



First Nations Co-Design Values Report 100% Issue

339 Mowbray Road - **Build to Rent** - Chatswood
Cameraygal EORA

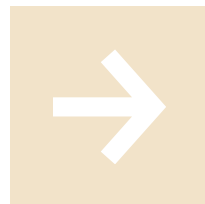


Table of Contents

→ Acknowledgement to Country	03	→ First Nations Design Elements	19
→ Connection to Country Overview	04	→ Walking with First Nations	22
→ First Nations Customs and Spirtuality	07	→ Walk on Country & Design Input Session	22
→ Darramuragal and Terramerragal Culture	12		
→ Darramuragal and Terramerragal Influence in Design	16		

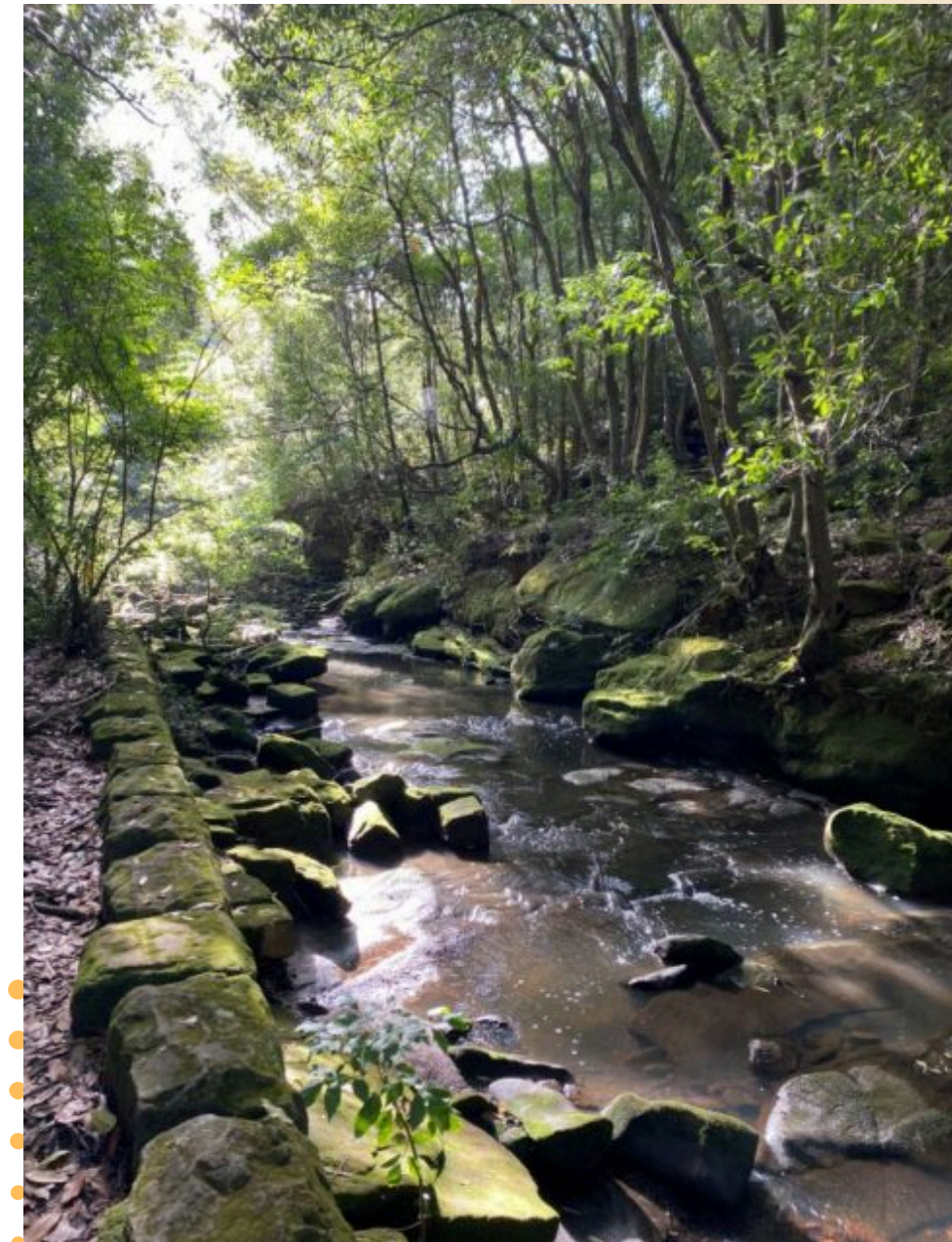


Acknowledgement to Country



"I would like to acknowledge the Traditional Custodians of the land on which we design and construct our Projects, the Cameraygal people of Linfield. I pay my respects to their Elders, past and present, and extend that respect to all Aboriginal and Torres Strait Islander peoples here today. The Cameraygal people have cared for this land for tens of thousands of years, nurturing its rivers, plants, animals, and knowledge systems. As we design and construct on this Country, we recognize their enduring connection to this land, sea, and sky, and the rich cultural heritage they bring to our shared community.

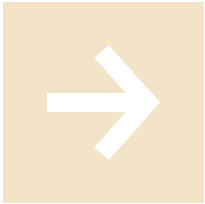
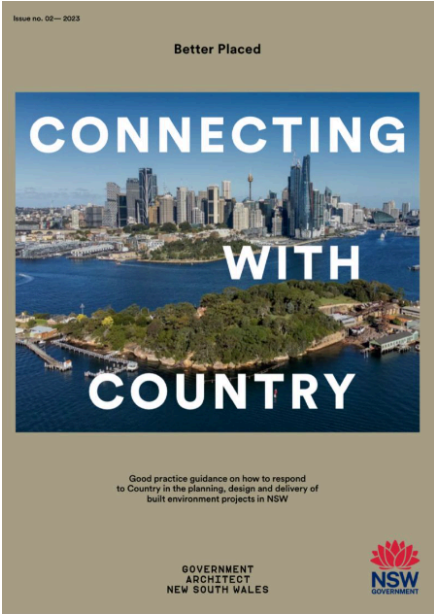
May we walk together with mutual respect, learning from the strength and wisdom of the Cameraygal people and honouring their ongoing contributions to this land. To best represent the Cameraygal People in the Connecting to Country and embedding their cultural views into our Project."



Flat Rock Creek



Connecting to Country Overview

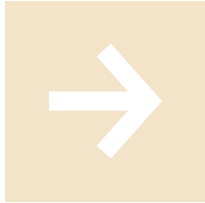


How to Design with Country

By understanding Country, we Design better on Country for Country. If I give, you give we all receive!

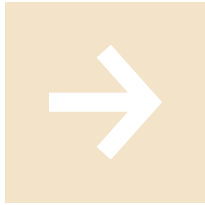
Questions to ask yourself?

- What is your Cultural and Spiritual Foundation
- What are the similarities, not the differences between our Traditional and Modern Australia.
- How do you look at Country?



Connecting to Country Aim

Is to guide Project Teams with the connection that First Nations people culturally have with the language Regions that has been handed down thru time. This is to enable greater design outcomes, that is of benefits all during the process of connecting to country.

