debossed artwork - 5x panels



Figure 66: Art wall 5 & 6 - embossed / debossed artwork - repeat example

**Korora bus shelter artwork - Coffs Coast by Bernard Kelly-Edwards**

Bernard Kelly-Edwards' artwork explores the form of Coffs Harbour coastline from a bird's eye view perspective. Bernard uses linework and shapes to represent Place and the patterns of Country, and how the layers of the land (Wajaar) and Gumbaynggirr connections are bound together.

The artwork acknowledges the travel of Gumbaynggirr people from the mountains to the sea, from north to south and east to west. This land includes abundant resources, sacred sites, and toolmaking sites that are significant to Gumbaynggirr people.

The stingray represents the journey of passing over for Gumbaynggirr people, which is a part of the cycle of generations of Gumbaynggirr ancestors and descendants.

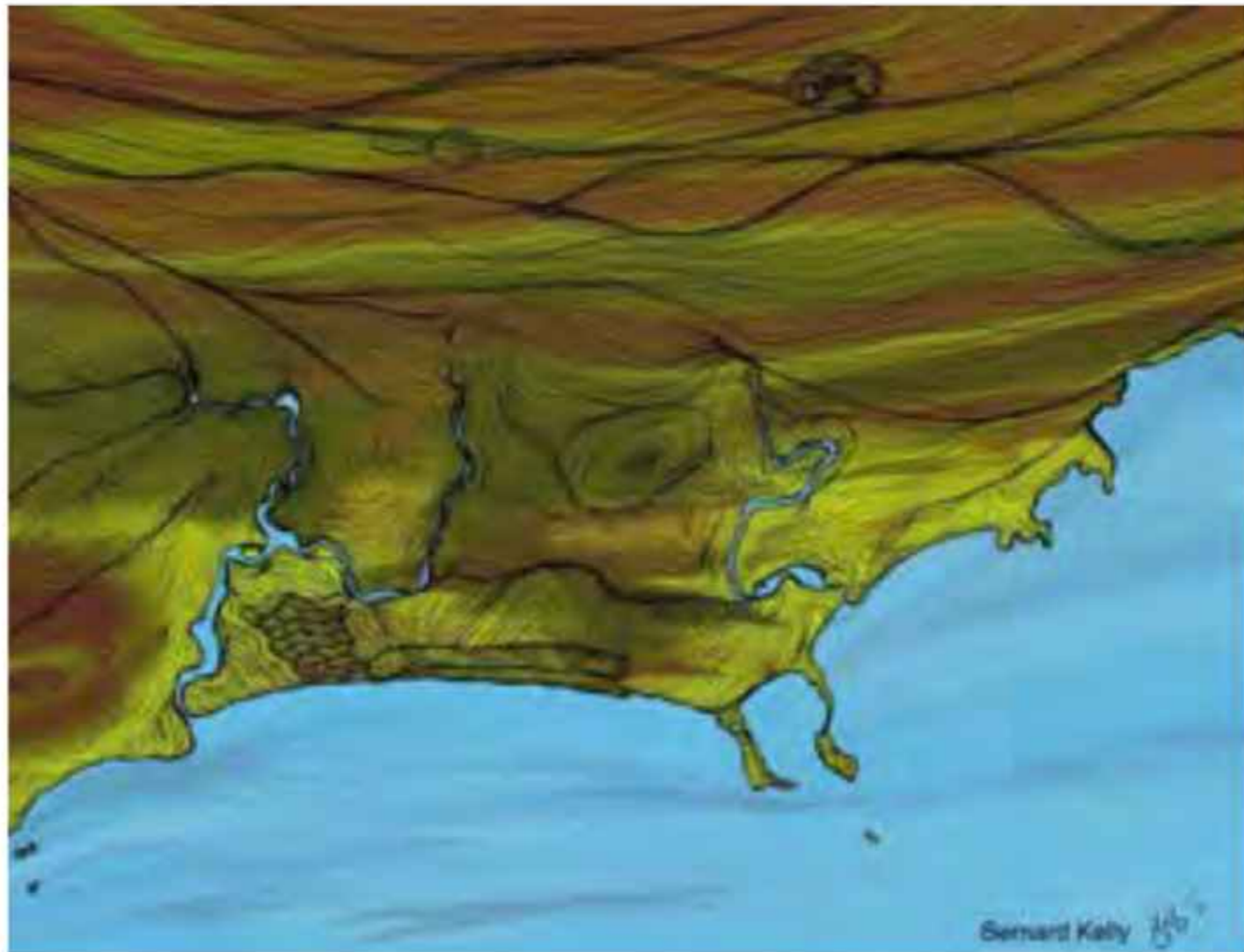


Figure 67: Coffs Coast by Bernard Kelly-Edwards

**1. Response**



Figure 68: Etching and texture translation of Coffs Coast artwork onto perspex



Figure 69: QR information panels

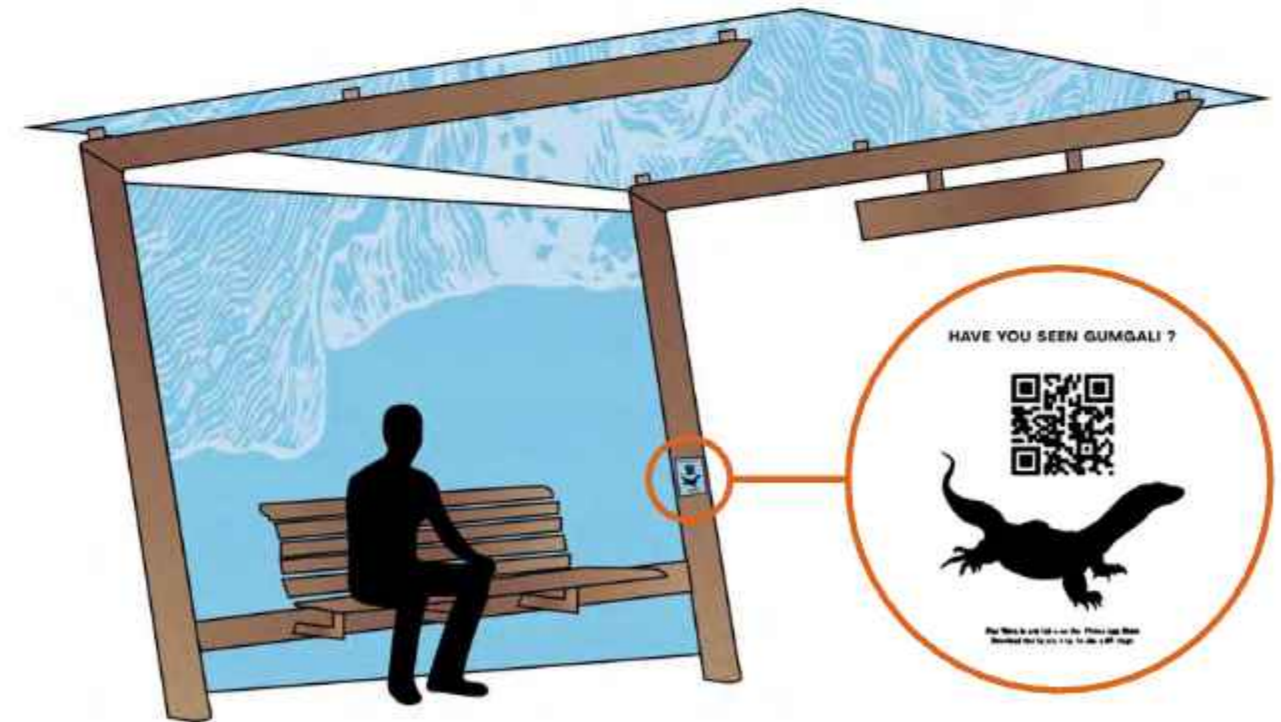
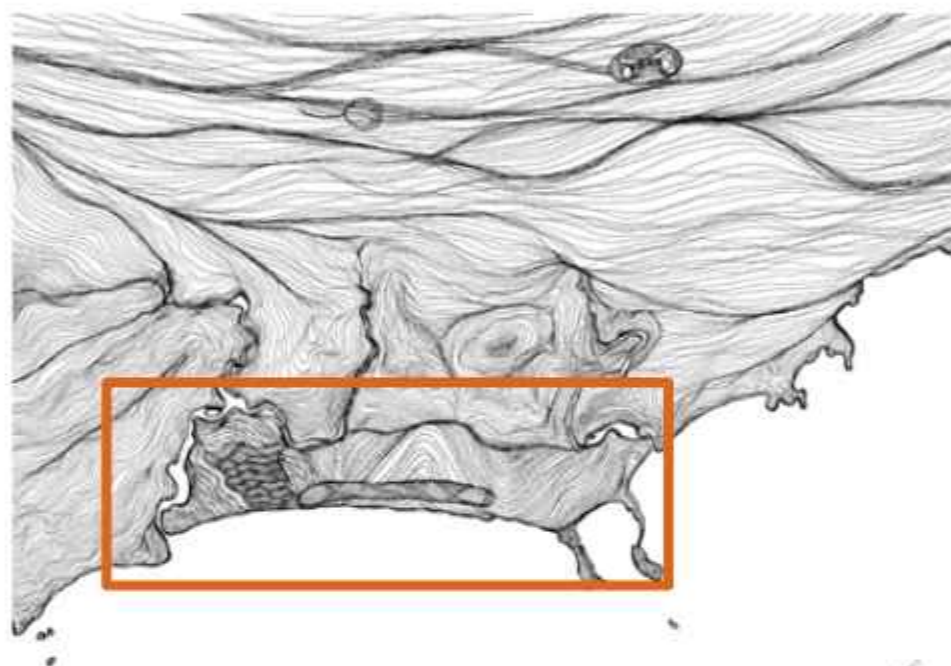


Figure 70: Emphasis on large perspex panels and colouration and playful QR code for experience and education

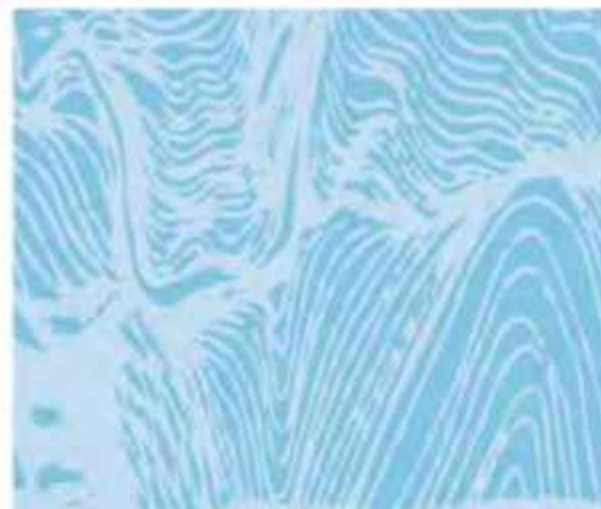


Bernard Kelly 865

SHELTER 1



SHELTER 2



SHELTER 3



TOP PANELS



BACK PANELS

Figure 71: Example of how 3 bus shelter acrylic panels can share one piece of Bernard Kelly-Edwards Coffs Coast artwork

## 4.2 Application of the narrative

The application of the cultural themes and the interpretation strategy illustrated in the previous section of the report has been influenced by the understanding of the user experience of the Coffs Harbour Bypass within the context of the greater Pacific Highway Corridor. The user experience of Pacific Highway is characterised by three typologies:

- Enclosed views
- Intermittent views
- Open views.

The Project is defined by a number of physical hardscape elements such as noise walls, headlight screens, portals, tunnels, retaining walls and bridges which are highly visible and therefore form a major part of the user experience of this section of the Pacific Highway. The noise walls, and headlight screens provide linear identity, as they are located mostly adjacent to the highway, whilst the portals and bridges serve as punctuation points along the route providing for lateral integration.

Of all the Project elements, the noise walls are the most dominating element due to their length and extents on the Project. There are three conditions on how the noise walls are located:

- Condition 1 – noise walls located close to the highway, right adjacent to the roadway (annotated as 'close' in the noise wall conditions diagram)
- Condition 2 – noise walls setback, but within close proximity to the highway (annotated as 'in between' in the noise wall conditions diagram)
- Condition 3 – noise walls setback further away from the highway (annotated as 'far' in the noise walls conditions diagram).

Unlike Coffs Harbour Bypass, other sections of the Pacific Highway do not have as many hardscape elements that define their user experience. They are mainly defined by 'business as usual' conditions of a naturally created enclosed, intermittent and open view environments of the corridor, characterised mostly by their landscape.



Figure 72: Enclosed views



Figure 73: Intermittent views



Figure 74: Open views

Due to their visual prominence, the noise walls located closest to the highway have been used as the main design element to express the three user experience typologies by integrating the cultural themes through art patterns into their design. The art patterns have been developed as visual motifs that reference the four main cultural themes identified and are strategically located to represent the significance of the dreamtime stories that are related to that particular area and embrace the 'Mountains to the Sea' concept.

The patterns are organised as follows:

- A full three dimensional artwork wall portion with texture, pattern and colour, incorporating a cultural themes related to that area, to reflect the open view environment as the artwork is used as a visual display element
- A banded wall portion comprising of two colours, painted, to reflect the intermittent view environment
- A single colour wall portion, painted, to reflect the closed view environment.

The headlight screens which are located mainly at the southern and northern sections of the Project, coupled with the noise walls, in those locations have also been used as feature elements incorporating colours referencing the cultural theme based on their location, providing a gateway experience at Englands Road Interchange and at the northern end of the Project.

Six locations have been provided to incorporate the four cultural themes as follows:

- Cultural theme 1 provided at Artwall1 location
- Cultural theme 2 provided at Artwalls 2 and Artwall 3 locations
- Cultural theme 3 provided at Artwall 4 location
- Cultural theme 4 provided at Artwall 5 and Artwall 6 locations.

The overall design adopts a 'staccato' effect which provides a 'musical' experience that is unique and highlights the 'essence of Coffs' and celebrating Country as the birthplace of Gumbaynggirr.

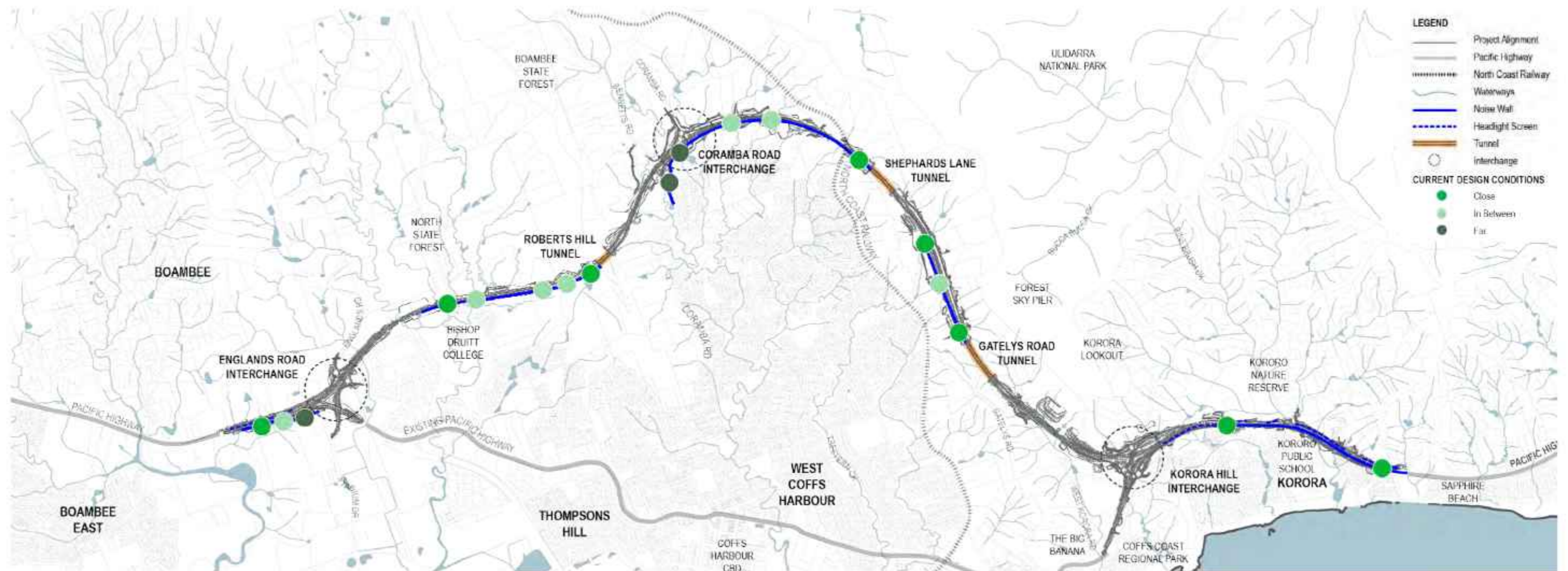
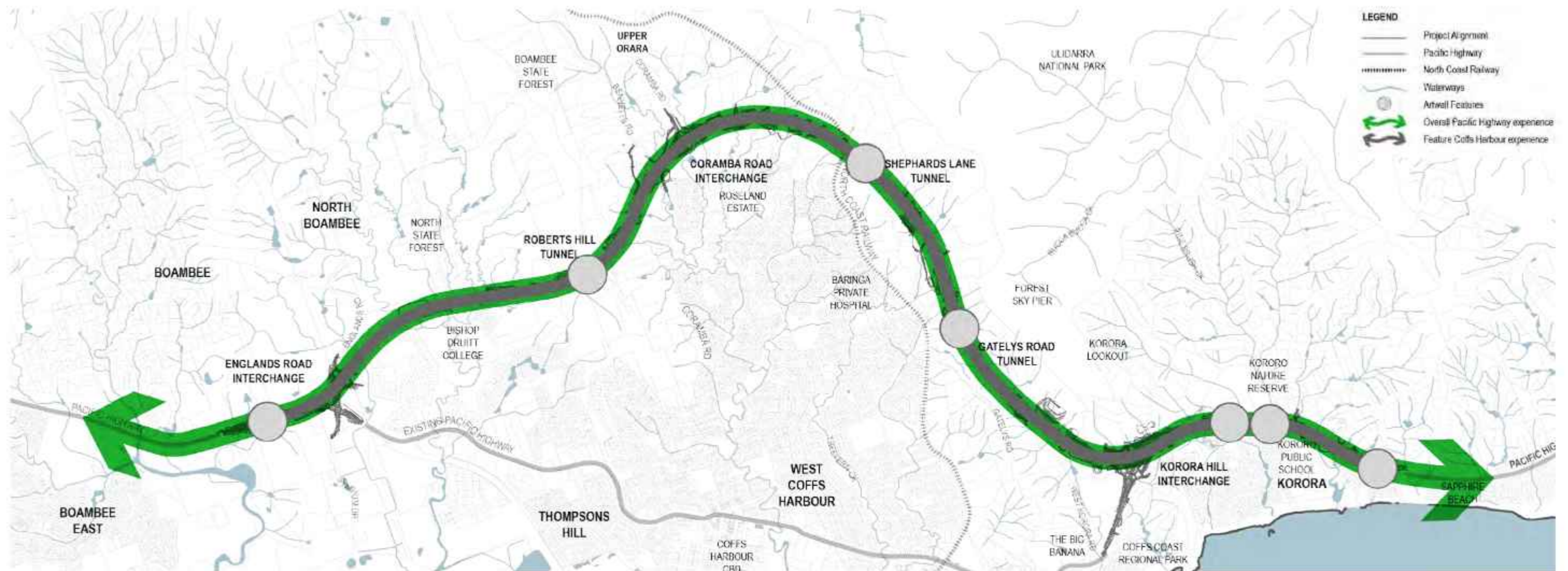


Figure 75: Design conditions



The relationship of Pacific Highway through the Coffs Harbour Bypass within the context of the greater Pacific Highway network.

Linear features marked by punctuation points celebrated through artwork and interpretation, providing Connection to Country.