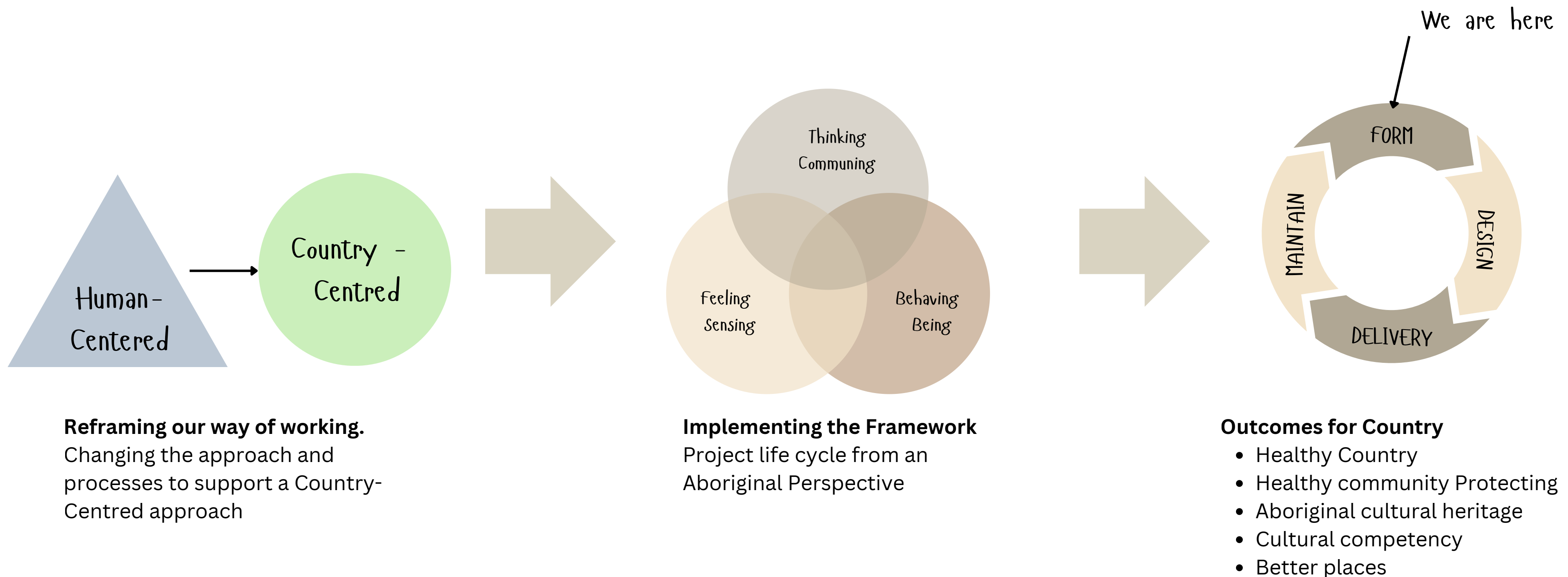


Our Methodolgy

JMPAC approach is to guide our design Teams through the Connecting to Country process. By gaining a greater understanding and education of the cultural narrative on the traditional lands where our Projects are situated. This is done by exposing our design teams to research of the anicent pass. Meeting with our elders within the communities to hear first hand on cultural values and recommdations within the design. Then allowing our design teams the creative journey via the anicent values of our people.



Connecting to Country Commitment



Connecting to Country Commitment Source: Connecting with Country Framework Figure 5



Walking in Two worlds

What is your Cultural and Spiritual Foundation

Western Methodologies and Paradigms

Western research methodologies are grounded in structured, systematic inquiry that emphasizes objectivity, empirical data, and repeatability. These approaches are common in engineering and project management:

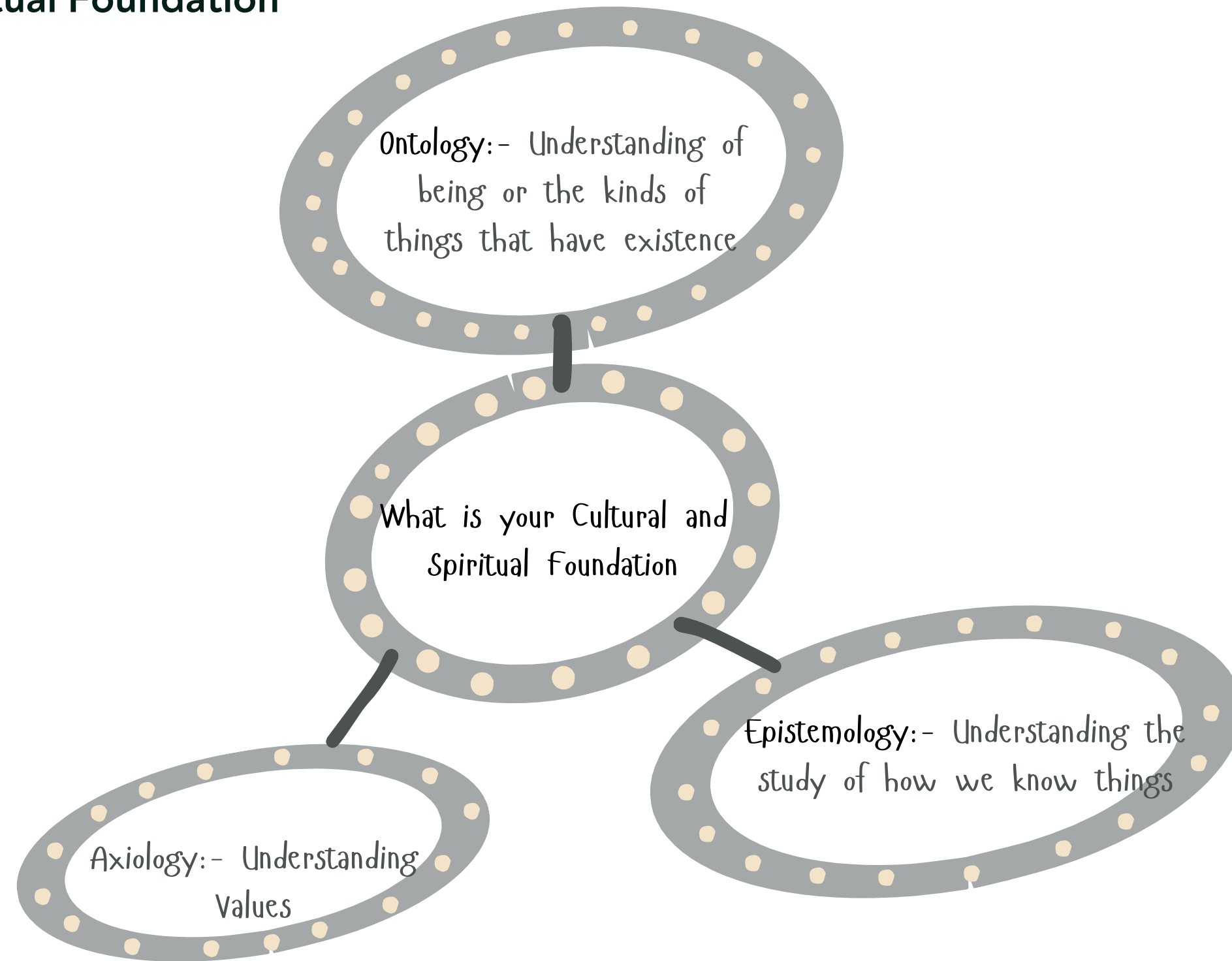
Positivism & Post-Positivism: Engineering projects rely on measurable, empirical data to guide decision-making. The assumption is that knowledge can be objectively gathered through observation, mathematical modelling, and experimentation.

Systems Thinking: Widely used in civil engineering and infrastructure design, this method breaks down complex projects into components but may overlook Indigenous perspectives on interconnected relationships with Country.

Evidence-Based Practice: Engineering standards, codes, and best practices rely on historical data and scientific validation, often excluding traditional ecological knowledge and lived experiences of First Nations peoples.

Project Management Frameworks (e.g., Agile, Waterfall): These methodologies focus on efficiency and deliverables but may not accommodate community-led decision-making or cultural protocols.

While Western methodologies have led to technological advancements, they often fail to acknowledge Indigenous worldviews, particularly the relational, spiritual, and place-based connections to Country.



Indigenous Methodologies and Paradigms

Indigenous research methodologies are relational, place-based, and centred on respect, reciprocity, and responsibility. These approaches prioritize lived experience, storytelling, and community engagement:

Relational Epistemology: Knowledge is not just extracted but built through relationships with people, Country, and cultural practices. In engineering projects, this means working with communities rather than on communities.

Yarning & Storywork: Instead of structured surveys or interviews, knowledge is shared through conversations and storytelling, allowing for deeper cultural insights.

Place-Based Knowledge & Cultural Mapping: Indigenous research prioritizes local knowledge, often expressed through Aboriginal Values Mapping, which aligns closely with your work in cultural value mapping for civil design.

Whole-of-Community Approach: Your Aboriginal engagement model already integrates this methodology by ensuring co-design, resolution outcomes, and Traditional Owner involvement. Walking on Country as a Research Method: Unlike traditional site analysis, Walking on Country immerses engineers in Indigenous knowledge systems, offering a lived understanding of place that Western methodologies struggle to capture.



Geology / Flora - Wianamatta Group

Chatswood, located in the Sydney North Shore, is primarily underlain by the Wianamatta Group, specifically the Ashfield Shale and Hawksbury Sandstone. This geological formation consists of shale, claystone, laminite, fine to medium-grained lithic sandstone, rare coal, and tuff. A notable feature within this group is the Rouse Hill Siltstone Member, which is typically a homogenous siltstone unit at the base of the Wianamatta Group.