Figure 76: CHB and the greater Pacific Highway network



CLOSE



IN BETWEEN

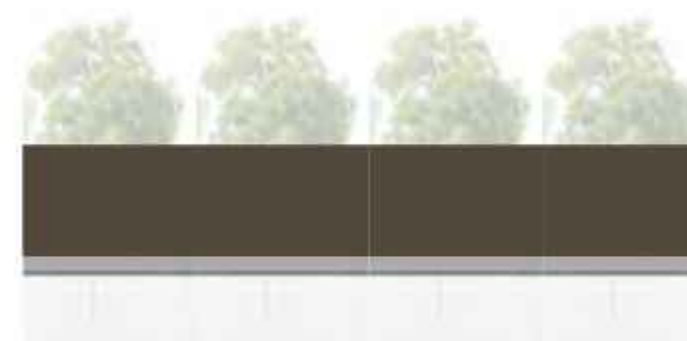
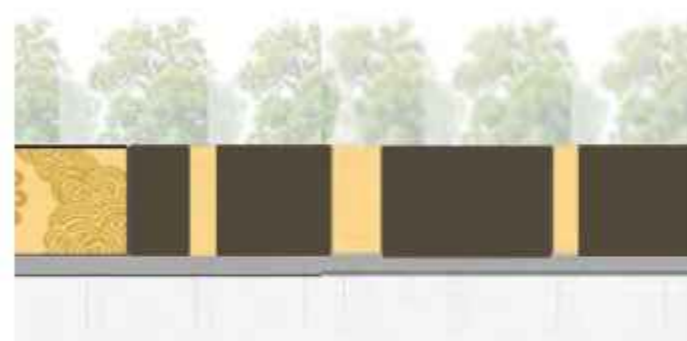


FAR

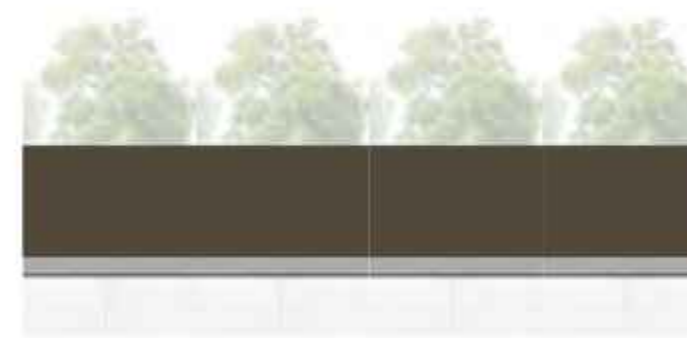
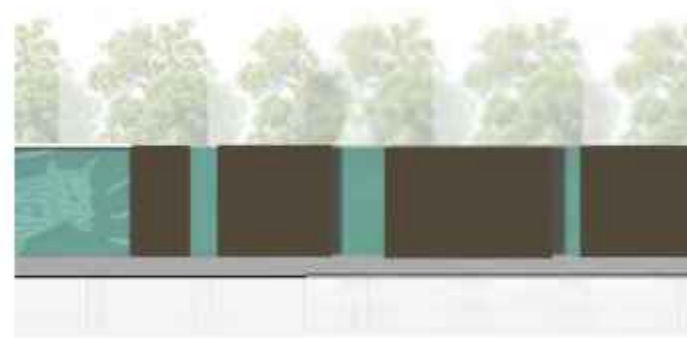
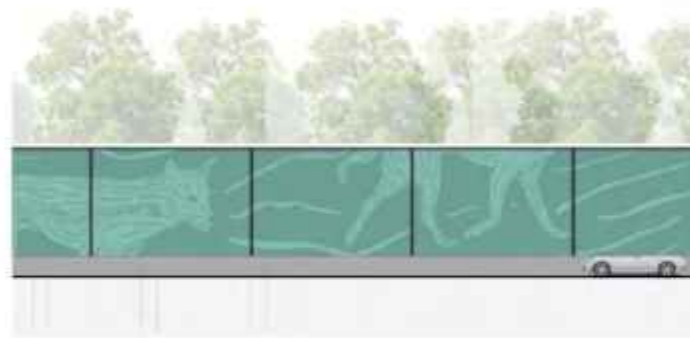


The concept of using artwork to represent the user experience typologies:

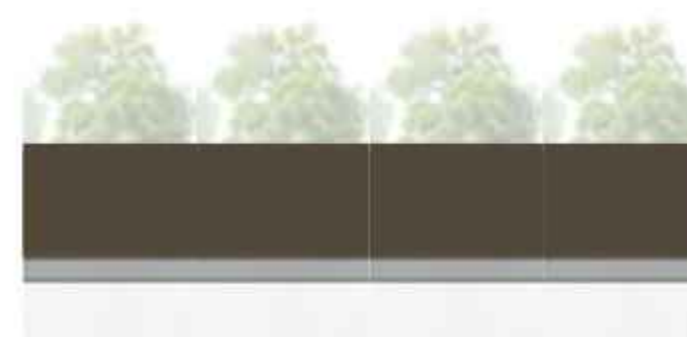
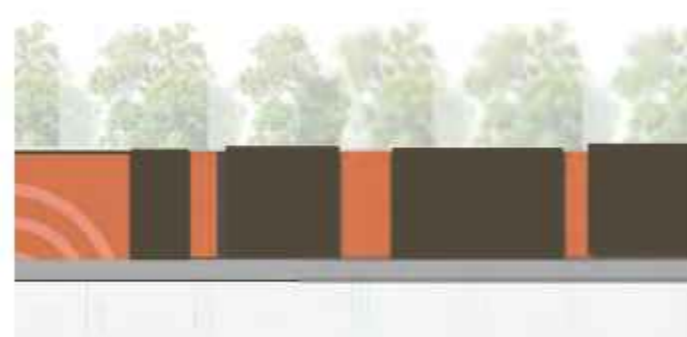
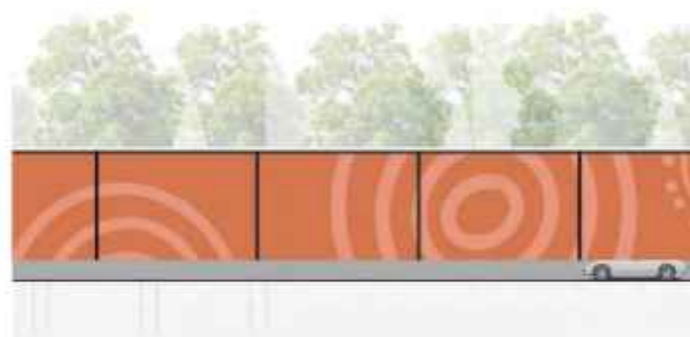
- The 'close' condition representing the open views typology
- The 'in between' condition representing the intermittent views typology
- The 'far' condition representing enclosed views typology.



**THEME 1 | ARTWORK - CHILD'S JOURNEY  
BY TULLI STEVENS**



**THEME 2 | ARTWORK - GOLDEN WAANJI  
BY BERNARD KELLY-EDWARDS**



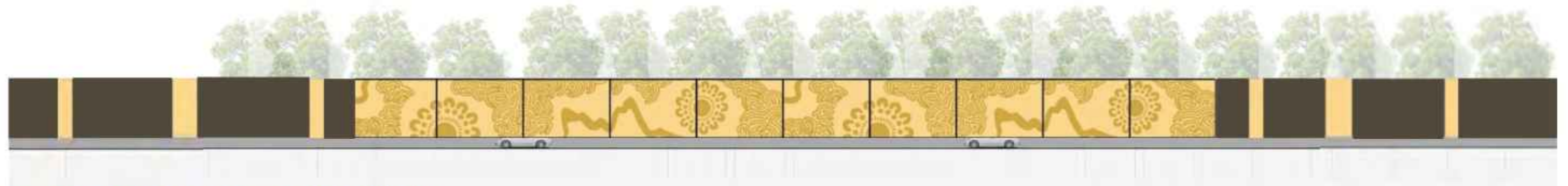
**THEME 3 | ARTWORK - YULUDARLA CREATION  
BY LISA KELLY**



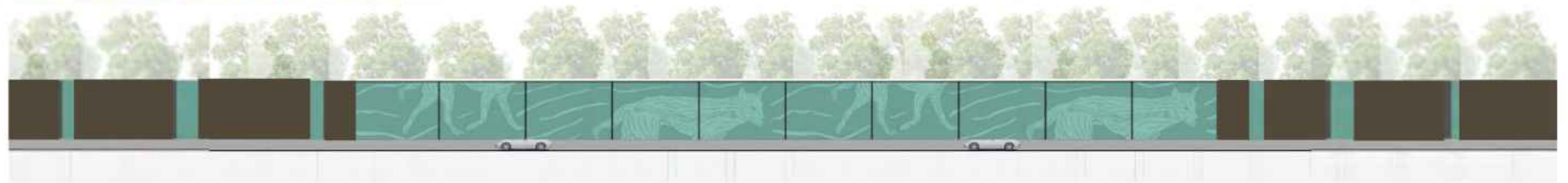
**THEME 4 | ARTWORK - GUMGALI (GOANNA)  
BY BERNARD KELLY-EDWARDS**

Figure 77: Design conditions

The translation of the user experience typologies in the noise wall design and interpretation of Country through art as an expression of the urban design.



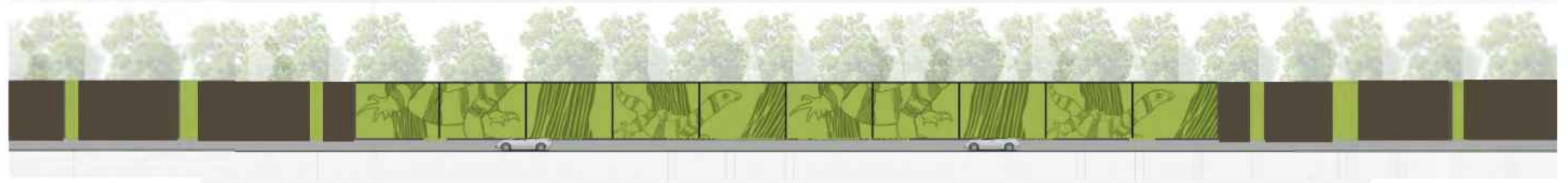
**THEME 1 | ARTWORK - CHILD'S JOURNEY BY TULLI STEVENS**



**THEME 2 | ARTWORK - GOLDEN WAANJI BY BERNARD KELLY-EDWARDS**

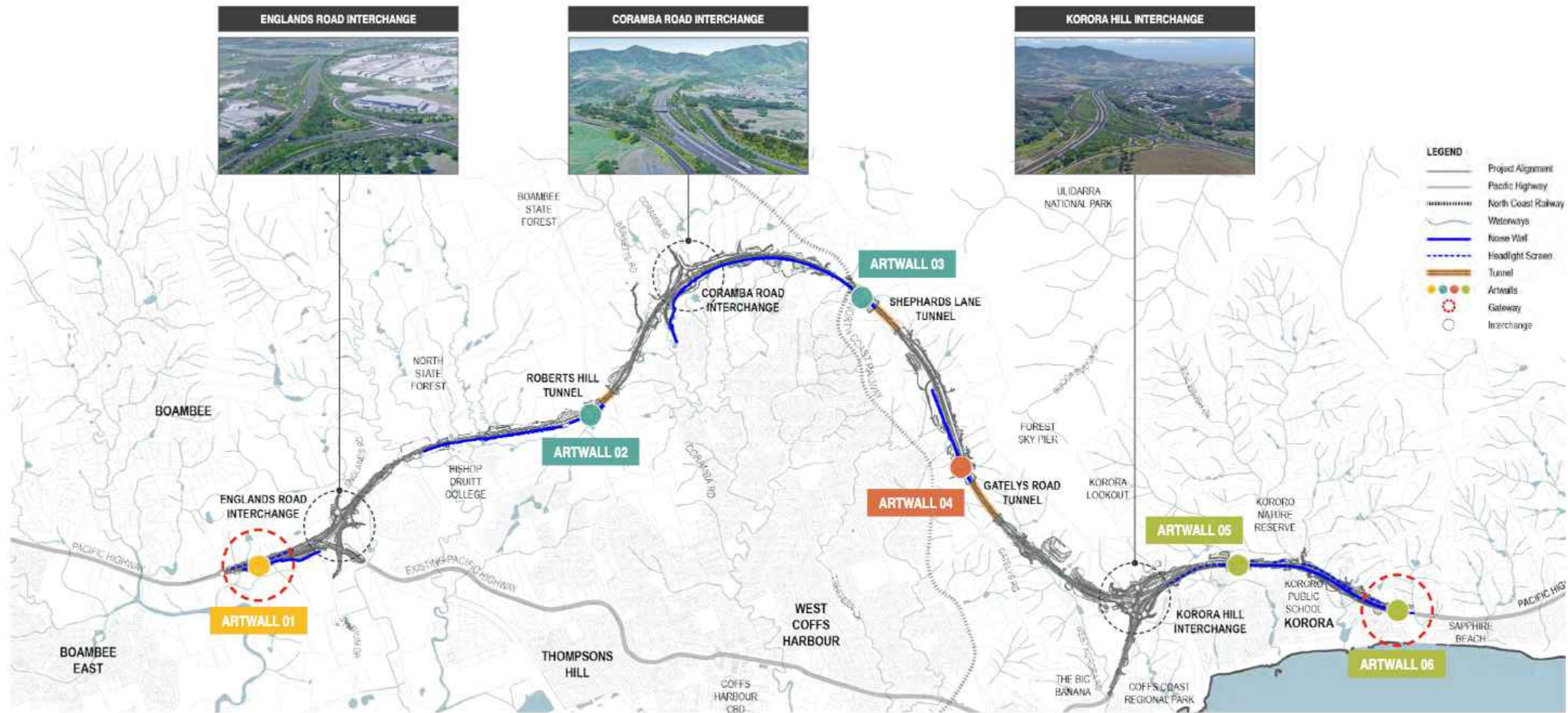


**THEME 3 | ARTWORK - YULUDARLA CREATION BY LISA KELLY**



**THEME 4 | ARTWORK - GUMGALI (GOANNA) BY BERNARD KELLY-EDWARDS**

Figure 78: Artwalls



**LEGEND**

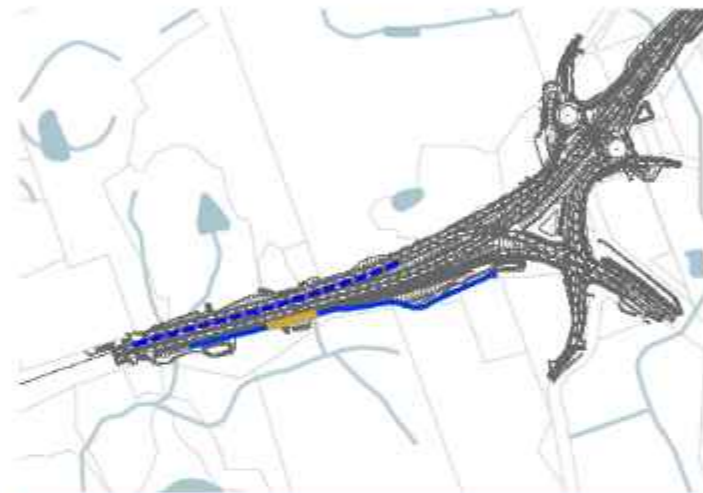
- Project Alignment
- Pacific Highway
- North Coast Railway
- Waterways
- Noise Wall
- Headlight Screen
- Tunnel
- Artwalls
- Gateway
- Interchange



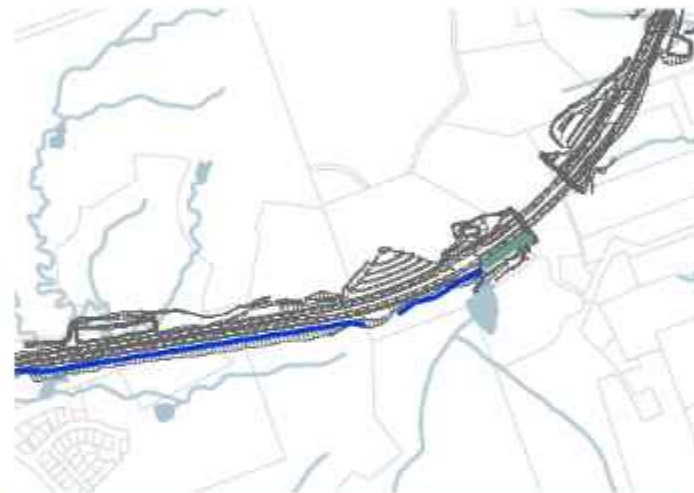
Figure 79: Art narrative

The artwall locations are defined by their visual prominence of being closest to the highway and are characterised by the following physical conditions:

- Approach to an interchange or bus interchange
- Approach to tunnel portals.



**ARTWALL 01 - ENGLANDS ROAD**  
Approach to Englands Road Interchange



**ARTWALL 02 - ROBERTS HILL**  
Approach to Roberts Hill Tunnel



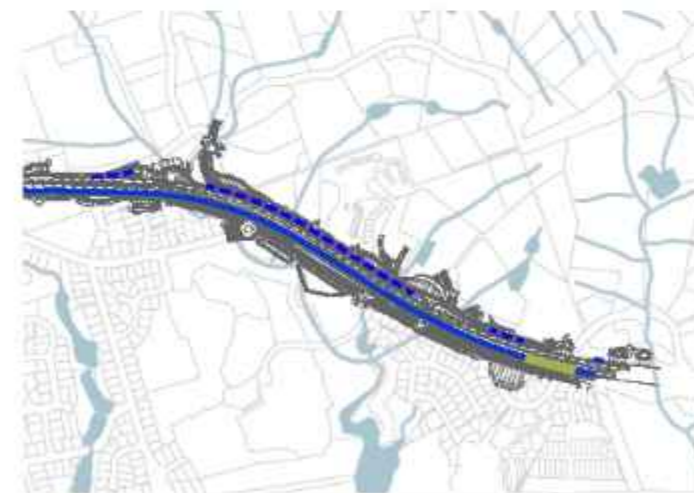
**ARTWALL 03 - SHEPHARDS LANE**  
Approach to Shephards Lane Tunnel



**ARTWALL 04 - GATELYS ROAD**  
Approach to Gatelys Road Tunnel



**ARTWALL 05 - KORORA HILL**  
Korora Bus Interchange

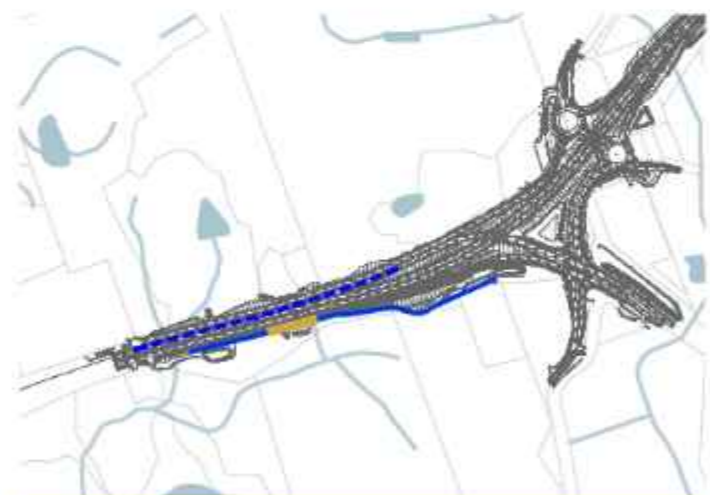


**ARTWALL 06 - SOLITARY ISLANDS**  
Northern gateway near Solitary Islands Way

- Noise wall - standard zone
- Noise wall - artwall zone
- Noise wall - artwall zone
- Noise wall - artwall zone
- Noise wall - artwall zone

Figure 80: Noise wall - artwall locations

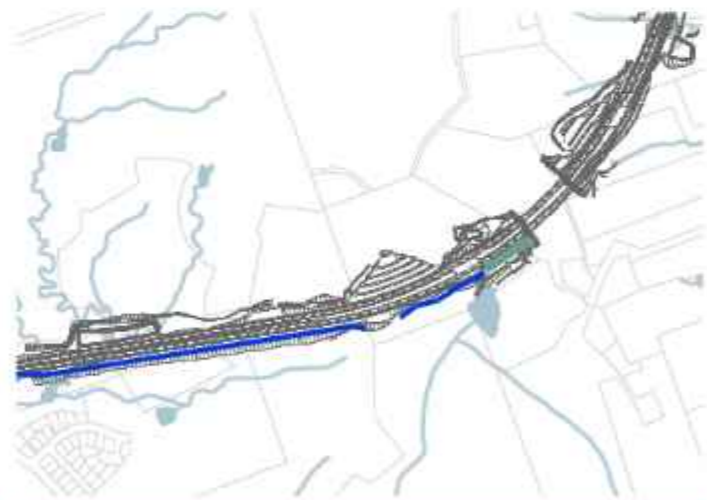
Artist Impression  
Drawing is illustrative only and landscape shown at full maturity.



ARTWALL 01 - ENGLANDS ROAD

Figure 81: Artwall 01 - Englands Road

Artist Impression  
Drawing is illustrative only and landscape shown at full maturity.



ARTWALL 02 - ROBERTS HILL

Figure 82: Artwall 02 - Roberts Hill

Artist Impression  
Drawing is illustrative only and landscape shown at full maturity.



ARTWALL 03 - SHEPHARDS LANE

Figure 83: Artwall 03 - Shephards Lane

Artist Impression  
Drawing is illustrative only and landscape shown at full maturity.

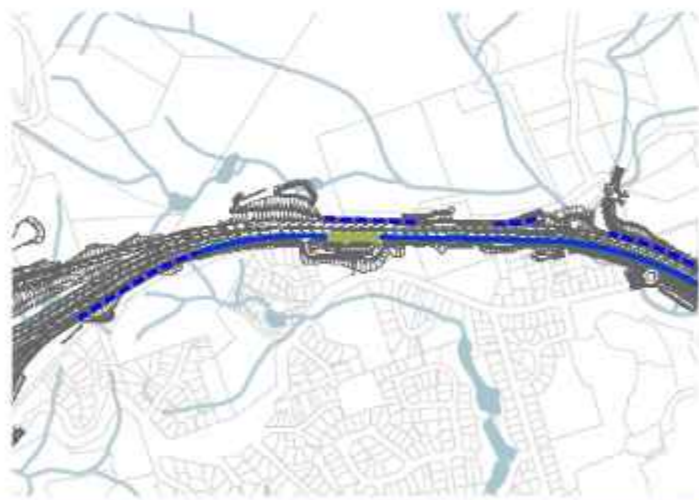


ARTWALL 04 - GATELYS ROAD

Figure 84: Artwall 04 - Gatelys Road



Artist impression  
Drawing is illustrative only and landscape shown at full maturity.



ARTWALL 05 - KORORA HILL

Figure 85: Artwall 05 - Korora Hill

Artist Impression  
Drawing is illustrative only and landscape shown at full maturity.



ARTWALL 06 - SOLITARY ISLANDS

Figure 86: Artwall 06 - Solitary Islands

Artist impression  
Drawing is illustrative only and landscape shown at full maturity.



Figure 87: Bus shelters at Korora Bus Interchange



Figure 88: Headlight screens

Artist impression  
Drawing is illustrative only and landscape shown at full maturity.



Figure 89: Headlight screens

Accent colour - greens



Base colour recessive



Accent colour - yellows



Base colour recessive



Figure 90: Headlight screens - materiality

## 05 Urban design concept plans



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## 5 Urban design concept plans

### 5.1 Urban design concept

The overall urban design reflects that of the Environmental Assessment, which has been revised to reflect constructability and maintainability issues and opportunities presented by working with the team, which includes experts in Country, and experience in the integration of landscape and urban design to address environmental approval requirements, as well as information learnt from the client, post publication.

The alignment has been broken into three precincts, referred to as Basins, which reflect the overall character defined for the site. Overlaid over these precincts, and throughout the Project, are considerations of how the Project's vision of expressing interfaces between the Great Dividing Range and Pacific Highway is achieved, and how the narrative of 'Mountains to Sea' is captured and expressed along the corridor.

**The Boambee Basin** is the first of these precincts. This is the current and future gateway to Coffs Harbour, a low-lying precinct comprised of a combination of forest and agricultural and industrial land. The alignment through this section is largely on fill, facilitating access, movement of water and fauna across or under the alignment.

The dominant vegetation community has been defined as wet sclerophyll which extends from the southern portion of the project to just south of Roberts Hill. This community is also a key koala habitat. The design has responded to this through the revegetation of the external part of the corridor with koala feed trees, separated from the corridor by fauna fencing to provide a safe and secure habitat, where practical.

The service road south of the Englands Road interchange is separated from the highway by a headlight screen that compliments the noise wall due to the limited opportunity for planting in this area.

The interchange is an integral part of the arrival sequence. As you progress north, the opportunity to provide a connection to the grassland valleys to the west is facilitated through the provision of independent clusters of trees within a grassland setting which reduces the canopy density and opens views to the valley beyond. This open landscape is terminated just south of Roberts Hill, where the natural community is reinstated to enclose the corridor and mitigate its impacts.

**Coffs Harbour Basin** is the next precinct and presents a range of environments and experiences. It rises from the valley floor to an elevated position just below the natural tree line, and crosses what is largely the agricultural fringe of Coffs Harbour. The alignment is visually connected to Coffs Harbour and contains the Coffs Harbour settlement. It is this precinct of the corridor where you feel you are within the mountains and part of it.

Passing through the flatlands at Coramba Interchange, before traversing and rising to the foot slopes of the main ridge, the alignment is flanked by a noise mound and wall, with fill embankments to the east for much of its length. These are only interrupted where the alignment passes through a higher spur line. These fills address views from the expanding suburbs of Coffs Harbour and have been treated with a combination of planting and seeding, to screen the alignment from view and integrate it with vegetation on the upper slopes.