Ashfield Shale

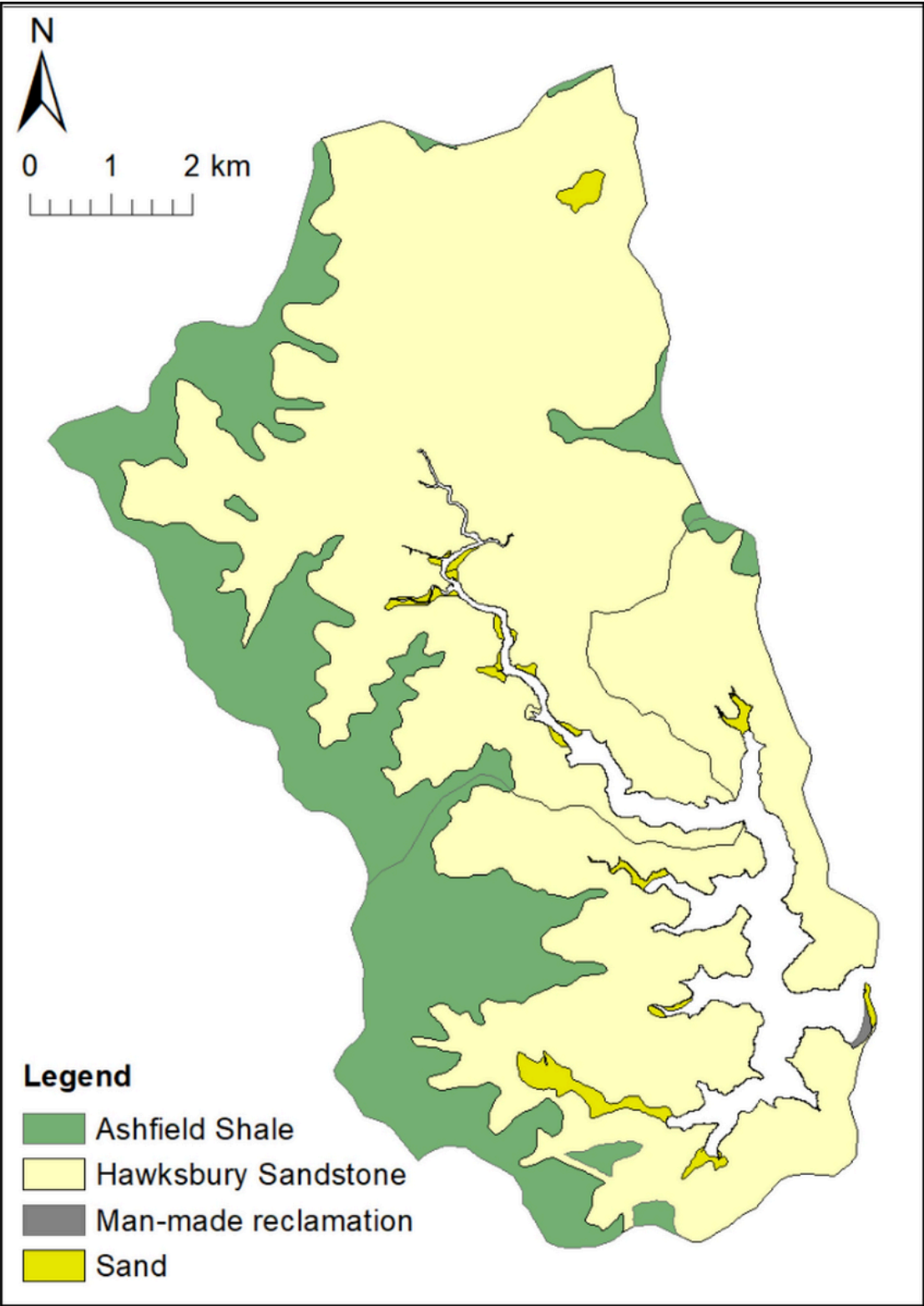


Hawksbury Sandstone

Sydney Enriched Sandstone Moist Forest



Sydney Turpentine Ironbark Forest



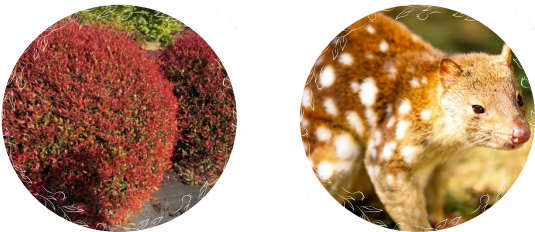
Chatswood, located in Sydney, Australia, is part of the larger Sydney Harbour system. The geology of this area is shaped by its natural features, including rocky outcrops, coastal cliffs, and surrounding bushland.



Six Seasons

Bayin Dyarra

Falling across May - June and is characterized as **Wet and Cooler**. During this time the ripening of the **Lillypilly fruits** (**Lilipilli *Acmena smithi*** fruits. During this time the cries of the **eastern spotted-tail quoll** is seeking a mate and can be heard in the forests and woodlands



Yuruga Burra

Falling across March - April and is characterized as **Hot and Dry**. During this time the Hickory Wattle *Acacia implexa* and the **Blueflax Lilly** bloom. During this time male **Kangaroo's** become more aggressive.



Bunul Marray

Falling across Jan - Feb and is characterized as **Warm and Wet**. During this season, the **Great Eel spirt** calls his children (the freshwater eels) to migrate from the rivers and creeks to the ocean to mate. It is also a time when the Golden yellow flowers of the **(Coast Myall) *Acacia binerva*** blooms

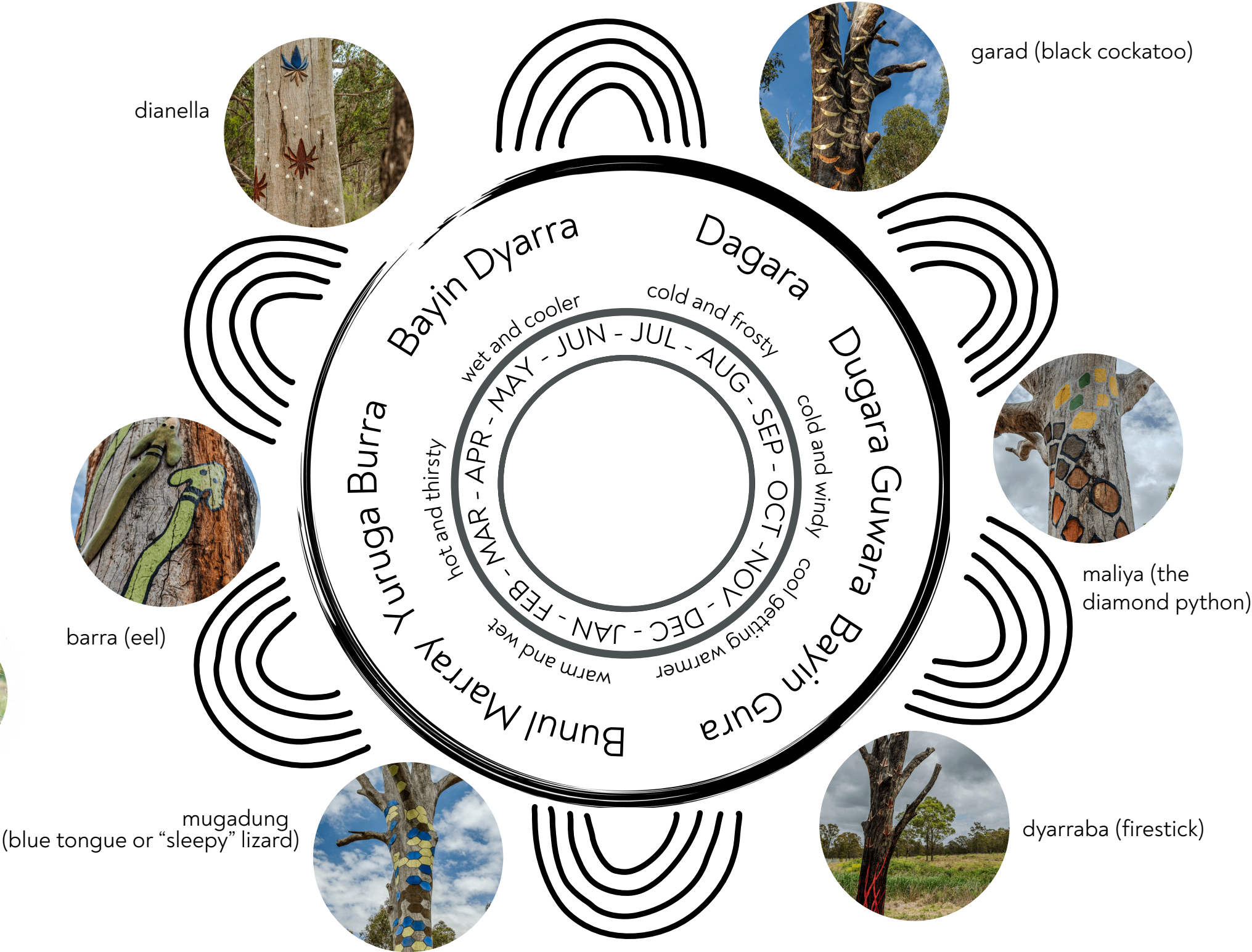


image:Weather cycles Dharug from the 2025 Western Sydney Parklands Trust, part of Greater Sydney Parklands

Dagara

Falling across July - Aug and is characterized as **Cool and Frosty**. During this time the the male **echidnas** are observed following females in an effort to mate. The **Forest Red Gum *Eucalyptus tereticornis*** is in flower.