The largest of the cuttings and two of the three tunnel sections of the Project are located in this precinct. The use of near vertical cut faces has generally been used to enable a reduction in footprint and scale of the cutting. This enables a quick connection to the natural ground profile and mitigates impacts beyond the corridor. In doing so, it minimises disruption to the overall hillside, and the cut is integrated through the adoption of an open forest landscape palette.

The design has responded to connect vegetation and habitat communities and minimise Project impacts upon them. The revegetation strategy seeks to integrate these fragmented units into a broader landscape setting, enabling the potential for expansion in the future.

The key moves within this alignment are focused on landscape integration through the design approach to cuttings, portals or bridges.

**Korora Basin** is marked by the passing of the Gatelys Road Tunnel, and this precinct is separated from Coffs Harbour by a ridge line skirted by the existing highway. This precinct serves as the northern connection to Coffs Harbour and services the resort precinct. The landscape response adopts a stylised and abstracted natural community to provide a link to the broader landscape while creating a clear identity to the intersection and arrival space. The landscape response has sought to encapsulate the interchange within the existing open forest character, which is dominated by tall eucalypts that currently define key sections of the northern entry.

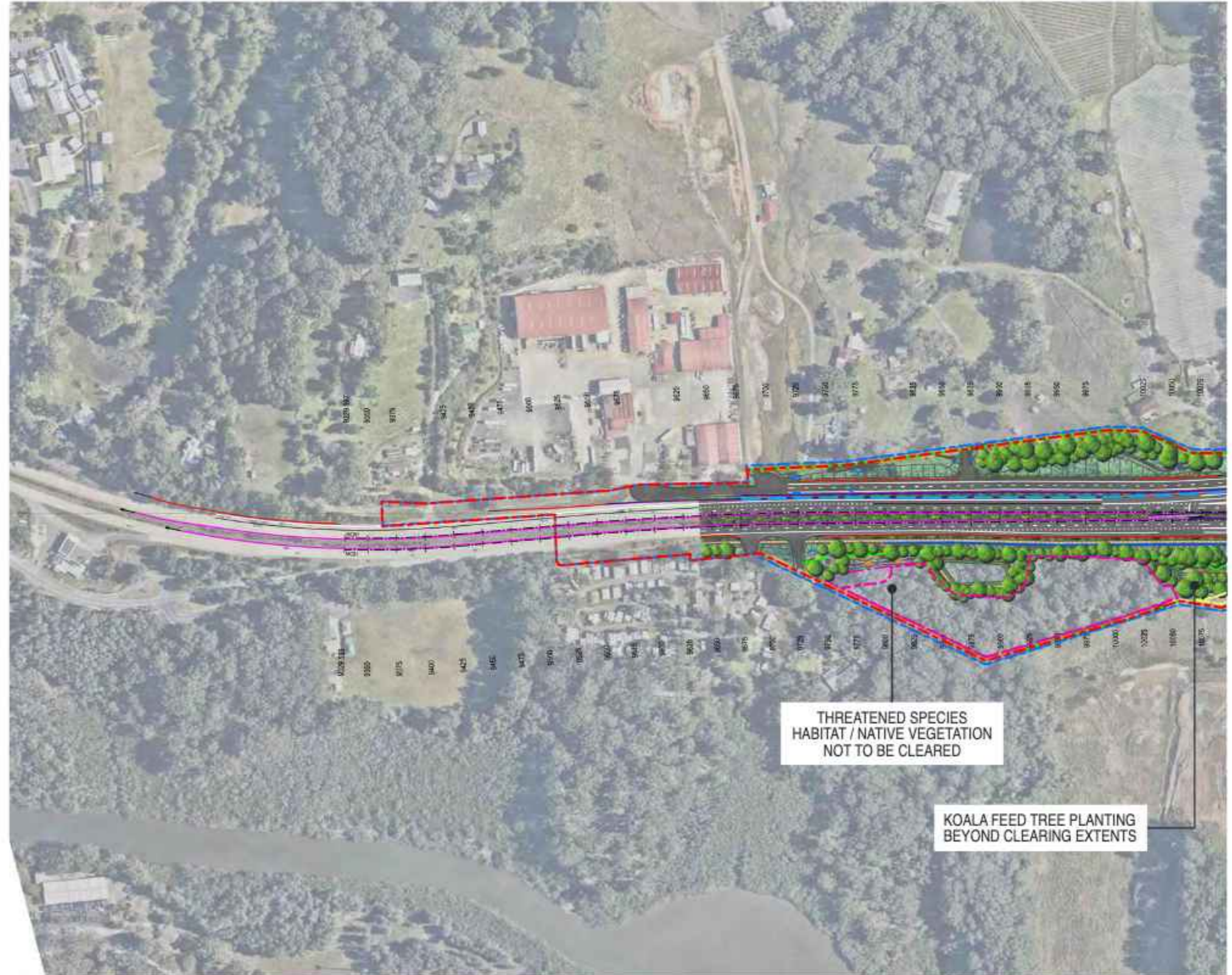
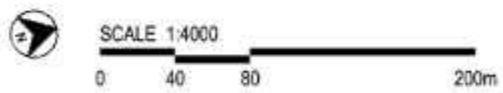
The alignment through this precinct is heavily constrained, providing a highly structured setting comprised of service lanes either side of the alignment, and a combination of retaining wall, noise wall and headlight screens. These separate the different road levels and provide a more urban character. The landscape plays an important role in breaking these elements down.

While urban in character, with a highly structured road corridor there are several environmental issues which are addressed as part of the landscape response, including the management of sensitive frog habitat, the realignment and naturalisation of the creek to provide a system which fulfils its biodiversity requirement through provision of fish passages and enhanced creek stability.

The concept plans in the following pages are provided at 1:4000 scale to illustrate the design in relation to its context.

**LEGEND**

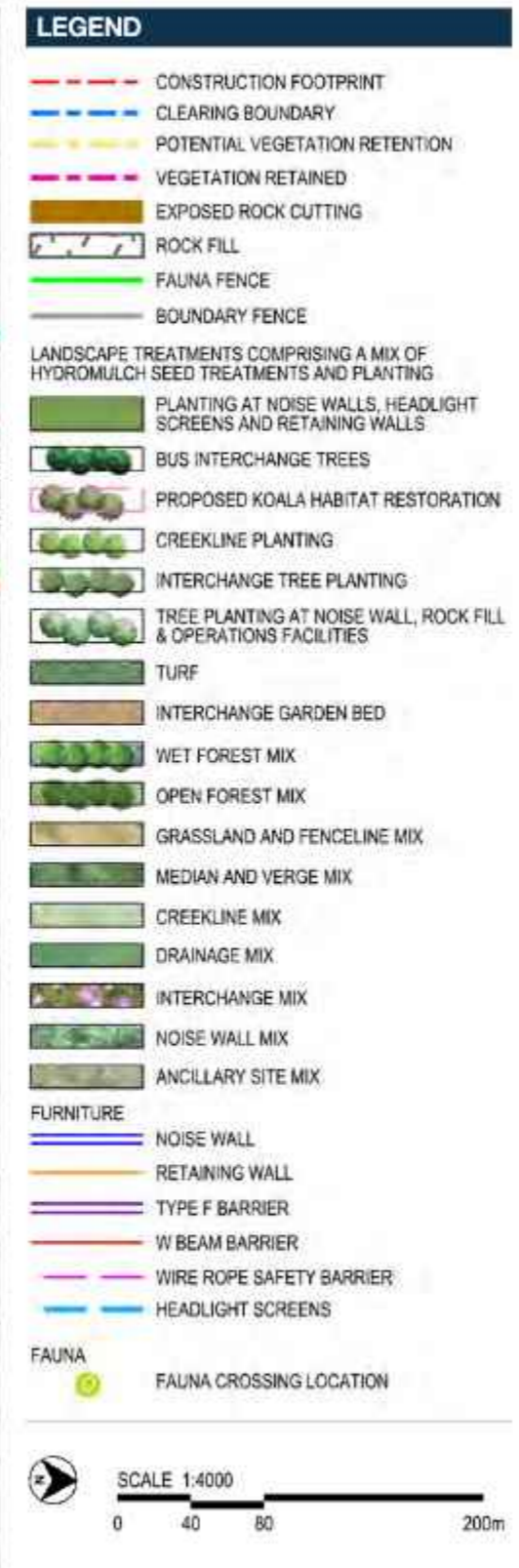
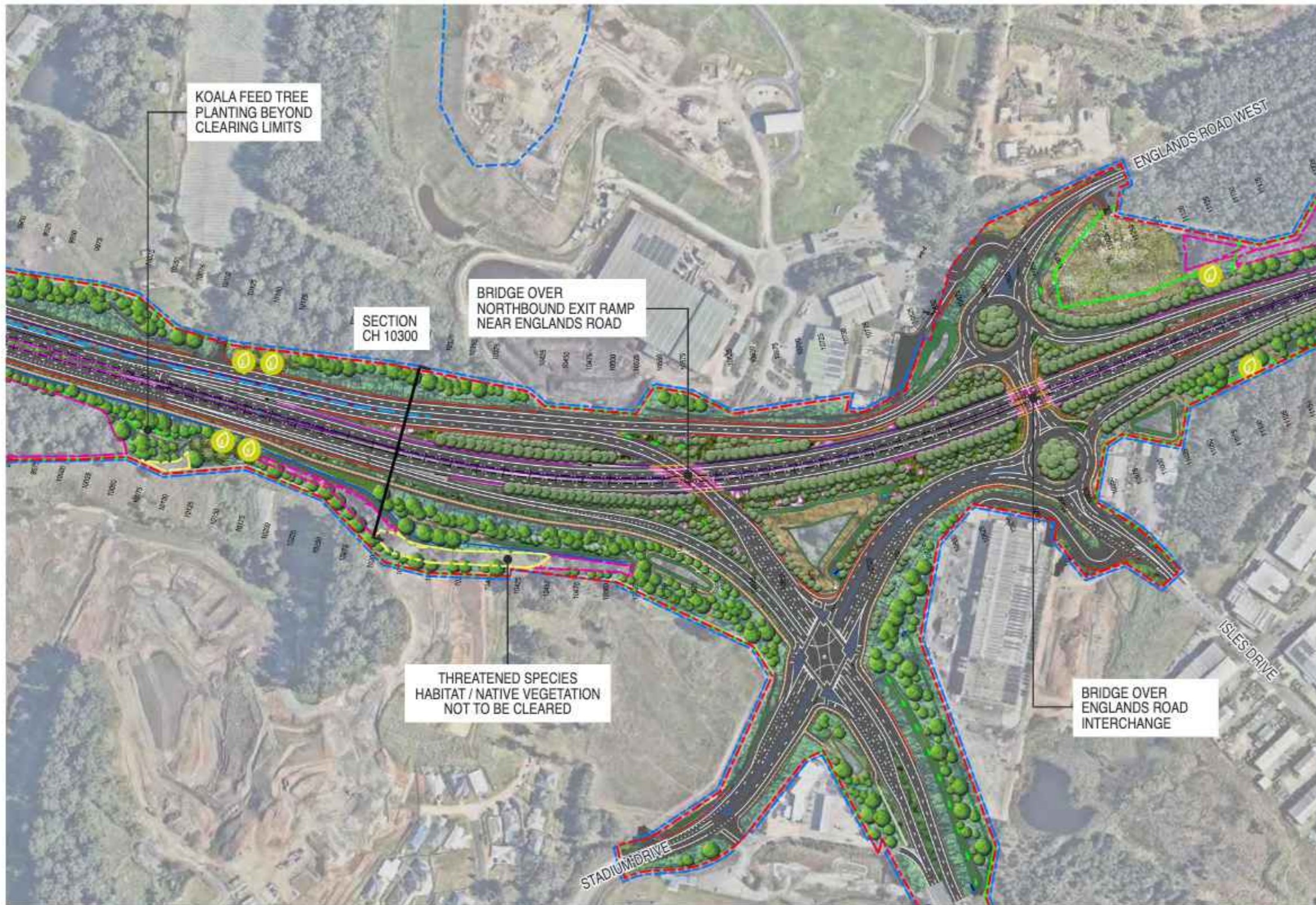
- CONSTRUCTION FOOTPRINT
  - CLEARING BOUNDARY
  - POTENTIAL VEGETATION RETENTION
  - VEGETATION RETAINED
  - EXPOSED ROCK CUTTING
  - ROCK FILL
  - FAUNA FENCE
  - BOUNDARY FENCE
- LANDSCAPE TREATMENTS COMPRISING A MIX OF HYDROMULCH SEED TREATMENTS AND PLANTING
- PLANTING AT NOISE WALLS, HEADLIGHT SCREENS AND RETAINING WALLS
  - BUS INTERCHANGE TREES
  - PROPOSED KOALA HABITAT RESTORATION
  - CREEKLINE PLANTING
  - INTERCHANGE TREE PLANTING
  - TREE PLANTING AT NOISE WALL, ROCK FILL & OPERATIONS FACILITIES
  - TURF
  - INTERCHANGE GARDEN BED
  - WET FOREST MIX
  - OPEN FOREST MIX
  - GRASSLAND AND FENCELINE MIX
  - MEDIAN AND VERGE MIX
  - CREEKLINE MIX
  - DRAINAGE MIX
  - INTERCHANGE MIX
  - NOISE WALL MIX
  - ANCILLARY SITE MIX
- FURNITURE
- NOISE WALL
  - RETAINING WALL
  - TYPE F BARRIER
  - W BEAM BARRIER
  - WIRE ROPE SAFETY BARRIER
  - HEADLIGHT SCREENS
- FAUNA
- FAUNA CROSSING LOCATION



**CONCEPT PLAN - 1 of 15**

NORTHBOUND	NO LANDSCAPE WORKS	WET SCLEROPHYLL SEEDING
MEDIAN	NO LANDSCAPE WORKS	MEDIAN SEEDING
SOUTHBOUND	NO LANDSCAPE WORKS	WET SCLEROPHYLL SEEDING

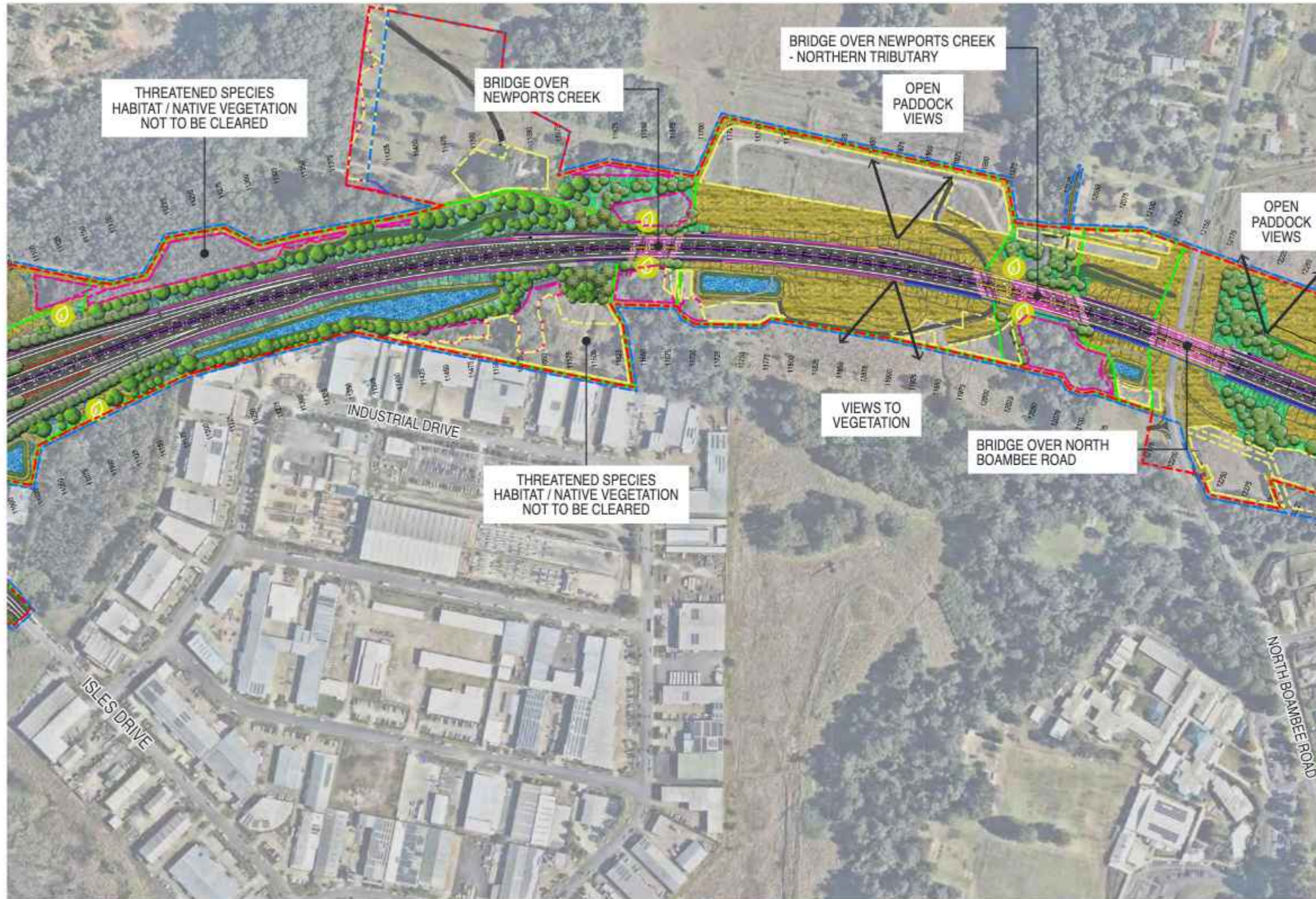
Figure 91: Concept plan - 1 of 15



SERVICE ROAD		WET SCLEROPHYLL SEEDING		ANCILLARY SEEDING	WET SCLEROPHYLL SEEDING
NORTHBOUND	NO LANDSCAPE WORKS		INTERCHANGE GARDEN BED AND SEEDING		
MEDIAN	MEDIAN SEEDING				
SOUTHBOUND		WET SCLEROPHYLL SEEDING	NO LANDSCAPE WORKS		

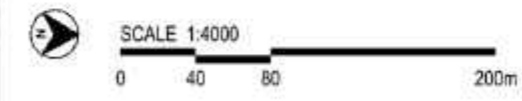
**CONCEPT PLAN - 2 of 15**

Figure 92: Concept plan - 2 of 15



**LEGEND**

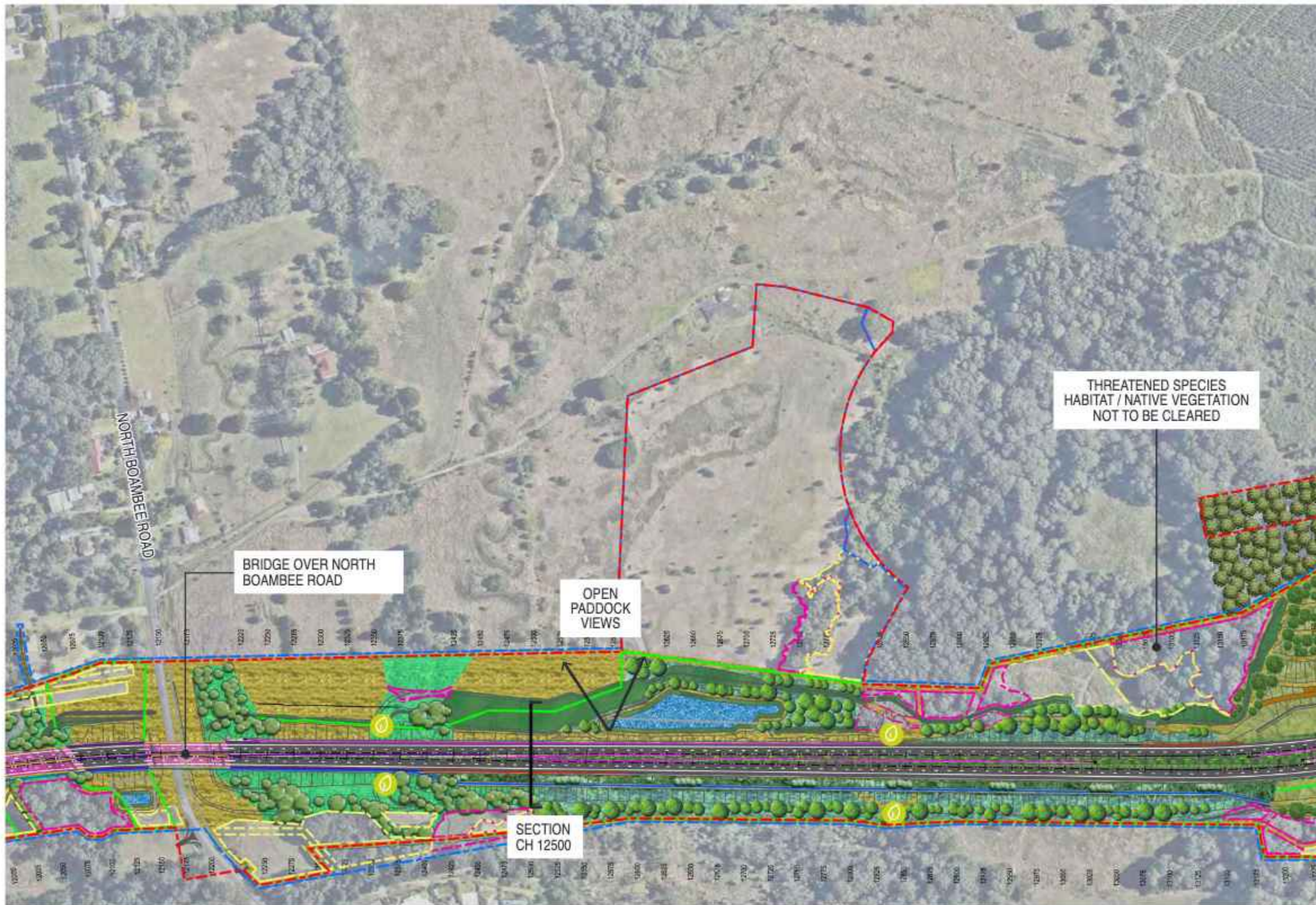
- CONSTRUCTION FOOTPRINT
  - CLEARING BOUNDARY
  - POTENTIAL VEGETATION RETENTION
  - VEGETATION RETAINED
  - EXPOSED ROCK CUTTING
  - ROCK FILL
  - FAUNA FENCE
  - BOUNDARY FENCE
- LANDSCAPE TREATMENTS COMPRISING A MIX OF HYDROMULCH SEED TREATMENTS AND PLANTING
- PLANTING AT NOISE WALLS, HEADLIGHT SCREENS AND RETAINING WALLS
  - BUS INTERCHANGE TREES
  - PROPOSED KOALA HABITAT RESTORATION
  - CREEKLINE PLANTING
  - INTERCHANGE TREE PLANTING
  - TREE PLANTING AT NOISE WALL, ROCK FILL & OPERATIONS FACILITIES
  - TURF
  - INTERCHANGE GARDEN BED
  - WET FOREST MIX
  - OPEN FOREST MIX
  - GRASSLAND AND FENCELINE MIX
  - MEDIAN AND VERGE MIX
  - CREEKLINE MIX
  - DRAINAGE MIX
  - INTERCHANGE MIX
  - NOISE WALL MIX
  - ANCILLARY SITE MIX
- FURNITURE
- NOISE WALL
  - RETAINING WALL
  - TYPE F BARRIER
  - W BEAM BARRIER
  - WIRE ROPE SAFETY BARRIER
  - HEADLIGHT SCREENS
- FAUNA
- FAUNA CROSSING LOCATION



NORTHBOUND	WET SCLEROPHYLL SEEDING	CREEKLINE	GRASSLAND SEEDING	CREEKLINE	GRASSLAND SEEDING / CREEKLINE
MEDIAN	NO LANDSCAPE WORKS				
SOUTHBOUND	WET SCLEROPHYLL SEEDING	CREEKLINE	GRASSLAND SEEDING	CREEKLINE	GRASSLAND SEEDING / CREEKLINE

**CONCEPT PLAN - 3 of 15**

Figure 93: Concept plan - 3 of 15



**LEGEND**

- CONSTRUCTION FOOTPRINT
- CLEARING BOUNDARY
- POTENTIAL VEGETATION RETENTION
- VEGETATION RETAINED
- EXPOSED ROCK CUTTING
- ROCK FILL
- FAUNA FENCE
- BOUNDARY FENCE

LANDSCAPE TREATMENTS COMPRISING A MIX OF HYDROMULCH SEED TREATMENTS AND PLANTING

- PLANTING AT NOISE WALLS, HEADLIGHT SCREENS AND RETAINING WALLS
- BUS INTERCHANGE TREES
- PROPOSED KOALA HABITAT RESTORATION
- CREEKLINE PLANTING
- INTERCHANGE TREE PLANTING
- TREE PLANTING AT NOISE WALL, ROCK FILL & OPERATIONS FACILITIES
- TURF
- INTERCHANGE GARDEN BED
- WET FOREST MIX
- OPEN FOREST MIX
- GRASSLAND AND FENCELINE MIX
- MEDIAN AND VERGE MIX
- CREEKLINE MIX
- DRAINAGE MIX
- INTERCHANGE MIX
- NOISE WALL MIX
- ANCILLARY SITE MIX

FURNITURE

- NOISE WALL
- RETAINING WALL
- TYPE F BARRIER
- W BEAM BARRIER
- WIRE ROPE SAFETY BARRIER
- HEADLIGHT SCREENS

FAUNA

- FAUNA CROSSING LOCATION

SCALE 1:4000

0 40 80 200m

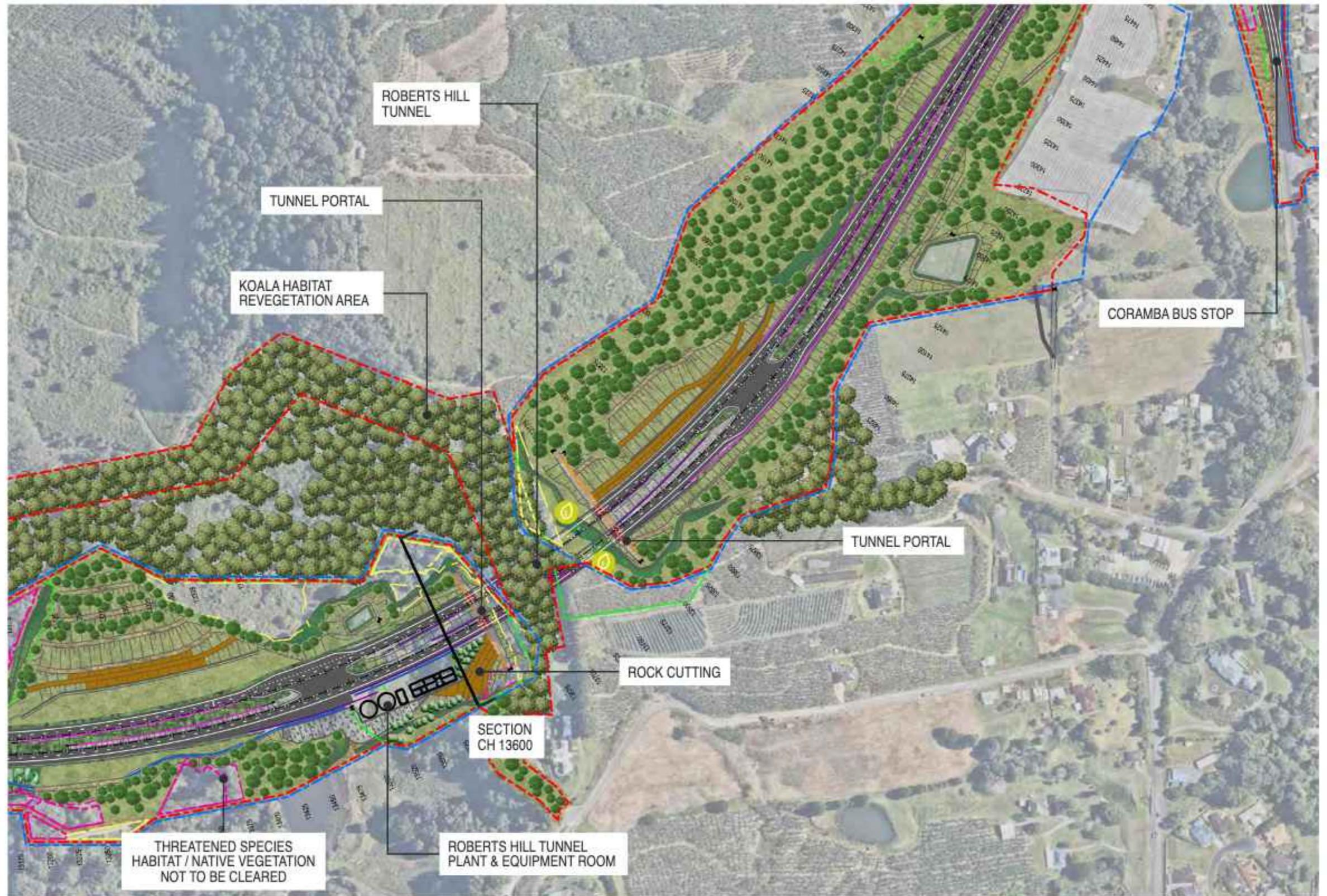
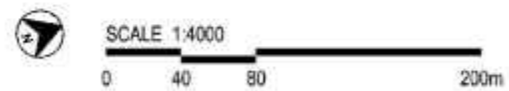
NORTHBOUND	GRASSLAND SEEDING / CREEKLINE PLANTING	WET SCLEROPHYLL SEEDING	OPEN FOREST
MEDIAN	NO LANDSCAPE WORKS	MEDIAN SEEDING	
SOUTHBOUND	GRASSLAND SEEDING / CREEKLINE PLANTING	WET SCLEROPHYLL SEEDING	OPEN FOREST

**CONCEPT PLAN - 4 of 15**

Figure 94: Concept plan - 4 of 15

**LEGEND**

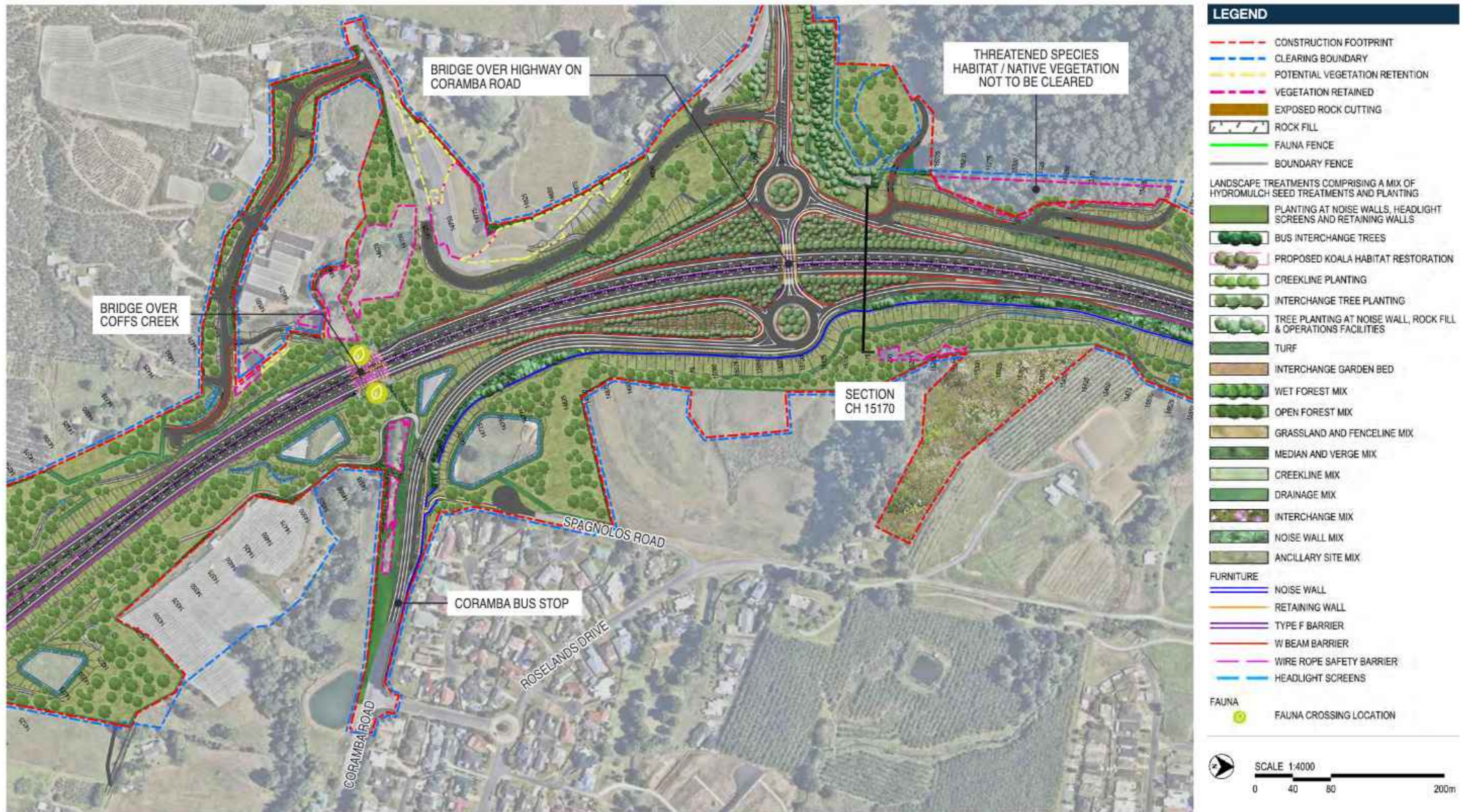
- CONSTRUCTION FOOTPRINT
- CLEARING BOUNDARY
- POTENTIAL VEGETATION RETENTION
- VEGETATION RETAINED
- EXPOSED ROCK CUTTING
- ROCK FILL
- FAUNA FENCE
- BOUNDARY FENCE
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- TREE PLANTING AT NOISE WALL, ROCK FILL & OPERATIONS FACILITIES
- TURF
- INTERCHANGE GARDEN BED
- WET FOREST MIX
- OPEN FOREST MIX
- GRASSLAND AND FENCELINE MIX
- MEDIAN AND VERGE MIX
- CREEKLINE MIX
- DRAINAGE MIX
- INTERCHANGE MIX
- NOISE WALL MIX
- ANCILLARY SITE MIX
- FURNITURE
- NOISE WALL
- RETAINING WALL
- TYPE F BARRIER
- W BEAM BARRIER
- WIRE ROPE SAFETY BARRIER
- HEADLIGHT SCREENS
- FAUNA
- FAUNA CROSSING LOCATION



**CONCEPT PLAN - 5 of 15**

NORTHBOUND	OPEN FOREST SEEDING	OPEN FOREST SEEDING	KOALA	OPEN FOREST SEEDING
MEDIAN	MEDIAN SEEDING	MEDIAN SEEDING	FOREST	MEDIAN SEEDING
SOUTHBOUND	OPEN FOREST SEEDING	OPEN FOREST SEEDING	KOALA	OPEN FOREST SEEDING

Figure 95: Concept plan - 5 of 15



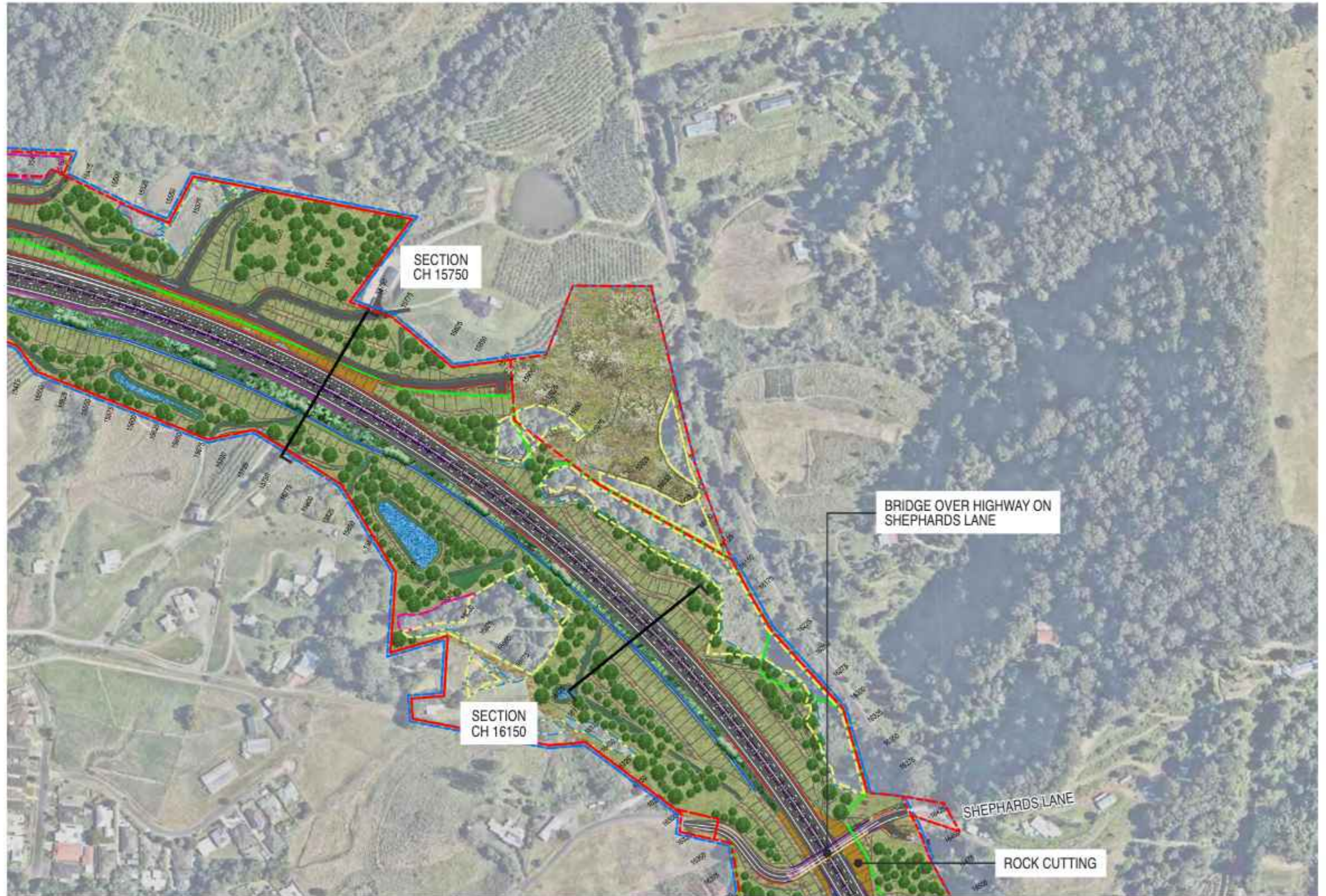
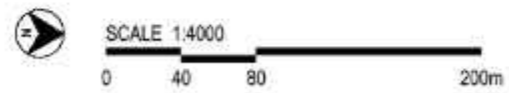
NORTHBOUND			OPEN FOREST SEEDING		
MEDIAN	MEDIAN SEEDING	NO LANDSCAPE WORKS	INTERCHANGE SEEDING	NO LANDSCAPE WORKS	
SOUTHBOUND		OPEN FOREST SEEDING		ANCILLARY SEEDING	OPEN FOREST

**CONCEPT PLAN - 6 of 15**

Figure 96: Concept plan - 6 of 15

**LEGEND**

- CONSTRUCTION FOOTPRINT
  - CLEARING BOUNDARY
  - POTENTIAL VEGETATION RETENTION
  - VEGETATION RETAINED
  - EXPOSED ROCK CUTTING
  - ROCK FILL
  - FAUNA FENCE
  - BOUNDARY FENCE
- LANDSCAPE TREATMENTS COMPRISING A MIX OF HYDROMULCH SEED TREATMENTS AND PLANTING
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  - PROPOSED KOALA HABITAT RESTORATION
  - CREEKLINE PLANTING
  - INTERCHANGE TREE PLANTING
  - TREE PLANTING AT NOISE WALL, ROCK FILL & OPERATIONS FACILITIES
  - TURF
  - INTERCHANGE GARDEN BED
  - WET FOREST MIX
  - OPEN FOREST MIX
  - GRASSLAND AND FENCELINE MIX
  - MEDIAN AND VERGE MIX
  - CREEKLINE MIX
  - DRAINAGE MIX
  - INTERCHANGE MIX
  - NOISE WALL MIX
  - ANCILLARY SITE MIX
- FURNITURE
- NOISE WALL
  - RETAINING WALL
  - TYPE F BARRIER
  - W BEAM BARRIER
  - WIRE ROPE SAFETY BARRIER
  - HEADLIGHT SCREENS
- FAUNA
- FAUNA CROSSING LOCATION

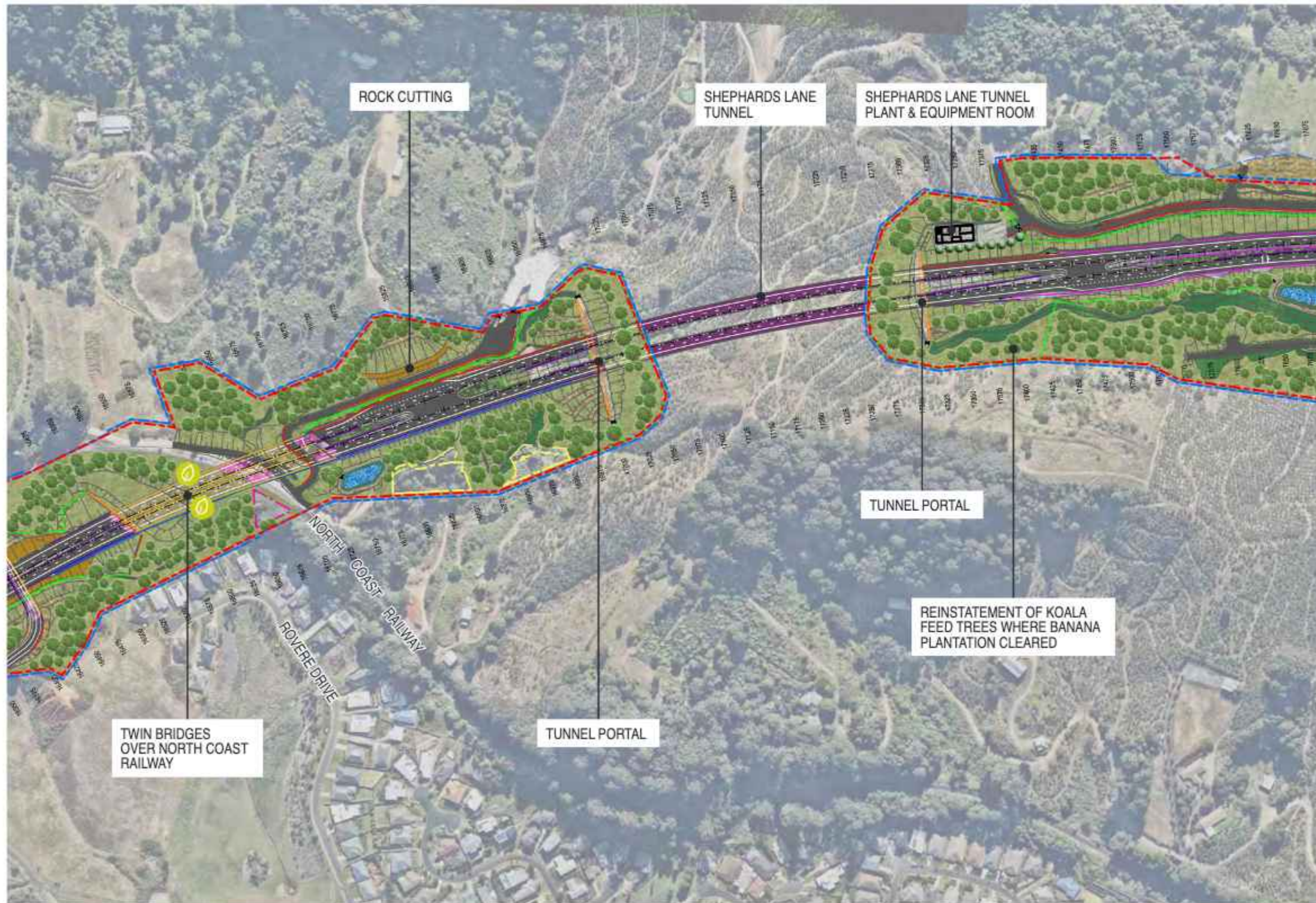


**CONCEPT PLAN - 7 of 15**

NORTHBOUND	OPEN FOREST SEEDING	ANCILLARY SEEDING	OPEN FOREST SEEDING	NO LANDSCAPE WORKS
MEDIAN		NO LANDSCAPE WORKS		
SOUTHBOUND	NOISE WALL SEEDING / OPEN FOREST SEEDING			NO LANDSCAPE WORKS