Dugara Guwara

Falling across Sept - Oct and is characterized as **Cold and Windy**. Its time when the **Lyrebirds** are active, building their dancing mounds, and the ***Acacia floribunda*** flowers are indicating fish are running in the rivers. The subsequent flowering of *Acacia decurrens* marks the end of the **cold - windy weather** and the start of gentle spring rains.



Bayin Gura

Falling across Nov - Dec and is characterized as **Cool and getting warmer**. Its This period is also associated with the gathering of flying foxes and the blooming of the **Waratah** and **Gymea Lily**.



First Nations Customs and Spirituality



Sydney from North Shore

Aboriginal Lore

Aboriginal lore refers to the traditional laws, customs, and spiritual beliefs of Aboriginal and Torres Strait Islander people, passed down through generations. Unlike Western legal systems, which are documented and enforced through formal institutions, Aboriginal lore is embedded in the oral traditions, songs, ceremonies, and practices of Indigenous communities. It serves as a comprehensive framework guiding aspects of daily life, social relationships, cultural responsibilities, and environmental stewardship.

Central to **Aboriginal lore** is the concept of "Country," which encompasses land, water, air, and all living things. Aboriginal lore recognizes that people are deeply interconnected with their environment and that each individual has a custodial role in caring for the land. This stewardship is based on respect for the sacred sites, ancestral spirits, and cultural practices that sustain both people and nature.

Aboriginal lore also delineates specific roles for men and women, often referred to as **"Men's Business"** and **"Women's Business."** These roles embody responsibilities, ceremonies, and knowledge that are gender-specific, ensuring that cultural knowledge is preserved and practiced within the community. Kinship systems form another essential component of Aboriginal lore, structuring complex relationships between family, clan, and tribe and reinforcing the importance of mutual respect, cooperation, and community.

Deeply rooted in respect, reciprocity, and a holistic view of existence, **Aboriginal lore** remains a powerful force that sustains Aboriginal cultural identity, guides ethical conduct, and fosters harmony between people and Country. It is not merely a set of rules but a way of life that connects past, present, and future generations with an enduring commitment to the land and each other.



Image:Jingili man with well-marked cicatrices, Powell Creek, Central Australia, September-October 1901

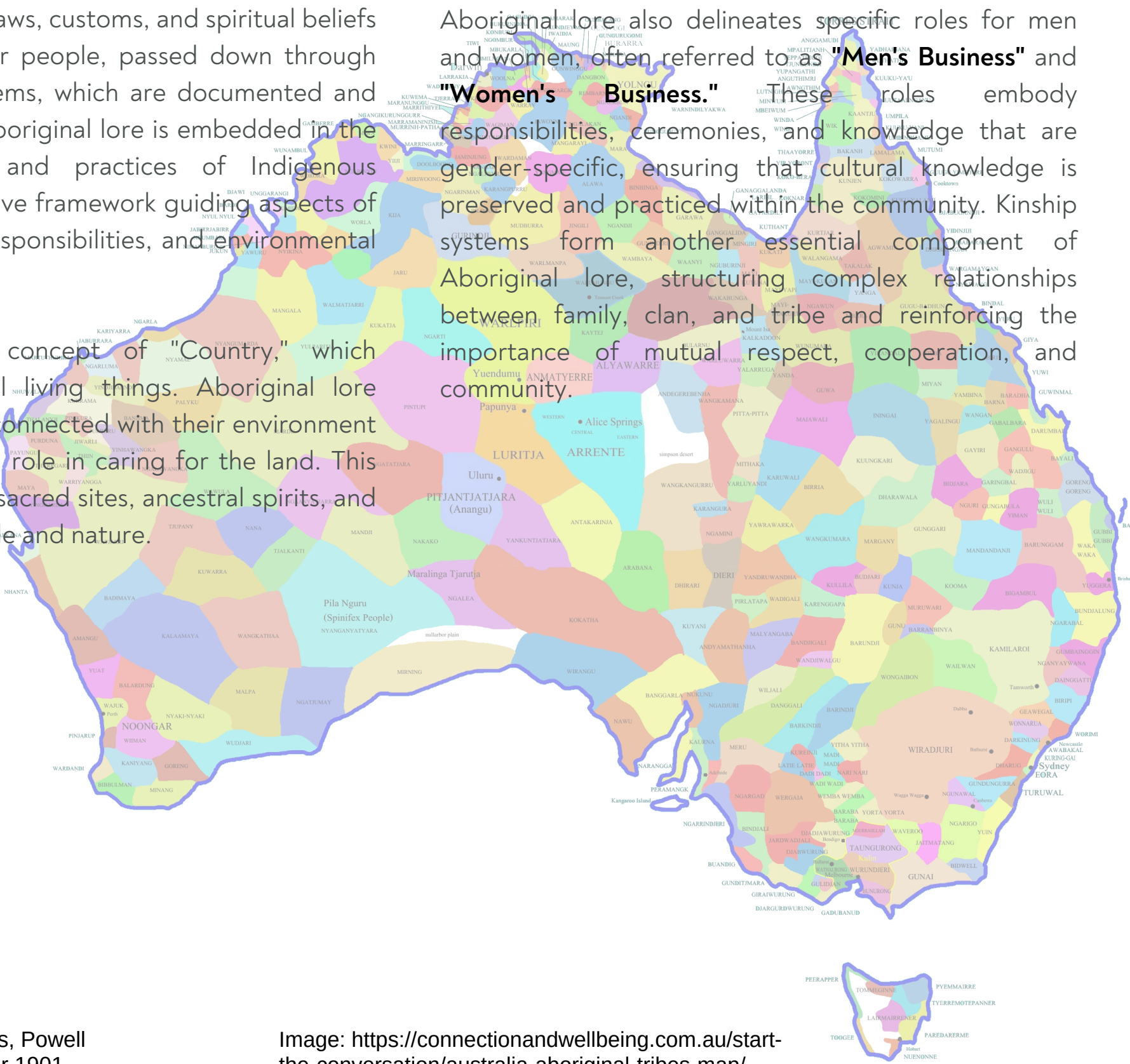


Image: <https://connectionandwellbeing.com.au/start-the-conversation/australia-aboriginal-tribes-map/>



Aboriginal rock art is one of the most enigmatic draws of Australia's Kimberley region./Liz Jack

Sky Country

The Role of the Sky in Aboriginal Culture

In Aboriginal culture, the sky is much more than a physical space above the earth. It is a realm filled with spiritual significance, representing the home of ancestral beings, spirits, and celestial entities. Many Aboriginal cultures view the sky as a direct reflection of the world below, where the past, present, and future coexist in a complex, interconnected web. The stars, the moon, the sun, and other celestial phenomena are seen as crucial parts of the landscape, with each having its own stories, meanings, and associations.

Sky Country is not confined to the physical heavens; it also extends to the stars, the Milky Way, the moon, and the sun, all of which are seen as powerful forces with deep cultural significance. Aboriginal peoples view these celestial bodies as active participants in the creation of the world and as ongoing influences on daily life.

The Practical and Spiritual Use of Sky Country

Sky Country's influence is practical as well as spiritual. Aboriginal people have long used the stars for navigation, especially in the vast, open landscapes of the Australian outback. The constellations serve as guides to travel across vast distances, particularly when hunting, gathering, or engaging in trade. The stars also offer a way to track seasonal changes, with certain constellations appearing at specific times of the year, signaling the best times to harvest certain foods or conduct ceremonies.

At the same time, Sky Country remains a space of profound spiritual significance. The stars and the sky continue to be seen as the dwelling place of ancestors and spirits, with certain celestial events, such as eclipses or meteor showers, being interpreted as messages from the Dreamtime.

The Dreamtime and the Stars

Central to the Aboriginal understanding of the sky is the Dreamtime or Dreaming – the sacred, mythological period when ancestral beings, often referred to as "totemic ancestors," traveled across the land and sky, shaping both the physical and spiritual world. These beings include creatures such as birds, reptiles, and mammals, as well as celestial beings like the sun and the stars. They created the natural features of the land, taught people how to live, and established the laws of the world.