Figure 97: Concept plan - 7 of 15





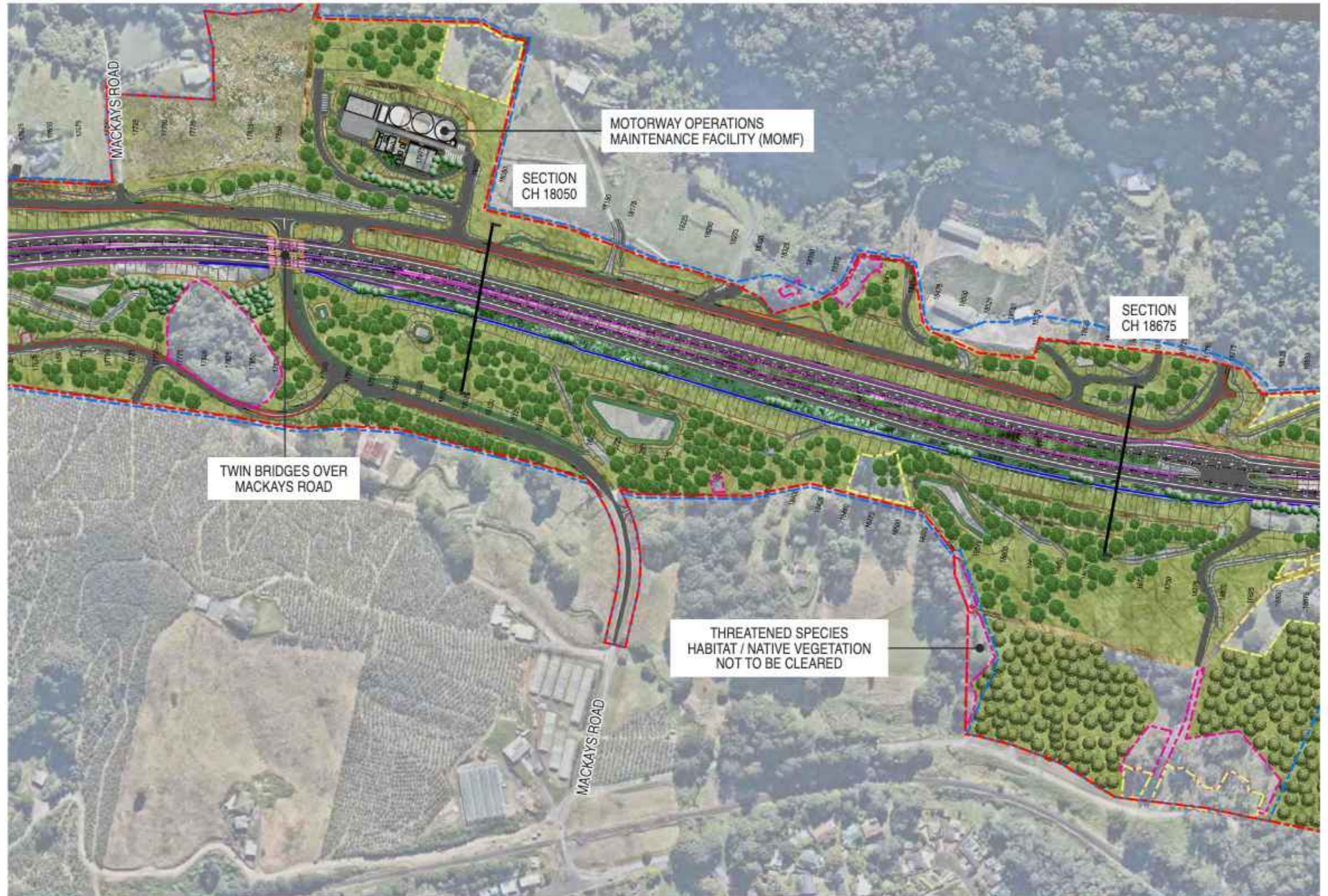
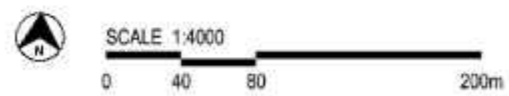
NORTHBOUND	OPEN FOREST SEEDING	NO LANDSCAPE WORKS	OPEN FOREST SEEDING / GRASSLAND SEEDING
MEDIAN	OPEN FOREST SEEDING	NO LANDSCAPE WORKS	NO LANDSCAPE WORKS
SOUTHBOUND	OPEN FOREST SEEDING	NO LANDSCAPE WORKS	OPEN FOREST SEEDING

**CONCEPT PLAN - 8 of 15**

Figure 98: Concept plan - 8 of 15

**LEGEND**

- - - CONSTRUCTION FOOTPRINT
- - - CLEARING BOUNDARY
- - - POTENTIAL VEGETATION RETENTION
- - - VEGETATION RETAINED
- █ EXPOSED ROCK CUTTING
- █ ROCK FILL
- █ FAUNA FENCE
- █ BOUNDARY FENCE
- LANDSCAPE TREATMENTS COMPRISING A MIX OF HYDROMULCH SEED TREATMENTS AND PLANTING
- █ PLANTING AT NOISE WALLS, HEADLIGHT SCREENS AND RETAINING WALLS
- █ BUS INTERCHANGE TREES
- █ PROPOSED KOALA HABITAT RESTORATION
- █ CREEKLINE PLANTING
- █ INTERCHANGE TREE PLANTING
- █ TREE PLANTING AT NOISE WALL, ROCK FILL & OPERATIONS FACILITIES
- █ TURF
- █ INTERCHANGE GARDEN BED
- █ WET FOREST MIX
- █ OPEN FOREST MIX
- █ GRASSLAND AND FENCELINE MIX
- █ MEDIAN AND VERGE MIX
- █ CREEKLINE MIX
- █ DRAINAGE MIX
- █ INTERCHANGE MIX
- █ NOISE WALL MIX
- █ ANCILLARY SITE MIX
- FAUNA
- FAUNA CROSSING LOCATION



**CONCEPT PLAN - 9 of 15**

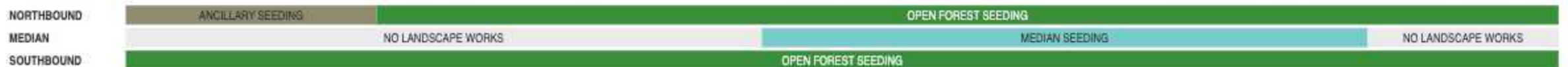
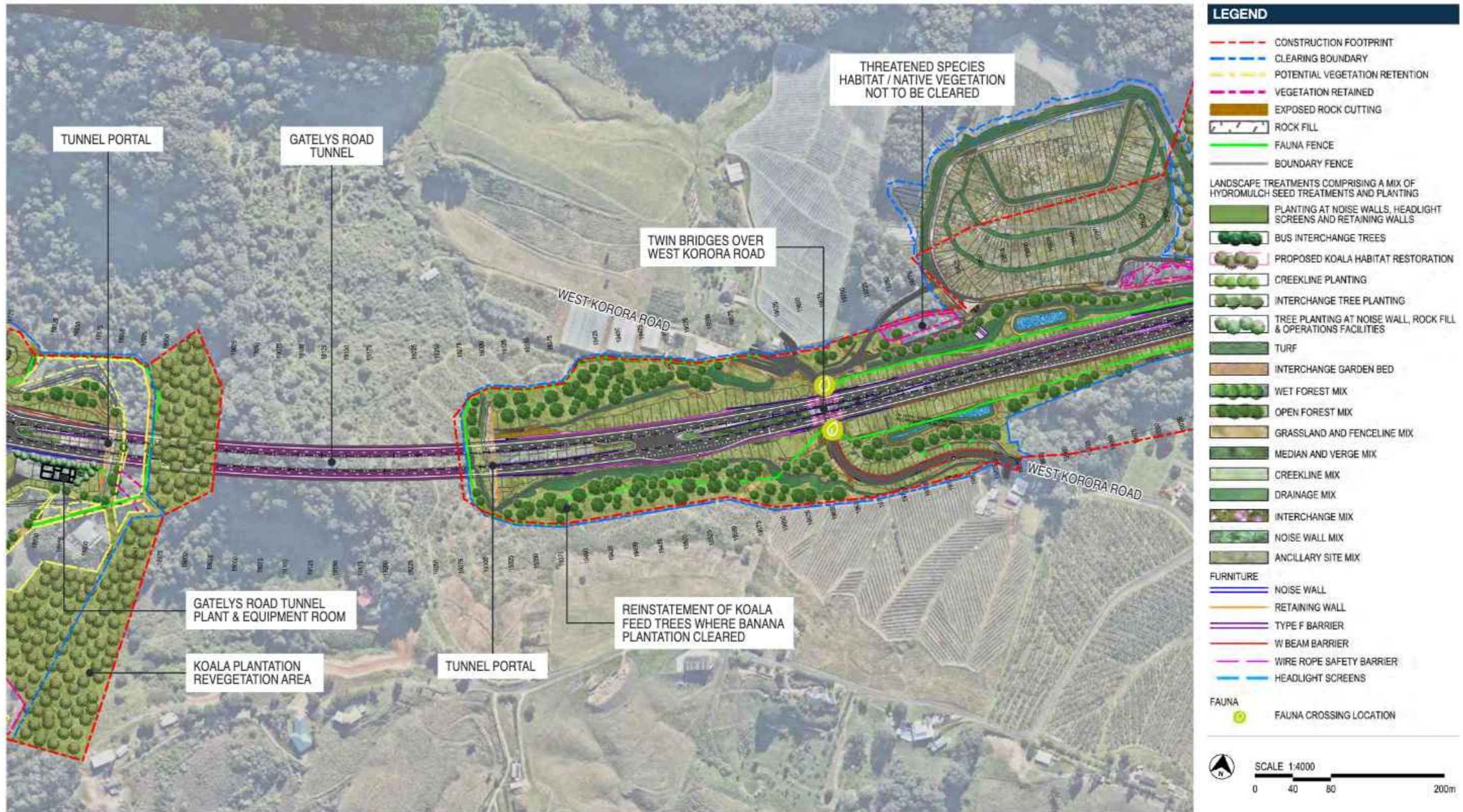


Figure 99: Concept plan - 9 of 15



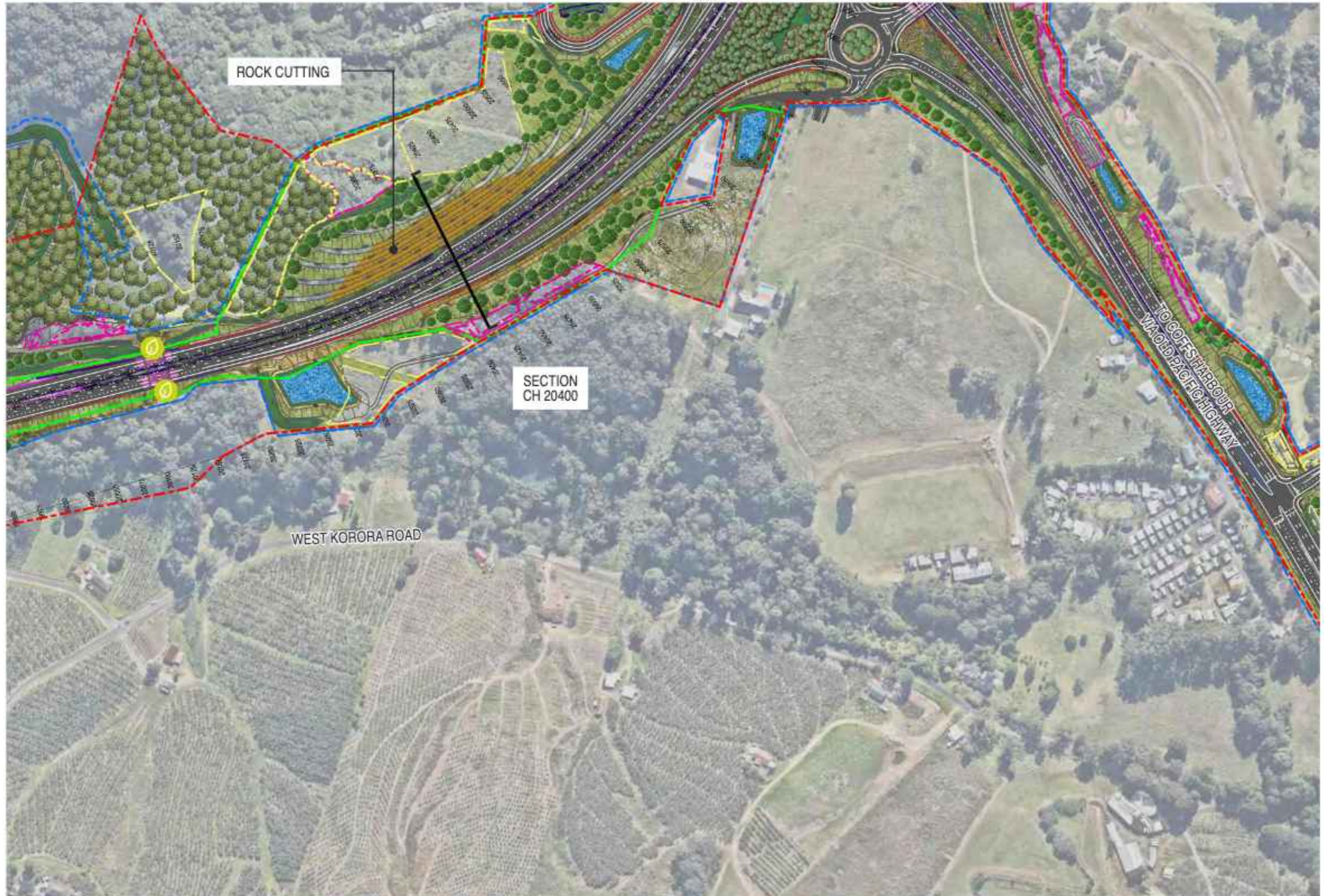
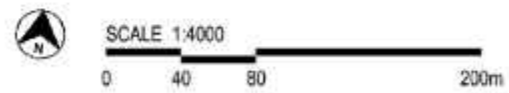
NORTHBOUND	OPEN FOREST	NO LANDSCAPE WORKS	OPEN FOREST SEEDING	ANCILLARY / OPEN FOREST SEEDING
MEDIAN	OPEN FOREST	NO LANDSCAPE WORKS	FOREST	MEDIAN SEEDING
SOUTHBOUND	OPEN FOREST	NO LANDSCAPE WORKS	OPEN FOREST SEEDING	MEDIAN SEEDING

**CONCEPT PLAN - 10 of 15**

Figure 100: Concept plan - 10 of 15

**LEGEND**

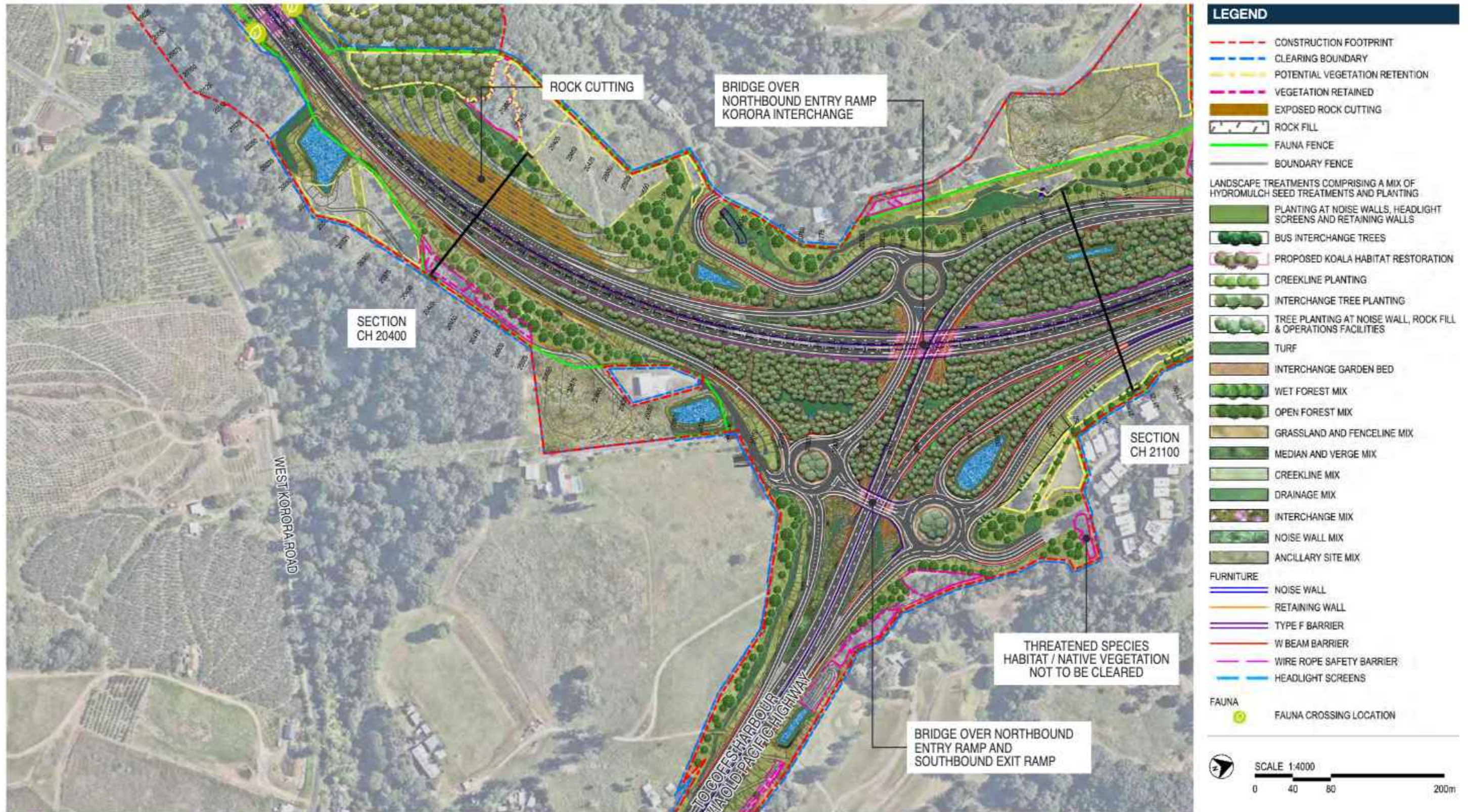
- CONSTRUCTION FOOTPRINT
- CLEARING BOUNDARY
- POTENTIAL VEGETATION RETENTION
- VEGETATION RETAINED
- EXPOSED ROCK CUTTING
- ROCK FILL
- FAUNA FENCE
- BOUNDARY FENCE
- LANDSCAPE TREATMENTS COMPRISING A MIX OF HYDROMULCH SEED TREATMENTS AND PLANTING
- PLANTING AT NOISE WALLS, HEADLIGHT SCREENS AND RETAINING WALLS
- BUS INTERCHANGE TREES
- PROPOSED KOALA HABITAT RESTORATION
- CREEKLINE PLANTING
- INTERCHANGE TREE PLANTING
- TREE PLANTING AT NOISE WALL, ROCK FILL & OPERATIONS FACILITIES
- TURF
- INTERCHANGE GARDEN BED
- WET FOREST MIX
- OPEN FOREST MIX
- GRASSLAND AND FENCELINE MIX
- MEDIAN AND VERGE MIX
- CREEKLINE MIX
- DRAINAGE MIX
- INTERCHANGE MIX
- NOISE WALL MIX
- ANCILLARY SITE MIX
- FURNITURE
- NOISE WALL
- RETAINING WALL
- TYPE F BARRIER
- W BEAM BARRIER
- WIRE ROPE SAFETY BARRIER
- HEADLIGHT SCREENS
- FAUNA
- FAUNA CROSSING LOCATION



**CONCEPT PLAN - 11 of 15**

NORTHBOUND	OPEN FOREST SEEDING	INTERCHANGE SEEDING	OPEN FOREST SEEDING
MEDIAN	MEDIAN SEEDING / INTERCHANGE SEEDING AND TREE PLANTING		
SOUTHBOUND	OPEN FOREST SEEDING	ANCILLARY SEEDING	OPEN FOREST SEEDING

Figure 101: Concept plan - 11 of 15



NORTHBOUND	OPEN FOREST SEEDING	ANCILLARY SEEDING
MEDIAN	MEDIAN SEEDING / INTERCHANGE SEEDING AND TREE PLANTING	
SOUTHBOUND	OPEN FOREST SEEDING	ANCILLARY SEEDING