The stars and constellations are often associated with stories of the Dreamtime. For example, the Emu in the Sky is a famous Aboriginal constellation that appears in the dark spaces of the Milky Way, representing the Emu – a bird that is a central totem for many Aboriginal groups. This constellation is significant not only for its cultural meaning but also for its practical use in navigation and understanding seasonal cycles. Similarly, the Seven Sisters or Pleiades star cluster is one of the most widely recognized star groups in Aboriginal culture, appearing in numerous creation stories and representing ancestral women, often associated with themes of pursuit, migration, and spirituality.

The stars, therefore, serve not only as a guide for Aboriginal peoples in terms of time and place but as a constant reminder of their spiritual connection to the ancestors and the Dreamtime.

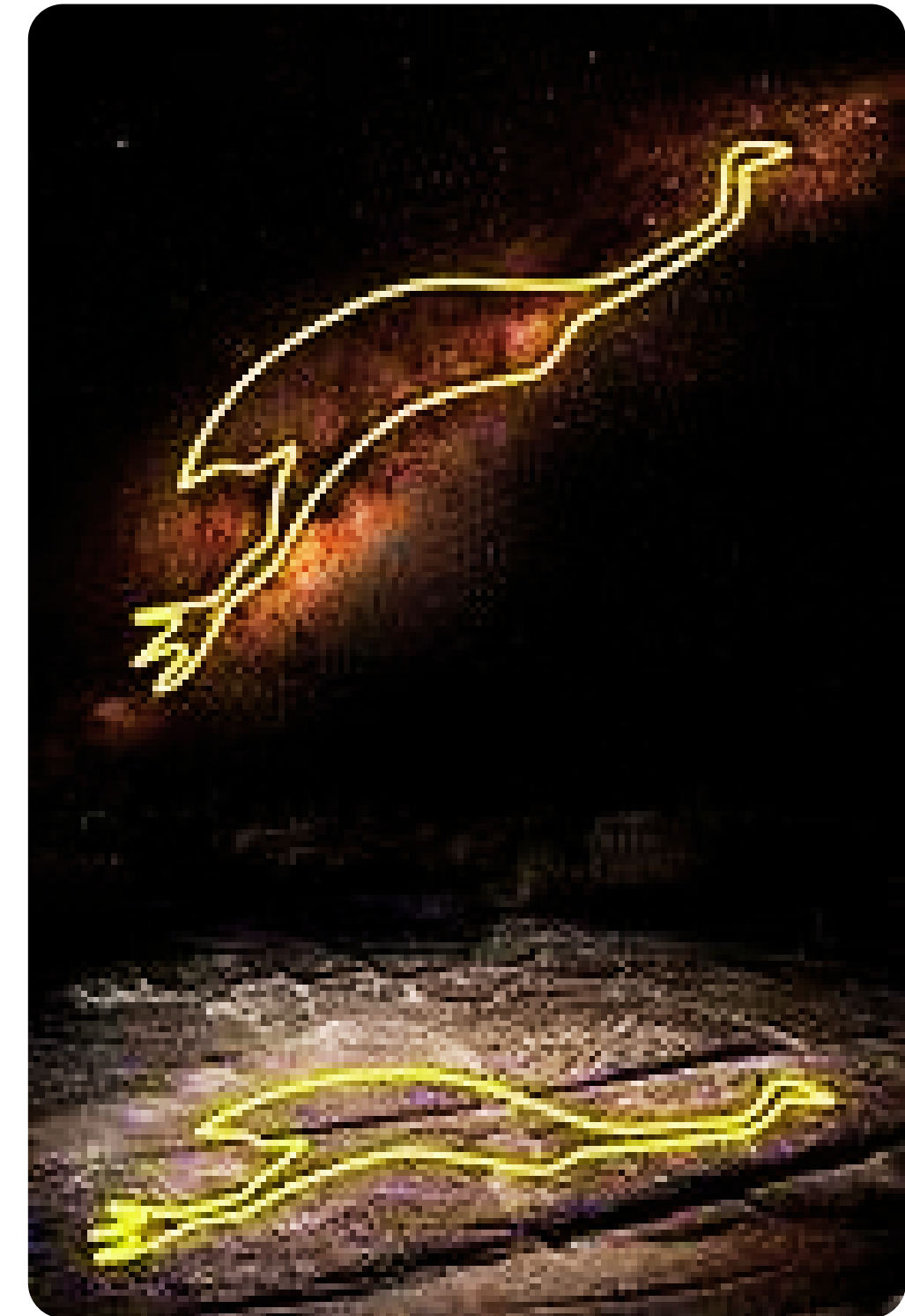


image:facebook/aboriginal astronomy/

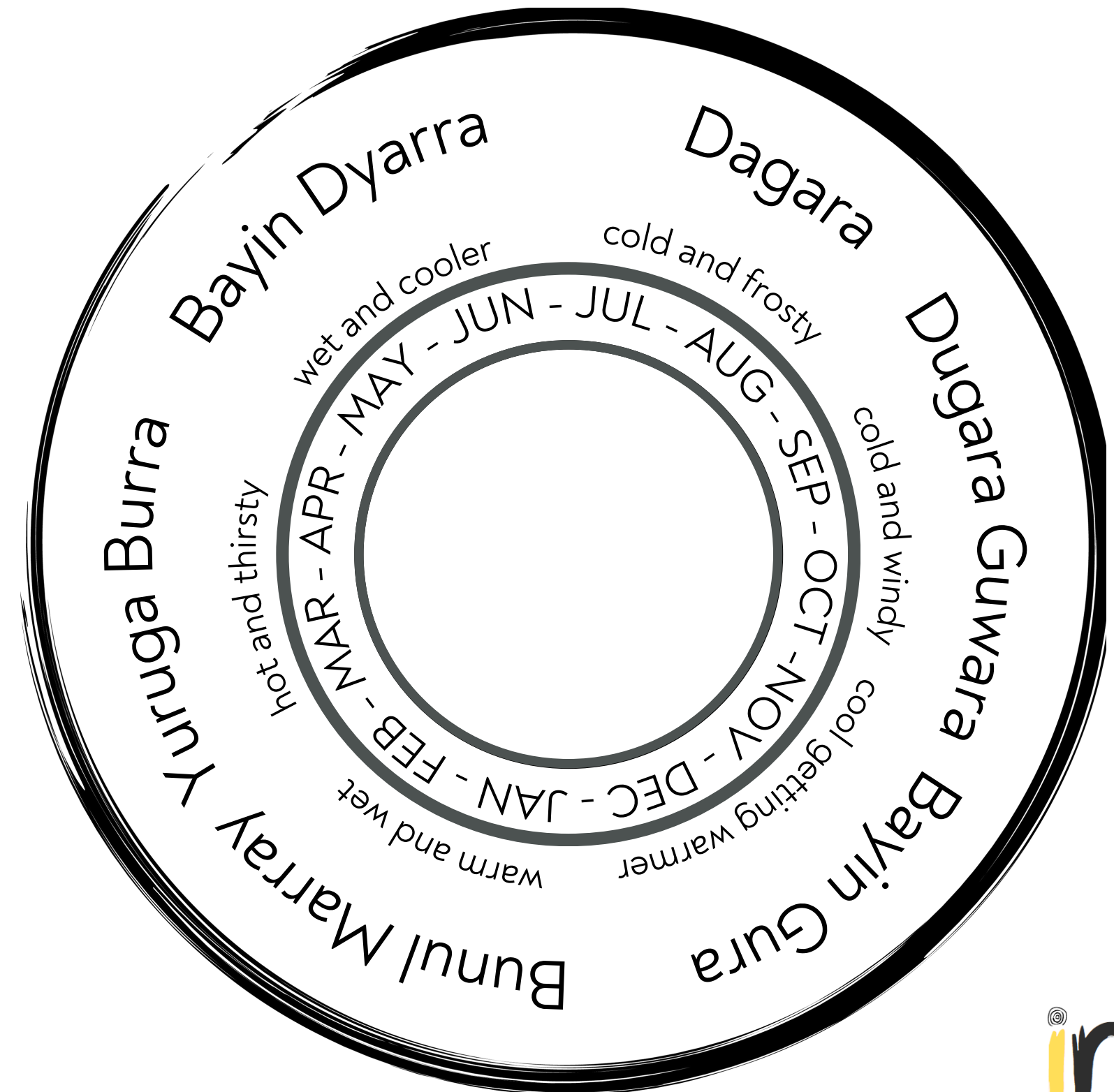


Aboriginal Seasons

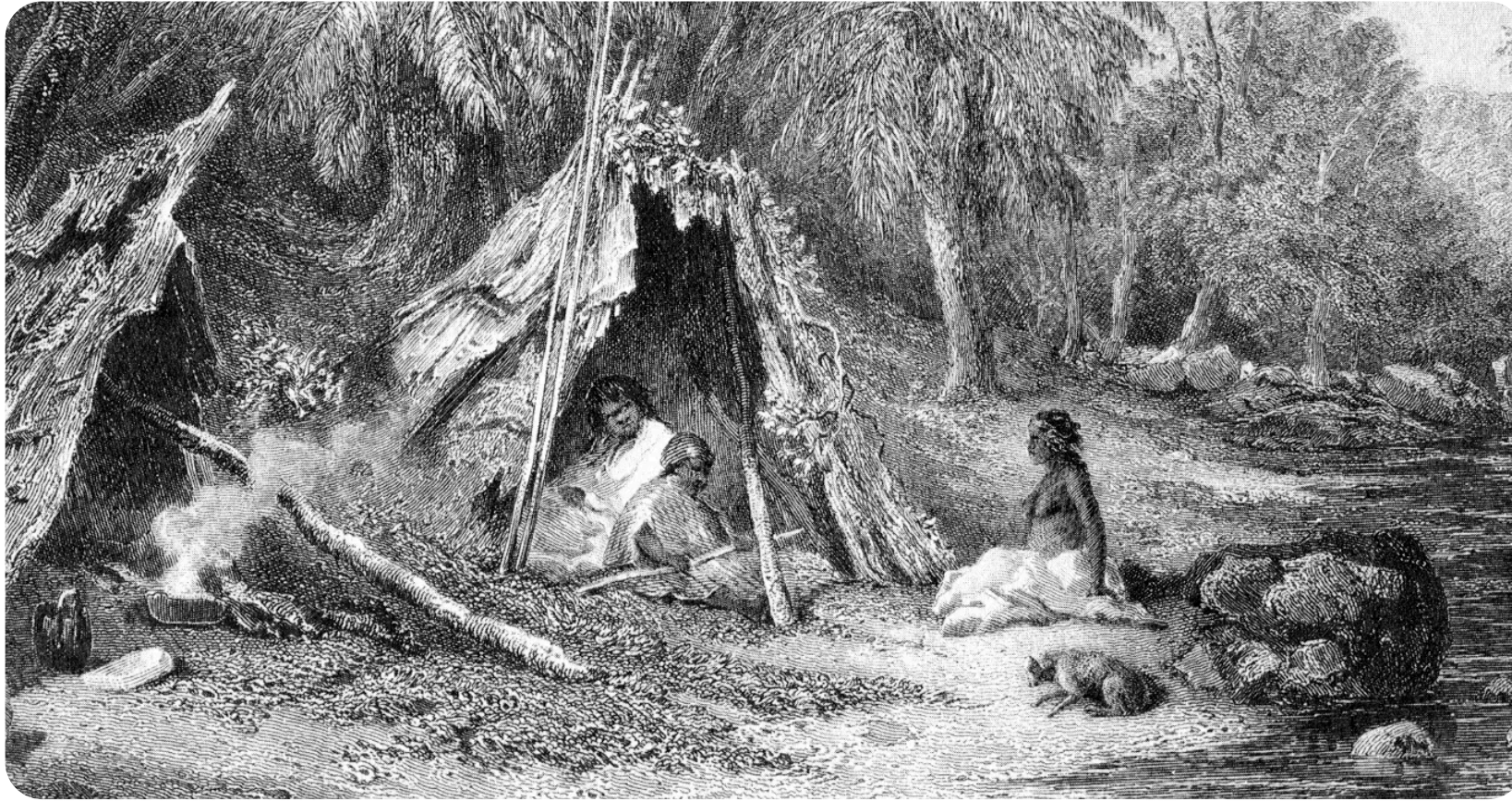
Aboriginal seasons are a key aspect of how Aboriginal Australians understand and relate to the natural world. Unlike the four-season system commonly used in Western cultures (spring, summer, fall, and winter), Aboriginal cultures recognize a diverse set of seasons, often ranging from six to seven, and these seasons vary depending on the specific climate, geography, and local environmental conditions of each region.

The Aboriginal understanding of seasons is intricately tied to the land, plants, animals, weather patterns, and the cultural practices of different communities. The cycles of nature and the movements of the sun, moon, and stars play a central role in the Aboriginal seasonal calendar, which provides guidance for hunting, gathering, cultural ceremonies, and sustainable land management practices.

Aboriginal seasons are a sophisticated and deeply rooted system that ties together the physical, spiritual, and practical aspects of life. These seasonal systems provide Aboriginal communities with the knowledge necessary to navigate the land, hunt and gather resources sustainably, and align with the rhythms of nature. More than just a means of tracking time, the seasons serve as a map of relationships – between people, land, and the ancestral spirits that inhabit both. Understanding Aboriginal seasons is a way of understanding the unique, intimate connection that Aboriginal peoples have with the natural world, one that has been honed and passed down over tens of thousands of years.



The First Architects

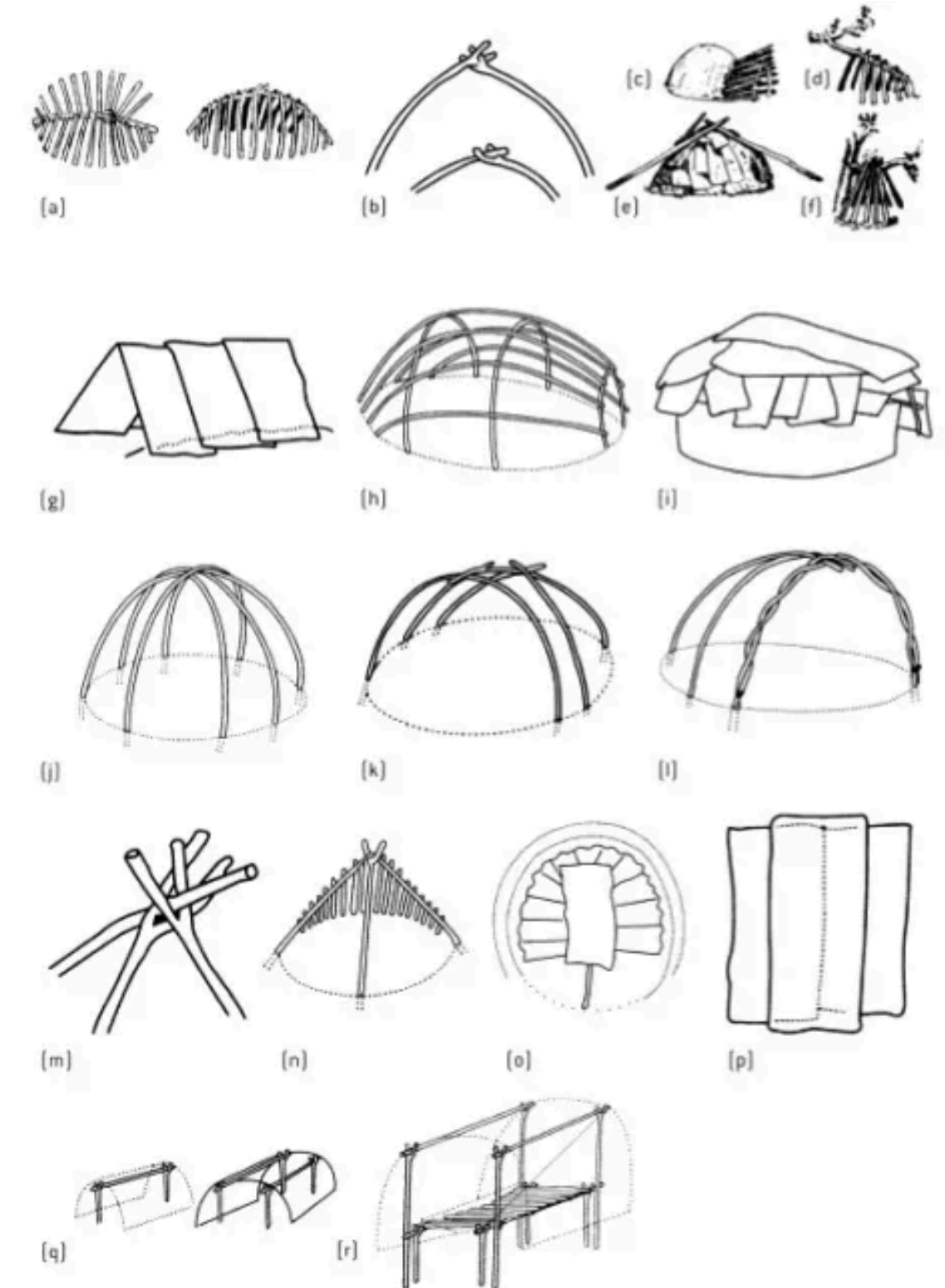


A 19th-century engraving of an indigenous Australian encampment,

Aboriginal people are often regarded as the world's first architects, not in the conventional sense of modern construction, but in the way they have skillfully and sustainably designed, created, and maintained their environments for millennia. The deep connection that Aboriginal Australians have with their land, their profound understanding of nature, and their intricate systems of knowledge allowed them to become pioneering architects of the landscape, long before Western architectural practices evolved.