**CONCEPT PLAN - 12 of 15**

Figure 102: Concept plan - 12 of 15

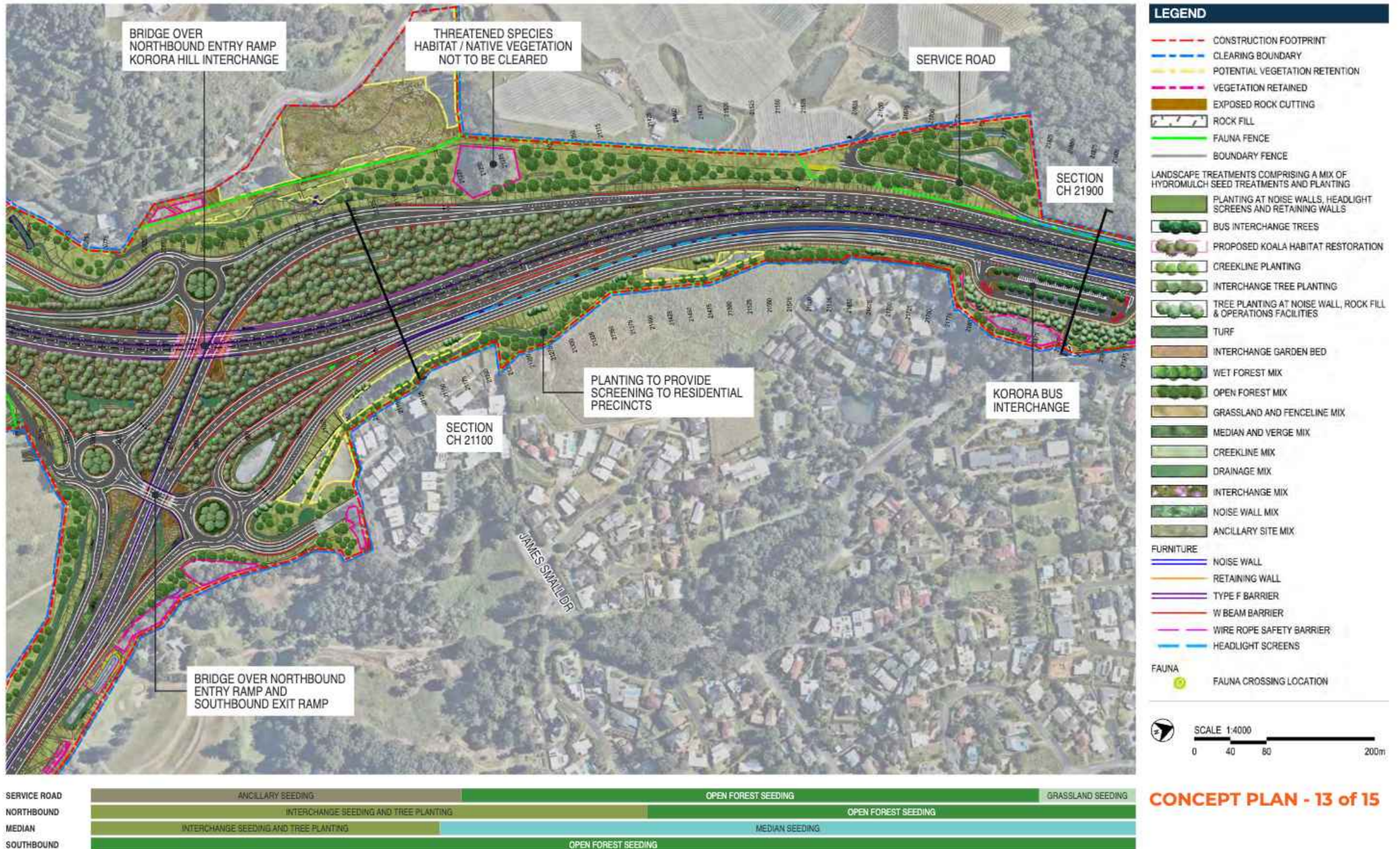
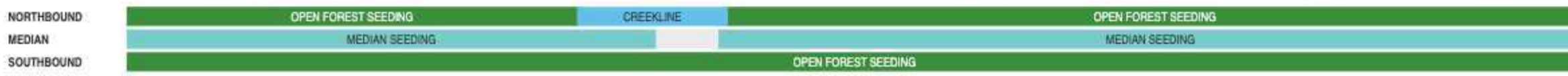
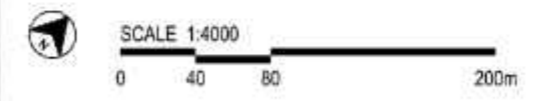
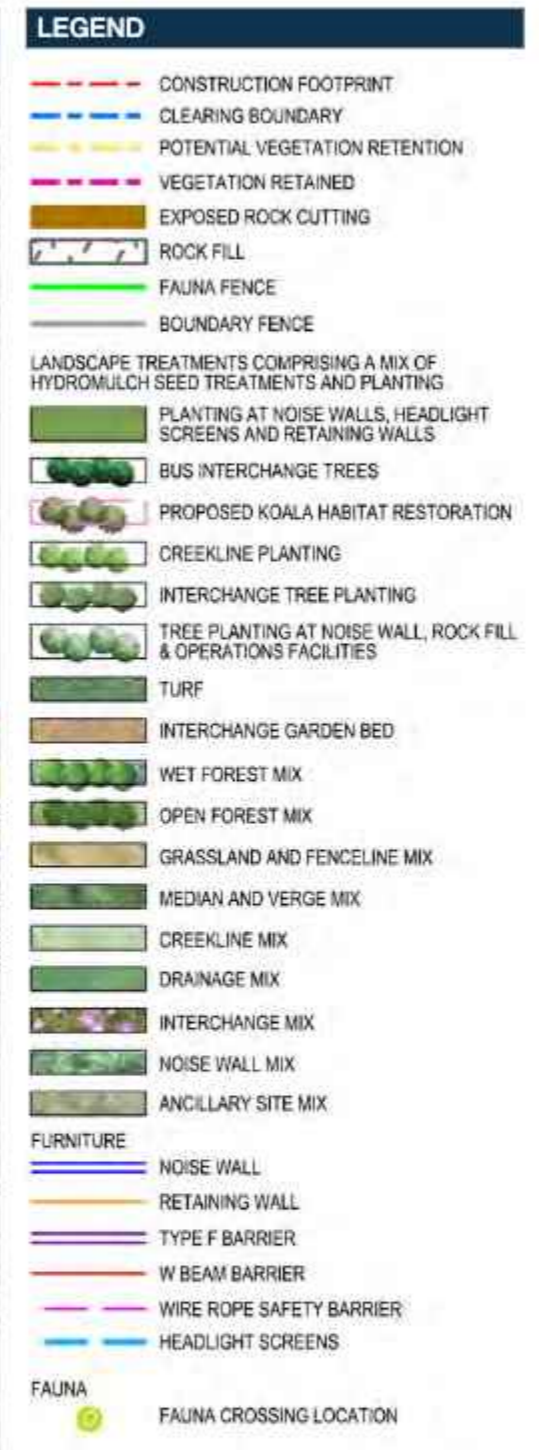
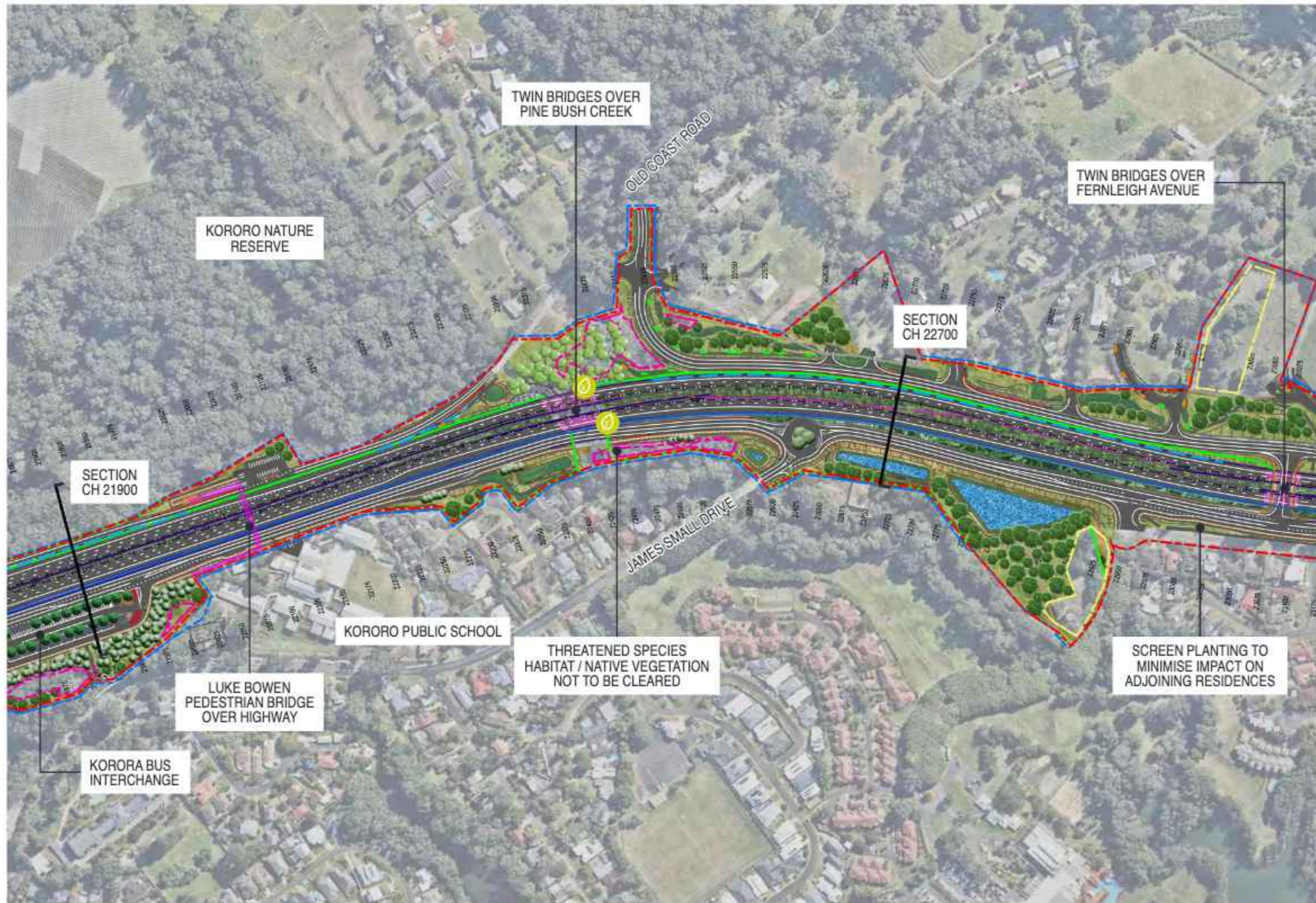


Figure 103: Concept plan - 13 of 15

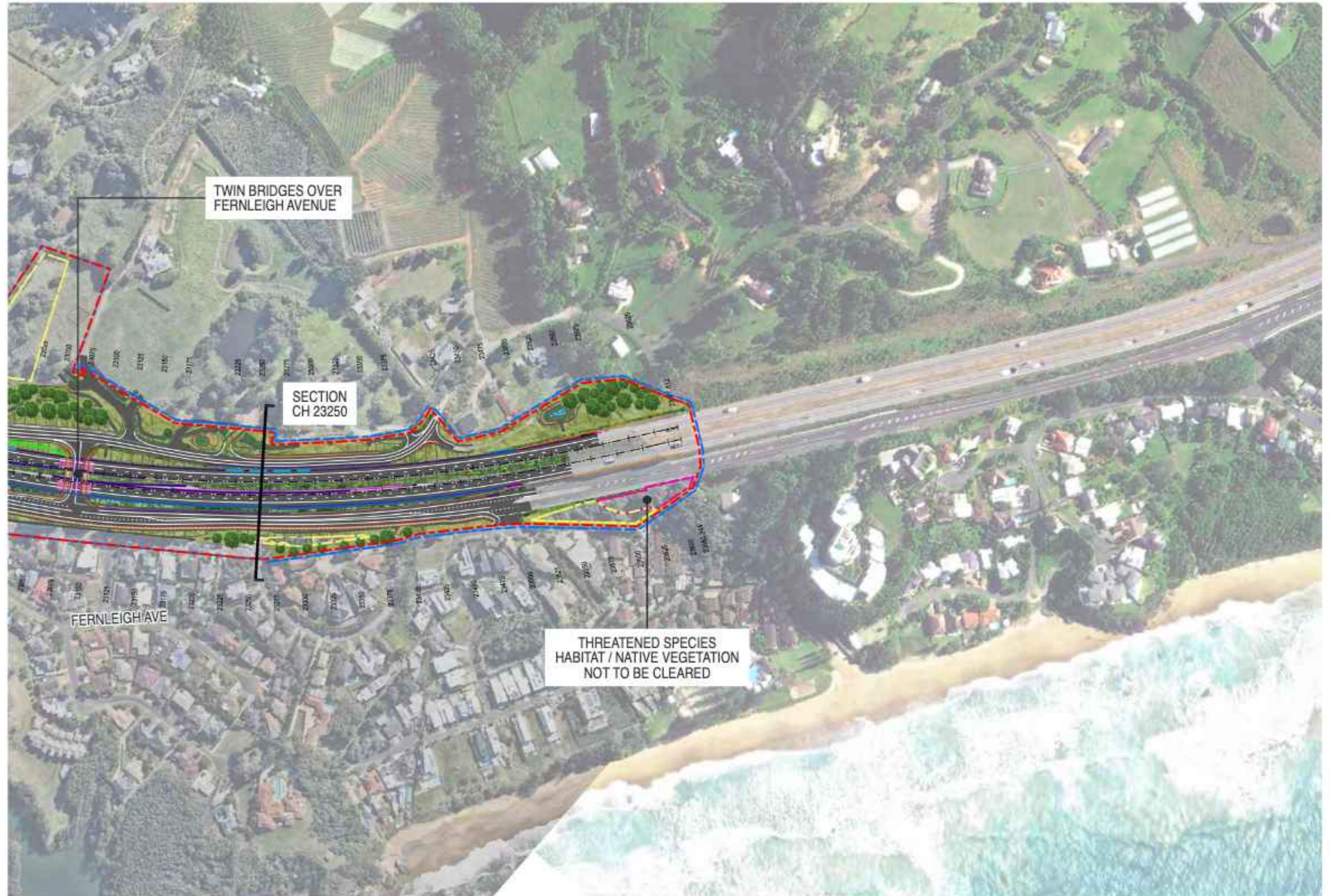
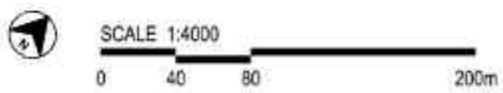


**CONCEPT PLAN - 14 of 15**

Figure 104: Concept plan - 14 of 15

**LEGEND**

- CONSTRUCTION FOOTPRINT
  - CLEARING BOUNDARY
  - POTENTIAL VEGETATION RETENTION
  - VEGETATION RETAINED
  - EXPOSED ROCK CUTTING
  - ROCK FILL
  - FAUNA FENCE
  - BOUNDARY FENCE
- LANDSCAPE TREATMENTS COMPRISING A MIX OF HYDROMULCH SEED TREATMENTS AND PLANTING
- PLANTING AT NOISE WALLS, HEADLIGHT SCREENS AND RETAINING WALLS
  - BUS INTERCHANGE TREES
  - PROPOSED KOALA HABITAT RESTORATION
  - CREEKLINE PLANTING
  - INTERCHANGE TREE PLANTING
  - TREE PLANTING AT NOISE WALL, ROCK FILL & OPERATIONS FACILITIES
  - TURF
  - INTERCHANGE GARDEN BED
  - WET FOREST MIX
  - OPEN FOREST MIX
  - GRASSLAND AND FENCELINE MIX
  - MEDIAN AND VERGE MIX
  - CREEKLINE MIX
  - DRAINAGE MIX
  - INTERCHANGE MIX
  - NOISE WALL MIX
  - ANCILLARY SITE MIX
- FURNITURE
- NOISE WALL
  - RETAINING WALL
  - TYPE F BARRIER
  - W BEAM BARRIER
  - WIRE ROPE SAFETY BARRIER
  - HEADLIGHT SCREENS
- FAUNA
- FAUNA CROSSING LOCATION

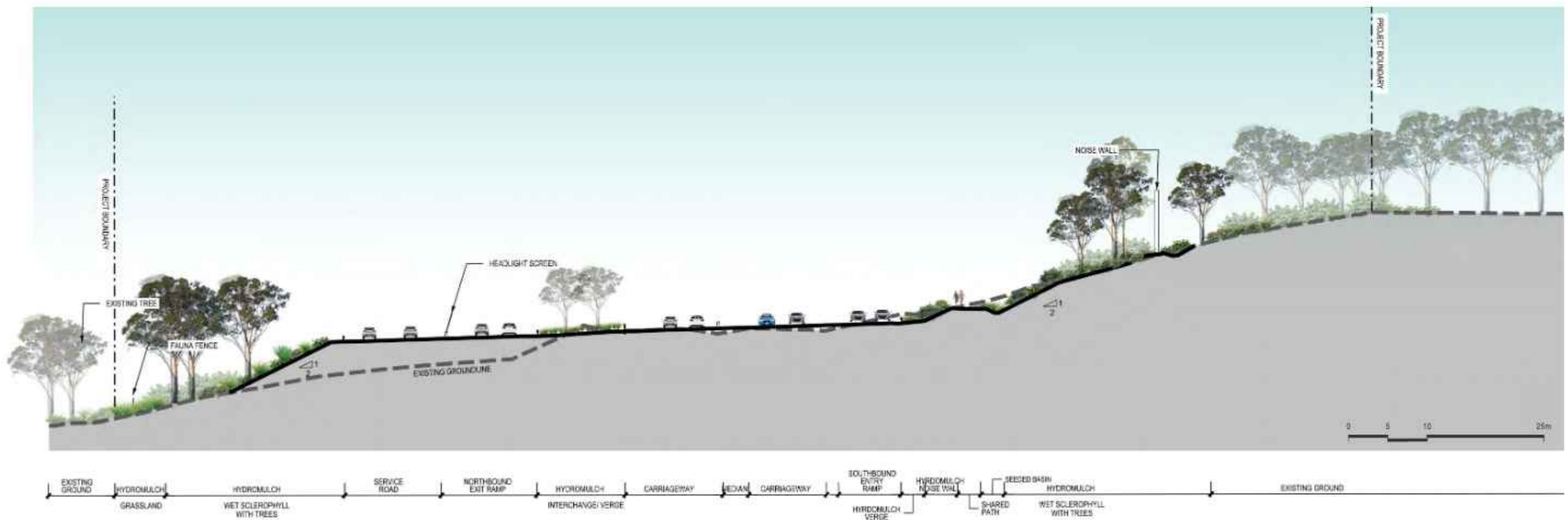
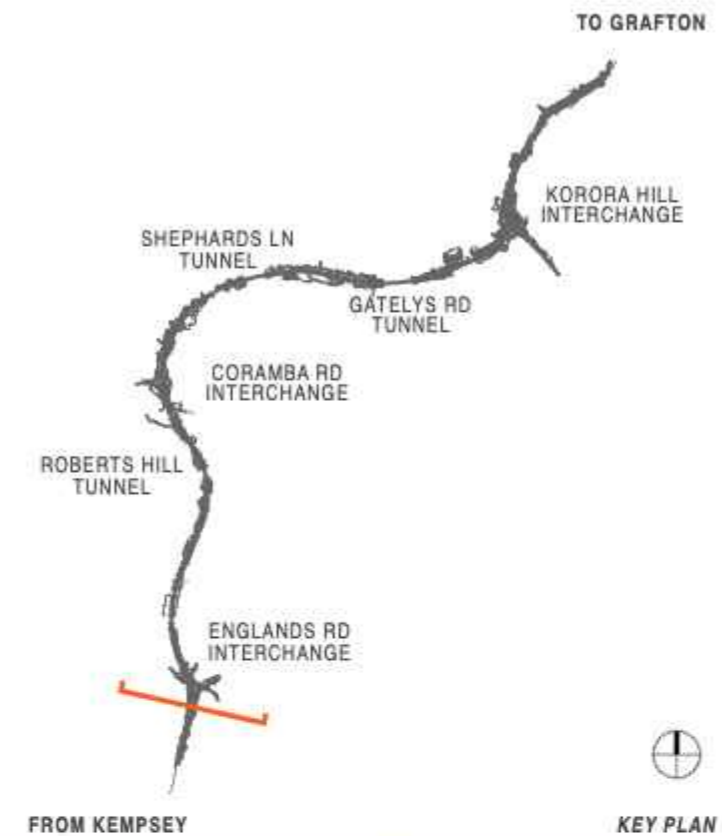


**CONCEPT PLAN - 15 of 15**

NORTHBOUND	OPEN FOREST SEEDING	NO LANDSCAPE WORKS
MEDIAN	MEDIAN SEEDING	NO LANDSCAPE WORKS
SOUTHBOUND	OPEN FOREST SEEDING	NO LANDSCAPE WORKS

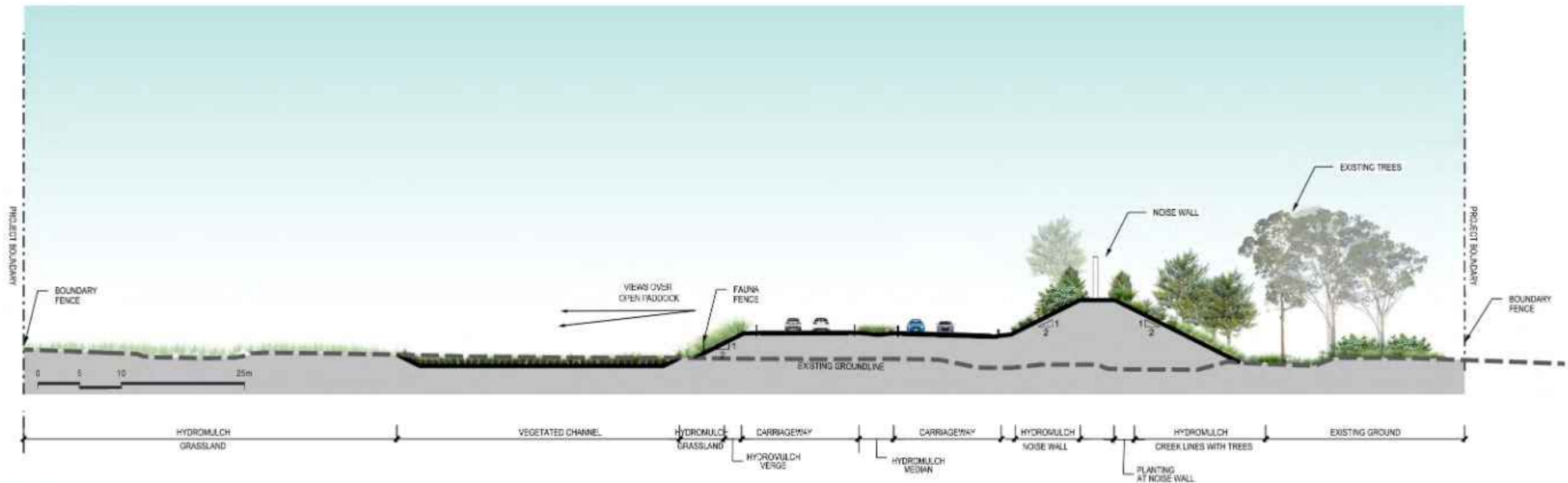
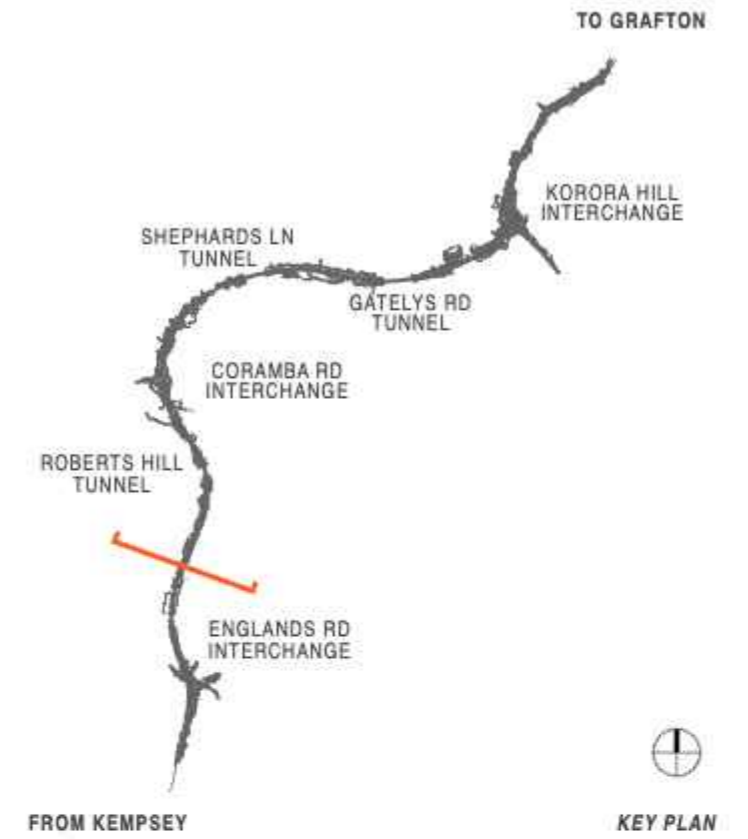
Figure 105: Concept plan - 15 of 15