The Architecture of the Land

Aboriginal architecture is not always about physical buildings in the way Western societies define them. Rather, it is about the environment itself – the landscape, waterways, seasonal cycles, and ecosystems – all of which were intentionally shaped and managed by Aboriginal people. Their architectural feats can be seen in the way they lived harmoniously with the land, transforming the natural world to suit their needs, while simultaneously protecting and sustaining it.



Walter Roth: Studies of Aboriginal ethnoarchitectural forms, Queensland, 1897. Via Wikipedia



Cammeraygal Culture



Cameraygal Overview

Darramurragal

The Cameraygal people were one of the most prominent Aboriginal clans of the Sydney region, traditionally occupying the northern shores of Sydney Harbour, including areas now known as North Sydney, Mosman, and Cammeray. As part of the Guringai language group within the broader Eora Nation, the Cameraygal lived in deep connection with the land and sea, relying on fishing, hunting, and bush foods for sustenance. Their society was structured and spiritual, with rich cultural traditions, ceremonies, and laws that guided daily life. The name “Cammeray” honours their lasting connection to the area.

Cameraygal People of the North Shore

The Cameraygal people are the Traditional Custodians of the area now known as Chatswood, located on the North Shore of Sydney. They are one of several clans within the broader Darug language group, whose lands extend across the northern and western regions of Sydney. The Cameraygal people lived along the waterways, bushlands, and ridgelines, maintaining a deep spiritual and cultural connection to Country.

Pre-Colonial Life and Culture

- The Cameraygal people thrived in the North Sydney area due to the now called Sydney Harbour and surrounding creeks, which provided an abundance of food, including fish, eels, shellfish, and native plants.
- They lived a semi-nomadic lifestyle, moving with the seasons to access different food sources while maintaining sustainable practices.
- Archaeological evidence, such as rock engravings, axe grinding grooves, shell middens, and rock shelters, can still be found in the North Shores of Sydney, which are part of their traditional lands.
- Their society was structured through kinship systems, with governance guided by lore, Dreaming stories, and ceremonies that connected them to Country.
- Firestick farming was used to manage the land, promoting biodiversity and hunting opportunities.

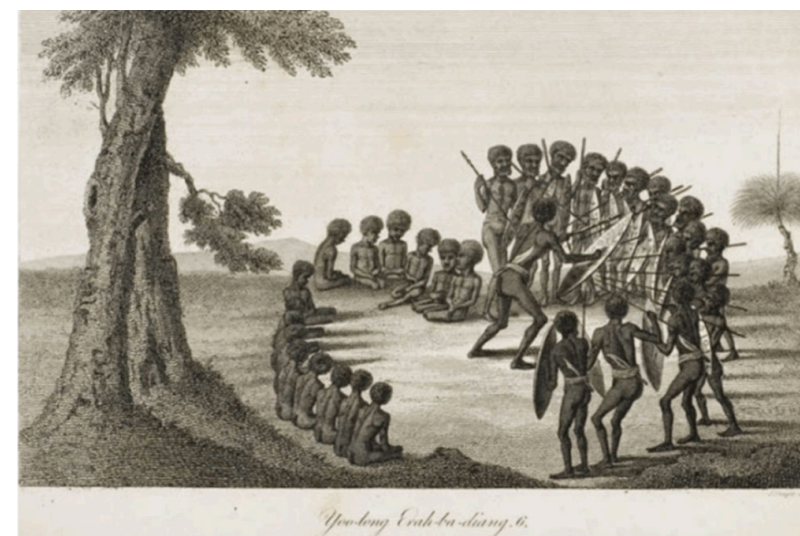


Image: Aboriginal Fishing hooks



Image: M. Dubourg, Fishing No. 1, 1813. National Library of Australia, nla.obj135898881

‘The women skimmed the waters in their simple bark canoes with fires lit on clay pads for warmth and cooking. The officers were fascinated; they wondered how on earth the women could manage ... fishing tackle, onboard fire, small children and babies ... in surf that would terrify their toughest sailors’



Much of what we know about the pre-contact culture and ceremonies of First Nations peoples are from a colonial perspective.

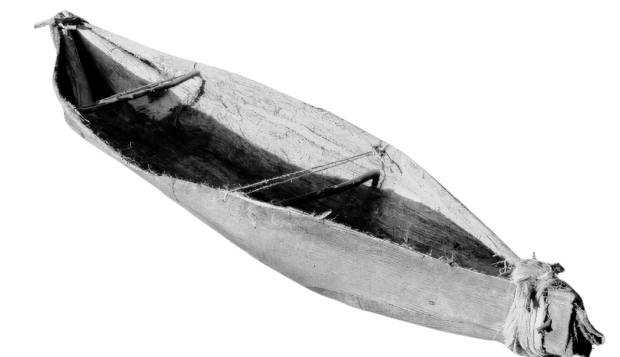


Image : Nawi, Bark Canoe



Cameraygal - Overview continued

Impact of Colonization

When British colonists arrived in 1788, the Kameraigal were among the first Aboriginal groups to encounter the newcomers. The arrival brought devastating impacts, including dispossession of land, violent conflict, and outbreaks of diseases like smallpox, which severely reduced their population. Despite these hardships, the legacy of the Kameraigal people endures through place names, protected cultural sites, and the continued presence and resilience of their descendants. Today, they are recognised as Traditional Custodians of Sydney's North Shore, and their contributions to the region's heritage are increasingly acknowledged and respected.



A view of Sydney Cove, New South Wales, Edward Dayes after Thomas Watling, artists; Francis Jukes, engraver, 1804



Image:-Grinding GroovesSource: flickr.com



Image:-Aboriginal Tools: Pinterest



Darramuragal (Terramerragal) - Overview

Ku-Ring-Gai Legacy

Although most of the Indigenous Darramurragal and Garigal hunter-gatherer peoples of, respectively, Sydney's upper North Shore and upper Northern Beaches, were either driven from the area by European settlers or succumbed to the deadly smallpox epidemic of 1789, they left behind incredible examples of their culture.

These include petroglyph communications – engravings of animals and figures in sandstone rocks - to other important remnants that reveal how they lived, interacted and sourced food.

Shell middens, stone and ochre quarries, campsites, rocks adapted for seed-grinding and tool-sharpening, ceremonial sites and scarred trees from which bark and wood were removed for boomerangs, woomeras (spear launchers), shields, canoes, coolamons (carrying vessels) and gunyas (temporary shelters). 1

Resources: 1/<https://www.neighbourhoodmedia.com.au/post/ku-ring-gai-aboriginals-the-non-existent-tribe-that-left-a-rich-legacy>