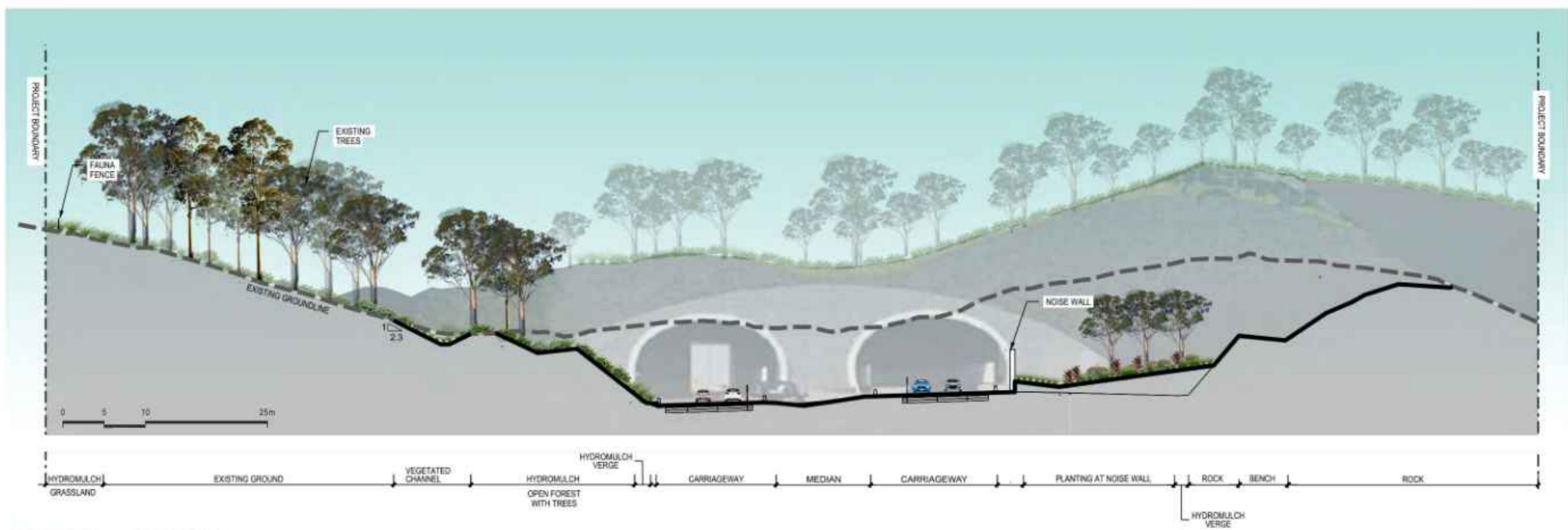
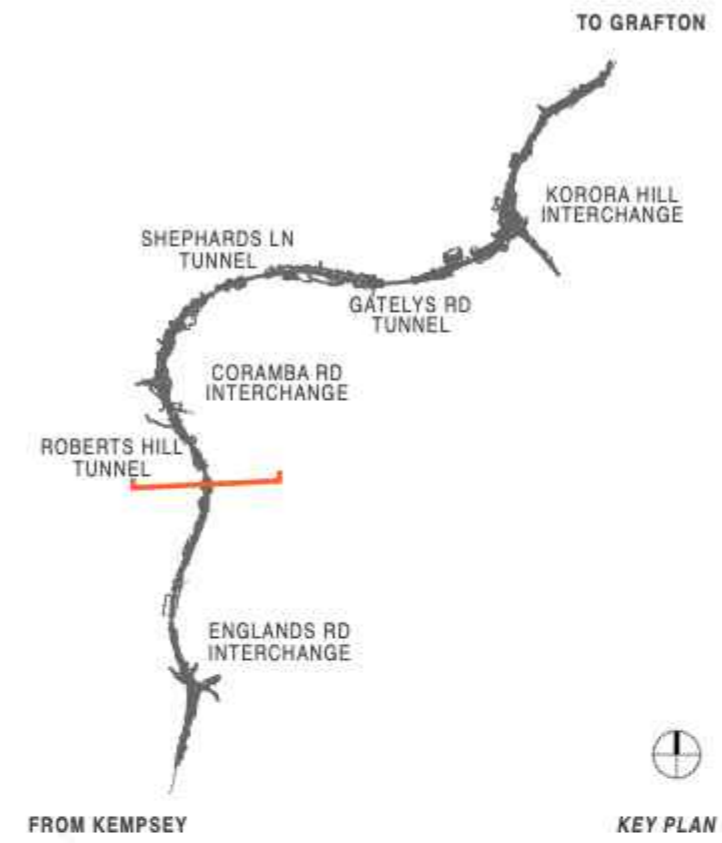
**SECTION - CH 10300**

Figure 106: Section - CH 10300



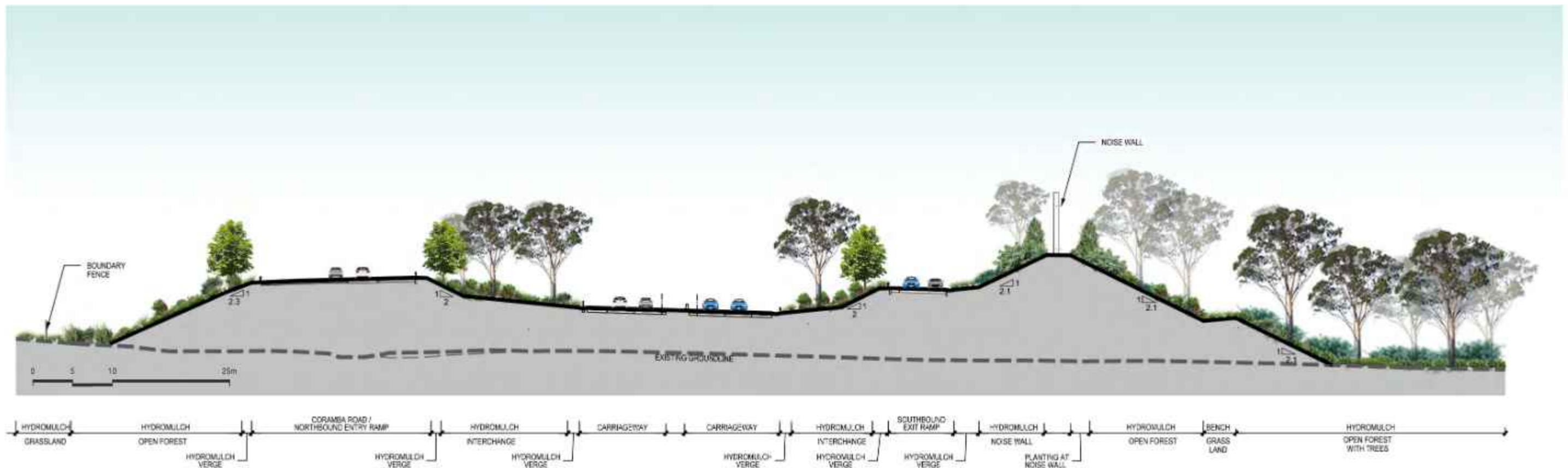
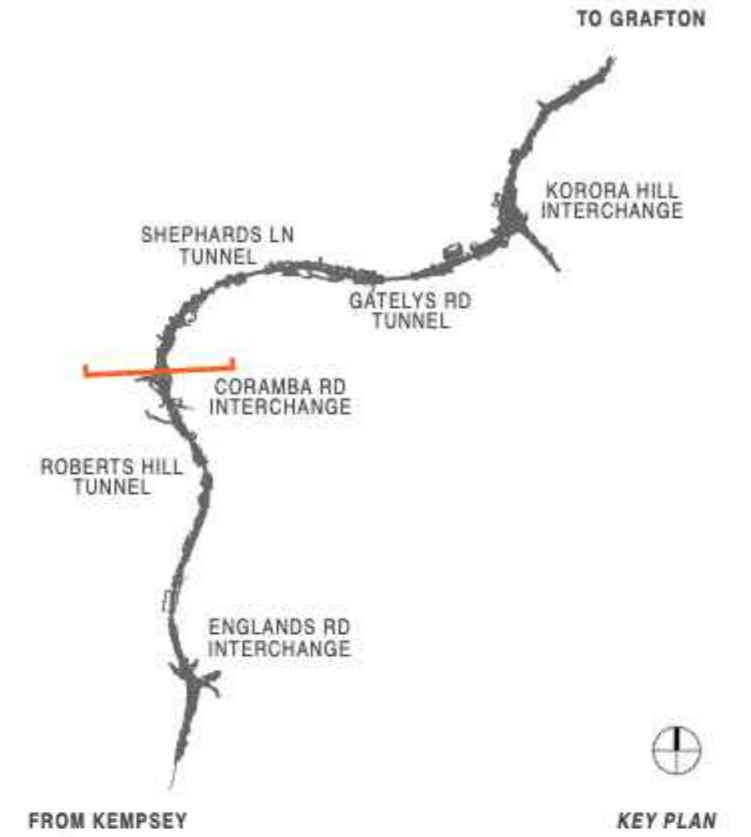
**SECTION - CH 12500**

Figure 107: Section - CH 12500



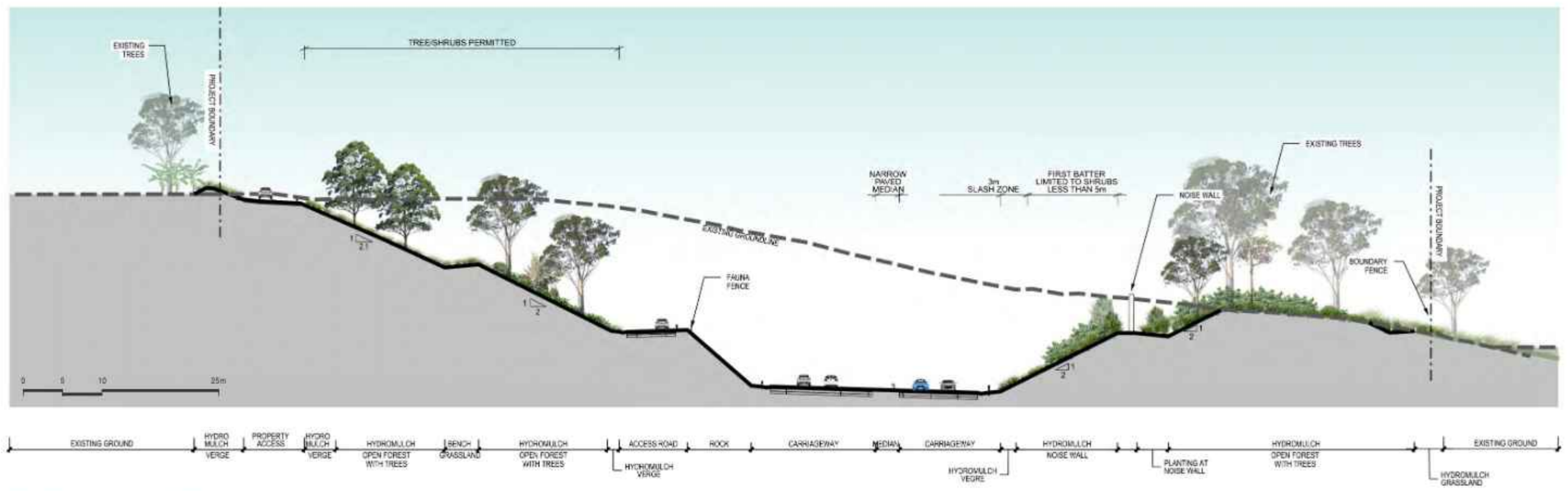
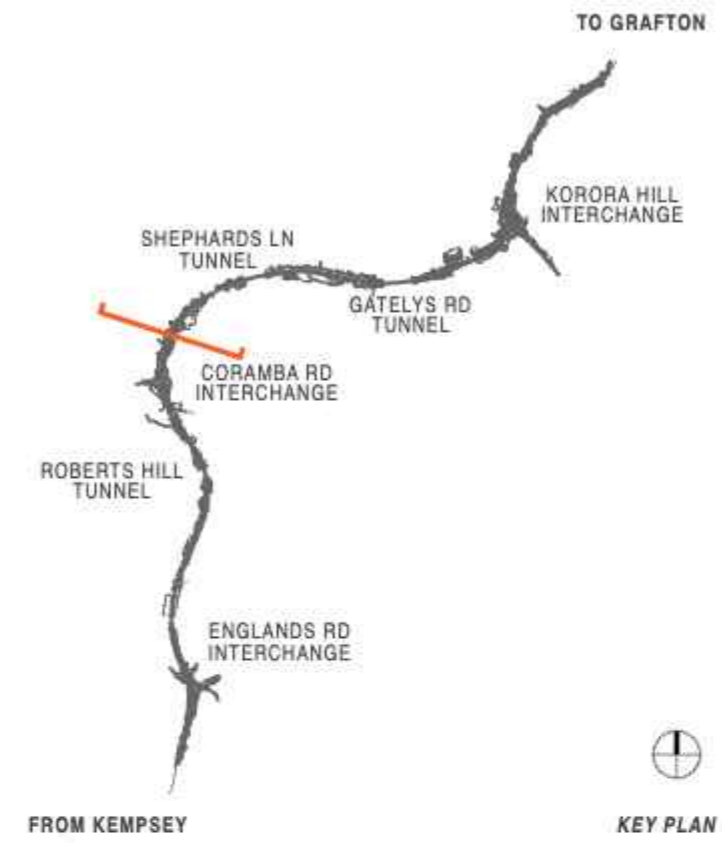
**SECTION - CH 13600**

Figure 108: Section - CH 13600



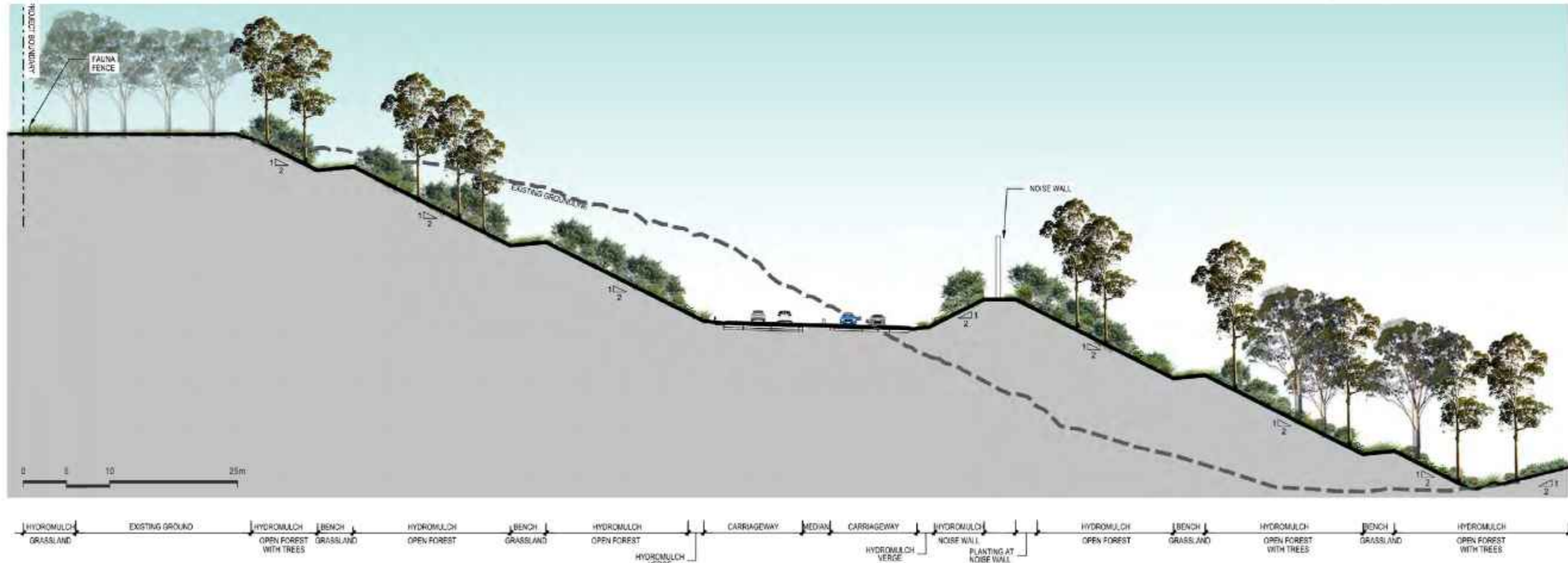
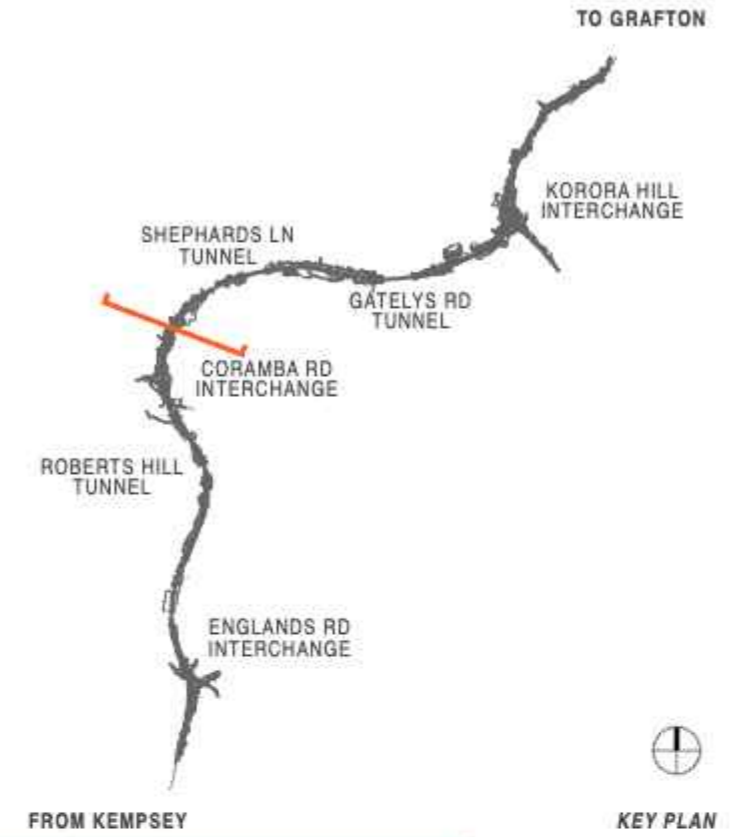
**SECTION - CH 15170**

Figure 109: Section - CH 15170



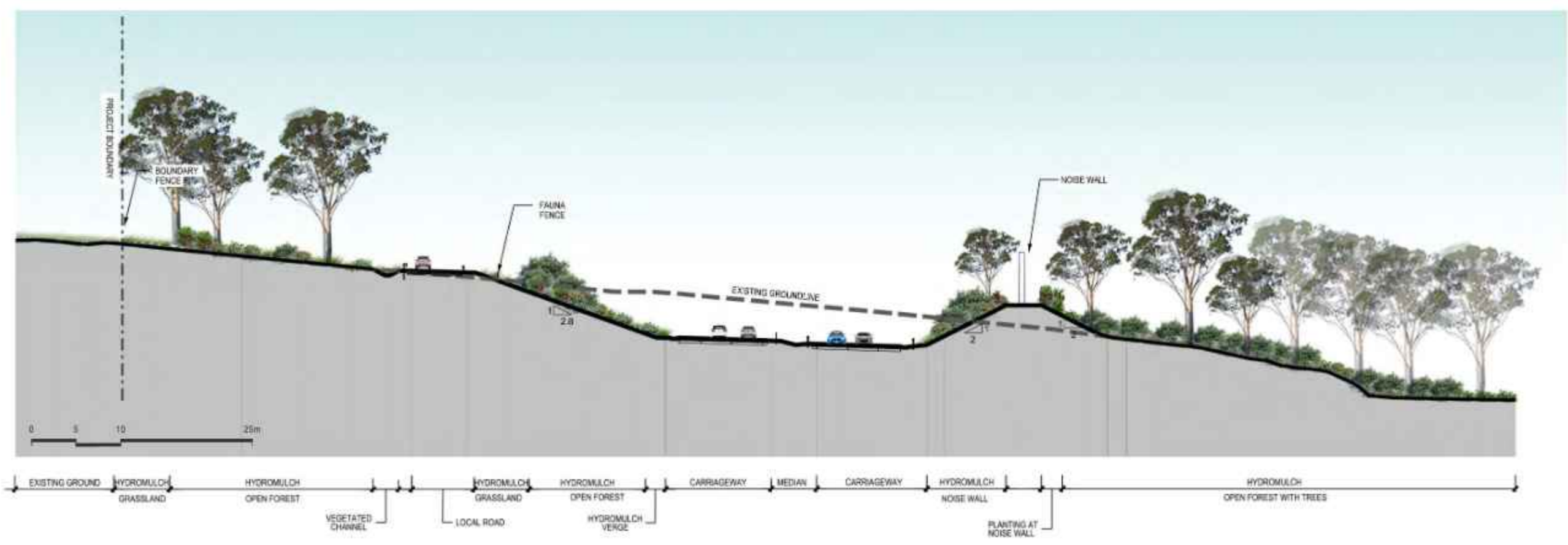
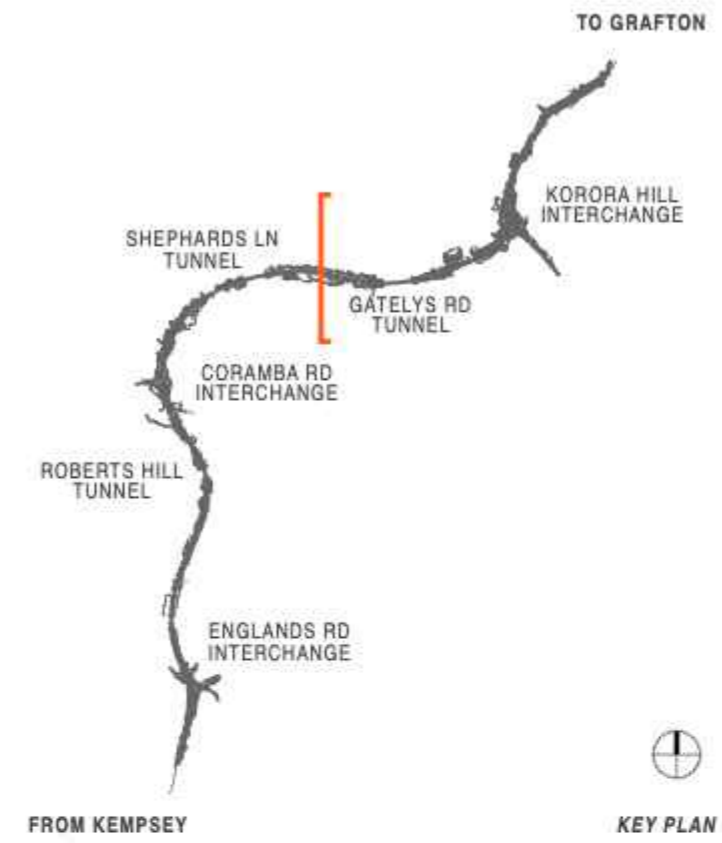
**SECTION - CH 15750**

Figure 110: Section - CH 15750



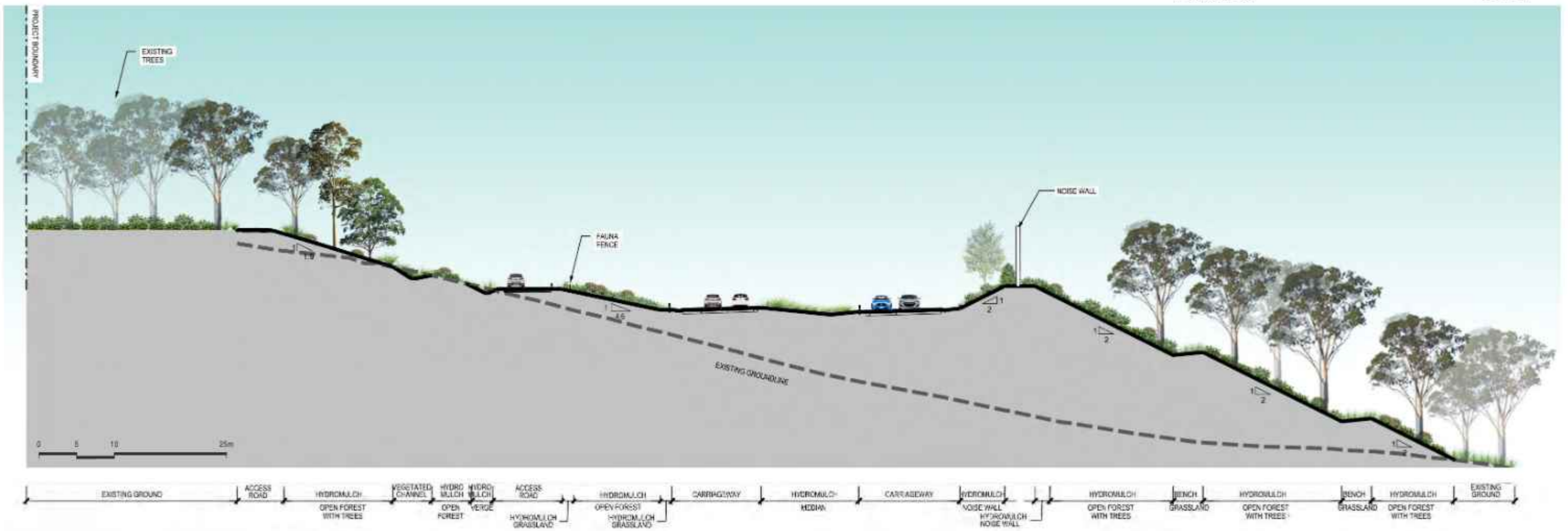
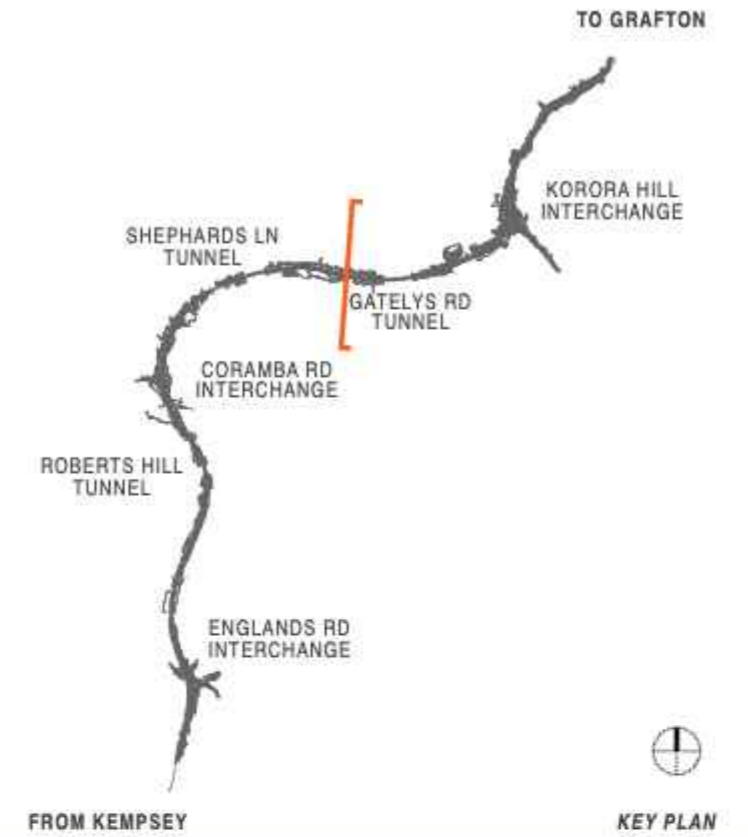
**SECTION - CH 16150**

Figure 111: Section - CH 16150



**SECTION - CH 18050**

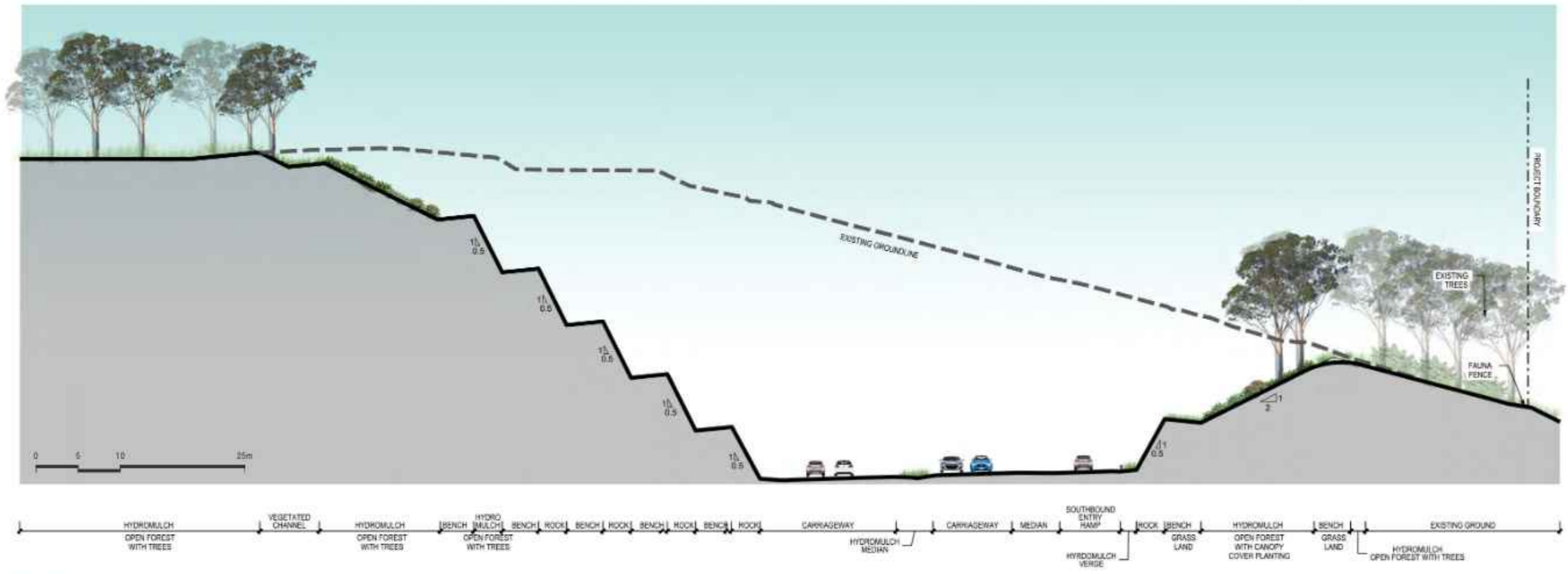
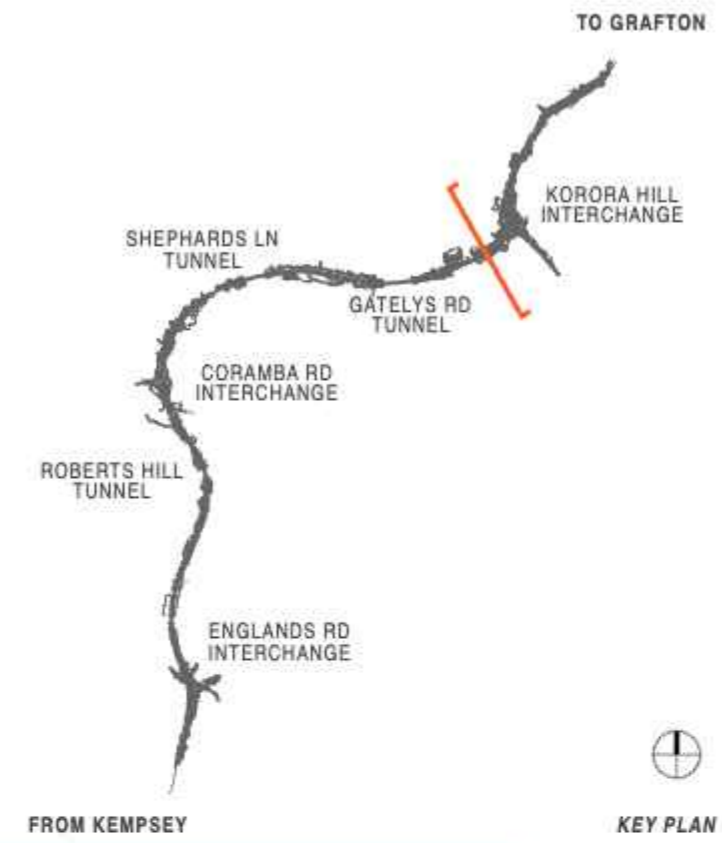
Figure 112: Section - CH 18050



**SECTION - CH 18675**

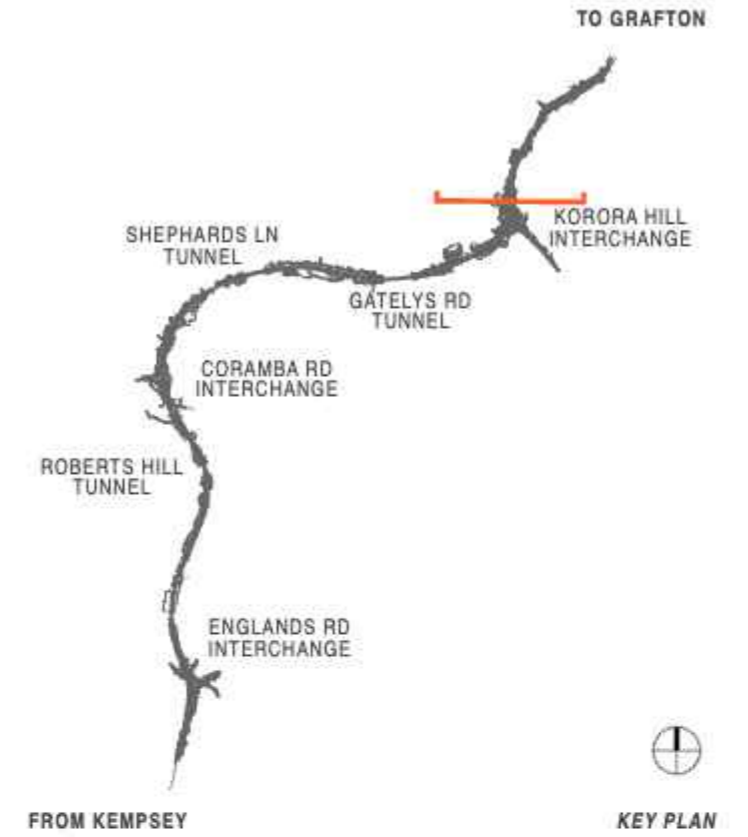
Figure 113: Section - CH 18675





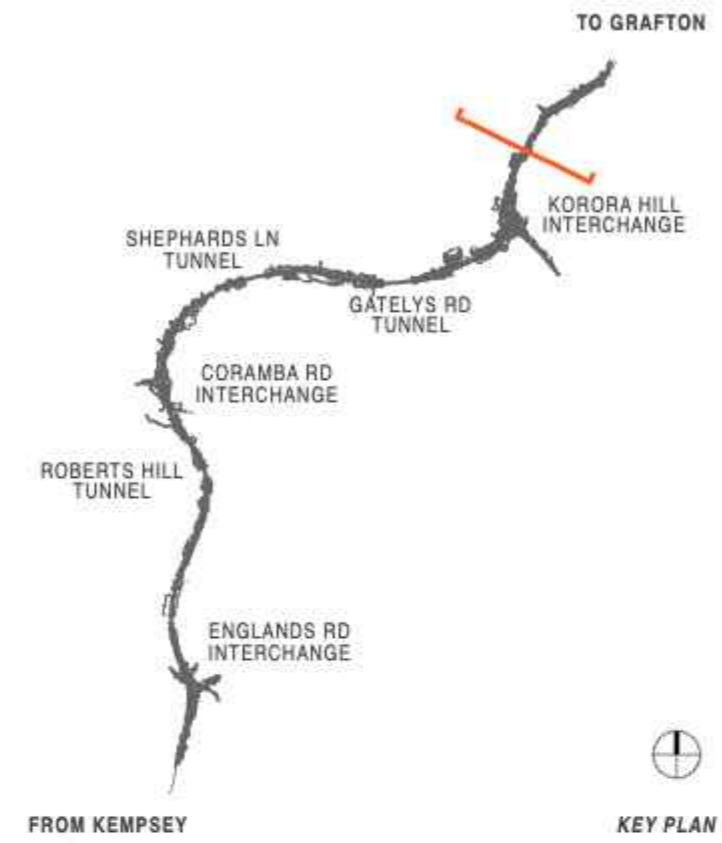
**SECTION - CH 20400**

Figure 114: Section - CH 20400



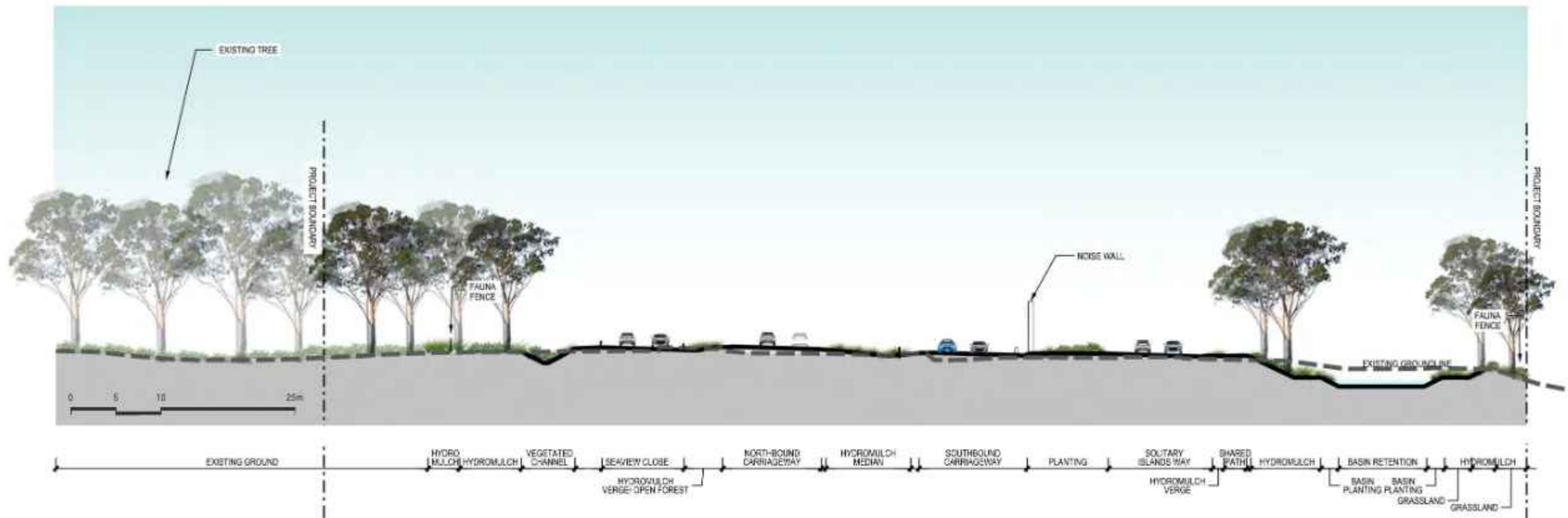
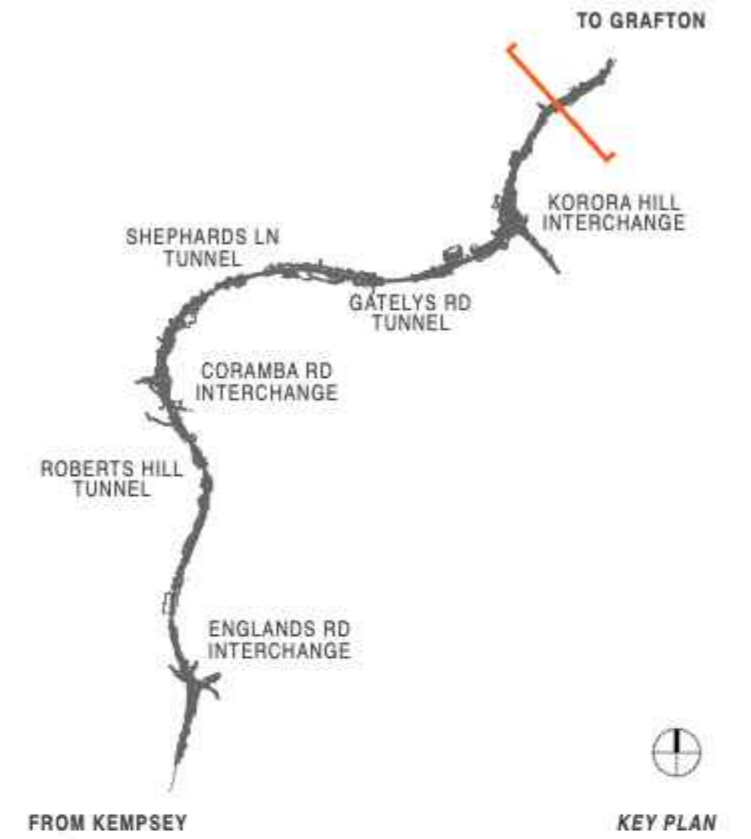
**SECTION - CH 21100**

Figure 115: Section - CH 21100



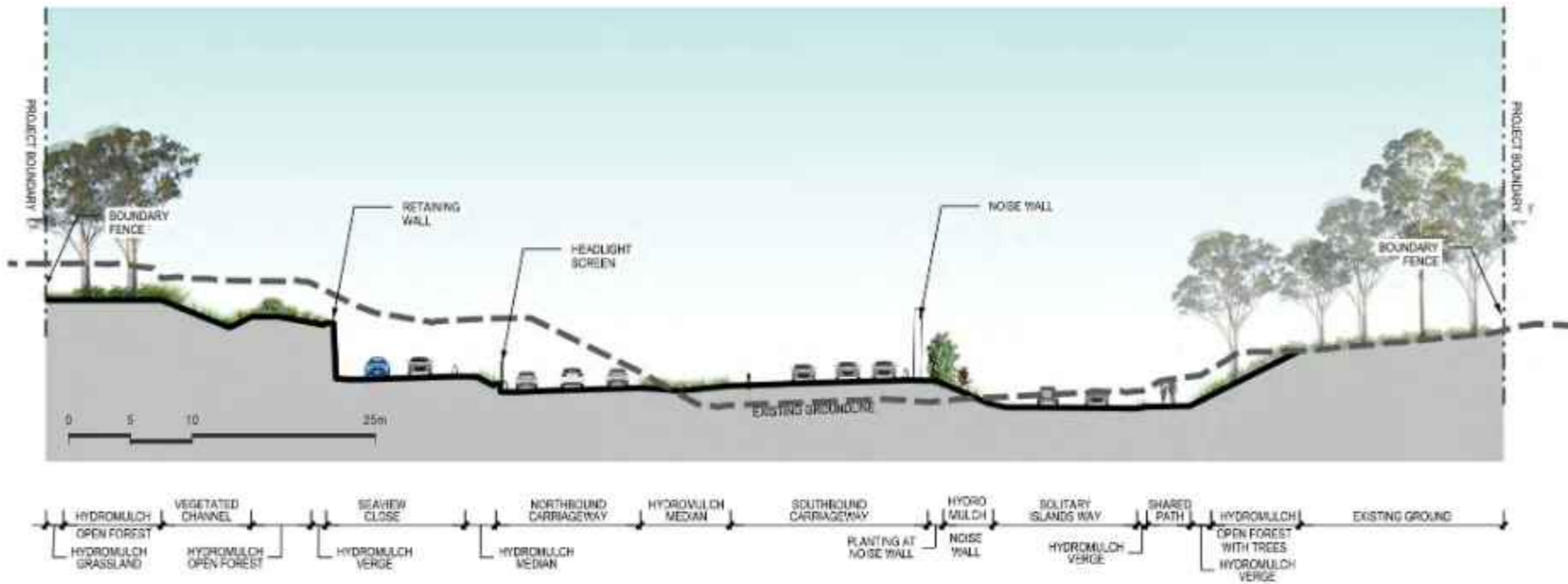
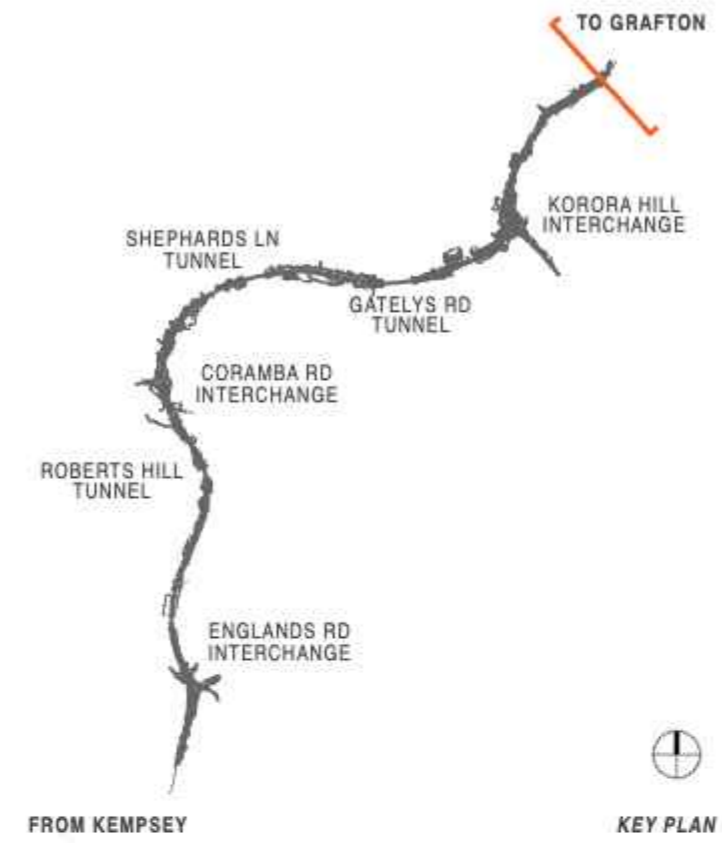
**SECTION - CH 21900**

Figure 116: Section - CH 21900



**SECTION - CH 22700**

Figure 117: Section - CH 22700



**SECTION - CH 23250**

Figure 118: Section - CH 23250