Image:-Shell Midden. Source: Aboriginal Heritage Tasmania



Image:-Grinding Stones. Source: Australian Museum



Image:-Campsite Source: flickr.com



Image:-Aboriginal Tools: Pinterest



Image:-Aboriginal site at Bantry Bay



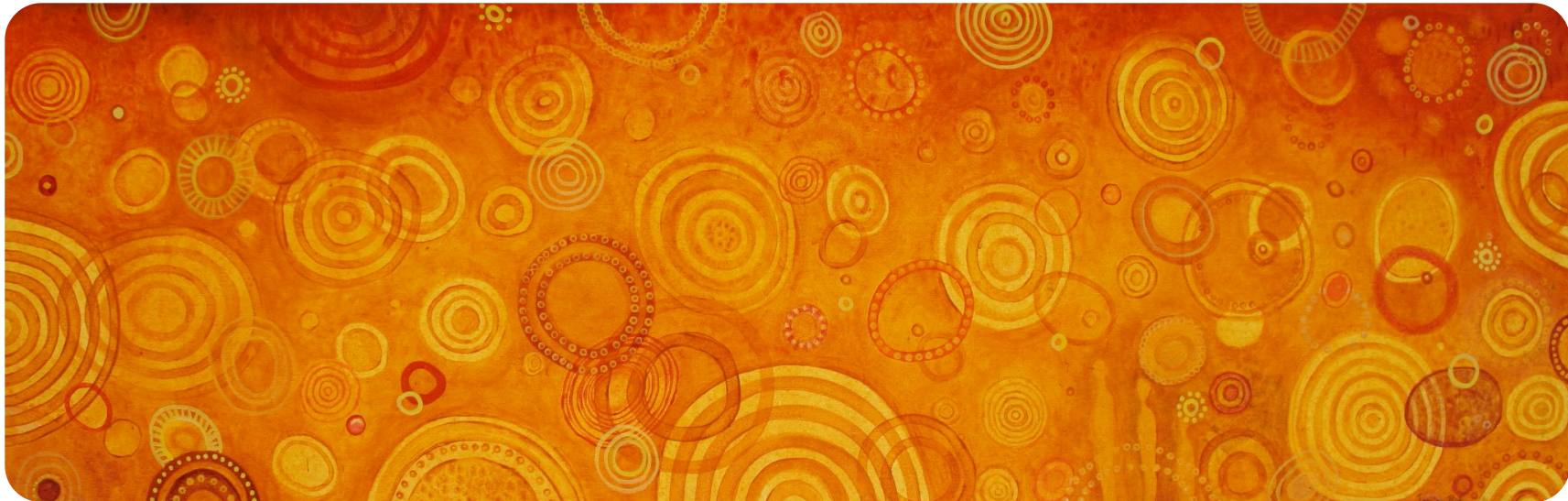
Darramuragal and Terramerragal Influence in Design



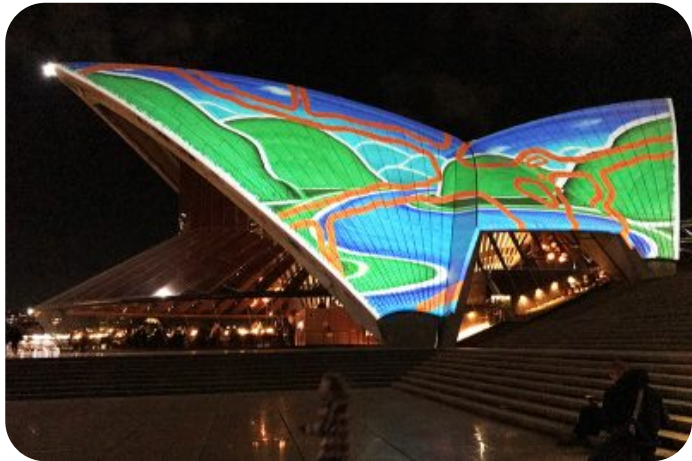
Artefacts and Art



Artwork: Jess Birk



Artwork: Jess Birk



Artwork: Francis Belle Parker



Artwork: Francis Belle Parker



Women's yam sticks, a paddle (bottom) and a heavy digging stick photo by Joy Lai)



A portable grindstone with muller or topstone (photo by Grace Karskens)



Image:-A variety of fishing spears, shields, stone hatchets, clubs and swords by Charles Alexandre Lesueur (1807) Mitchell Collection/State Library of NSW



Dance and Practices



Welcome to Country smoking ceremony performed by an Aboriginal elder, wikipedia

Welcome to Country

A Welcome to Country is a formal ceremony performed by Aboriginal or Torres Strait Islander people to welcome visitors onto their traditional lands. This practice is an ancient tradition that has been adapted to modern contexts, often taking place at the beginning of events, such as public ceremonies, festivals, and significant gatherings. It is a way for the local Indigenous people to acknowledge the ongoing connection they have to the land and to ensure that visitors understand and respect the customs and cultural importance of the place they are entering.

Smoking Ceremony

A Smoking Ceremony is another important Aboriginal and Torres Strait Islander ritual, often conducted as part of the Welcome to Country but also in other contexts, such as cleansing a space or marking an important event. The smoking ceremony involves the burning of native plants, usually leaves from specific trees, to produce smoke that is believed to have cleansing, healing, and protective properties.

Aboriginal Dance is a significant cultural practice that holds deep spiritual, social, and historical meaning for Aboriginal Australians. It is an expression of identity, connection to the land, and a way to communicate stories, traditions, and ancestral knowledge through movement, music, and symbolism. Aboriginal dance is integral to ceremonies, rituals, and celebrations, and it serves as a living connection between the people, their ancestors, and the natural world.

Aboriginal dance is much more than just an art form; it is a living cultural practice that carries profound spiritual, social, and historical significance. It connects Aboriginal people to their ancestors, the land, and the cosmos, and it serves as a means of transmitting knowledge, preserving culture, and honoring the natural world. Through movement, music, and symbolism, Aboriginal dance continues to be a powerful tool for storytelling and expression, providing a deep connection to the past while remaining a vibrant part of Aboriginal life today.

Key Aspects of Aboriginal Dance

- Storytelling and Dreamtime Narratives
- Connection to the Land
- Ceremonial and Ritual Significance
- Costumes and Body Decoration



Wiradjuri man Joe Williams dancing at #YarriJackyJackyCorroboree22 Source: Darkeye Photography

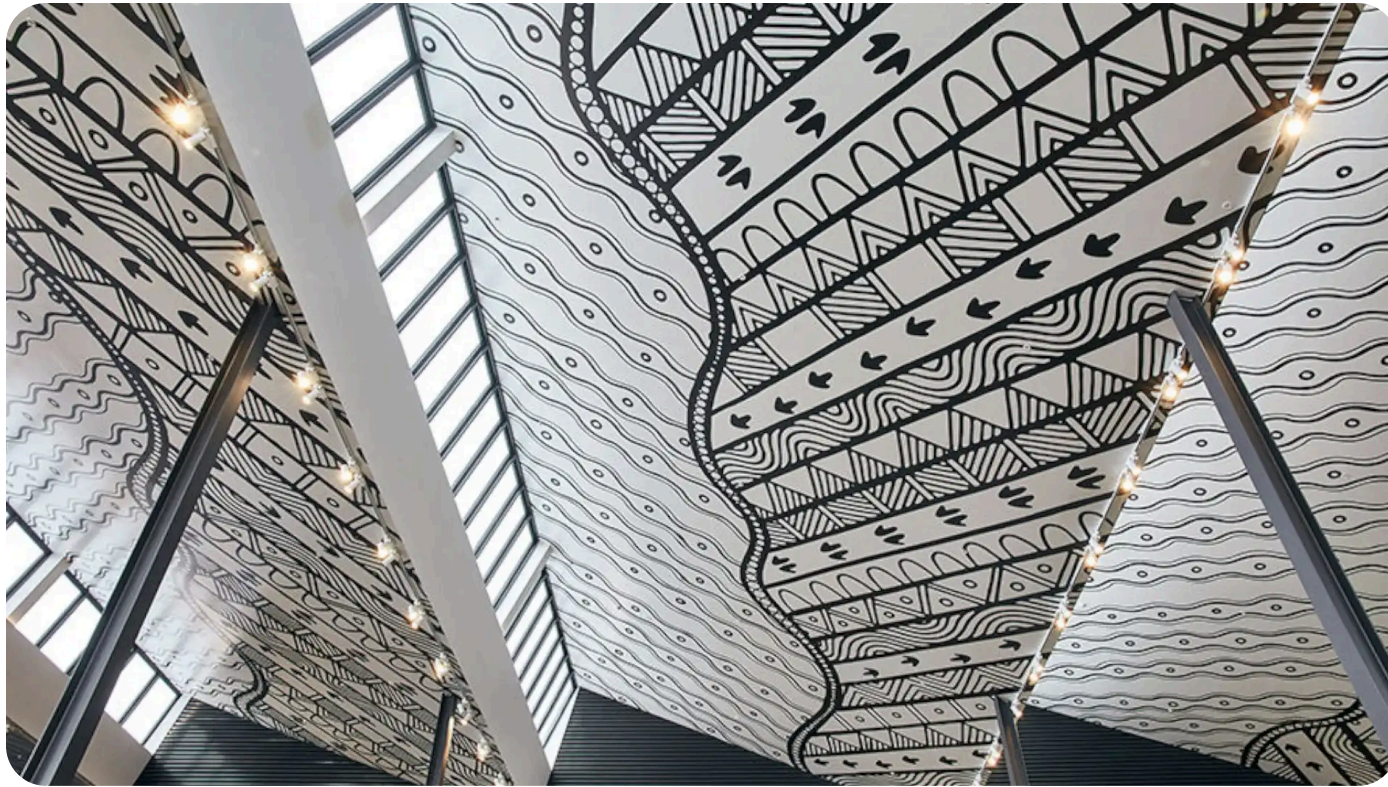


Major James Wallis' engraving of Dyarubbin at Windsor showing a group of Aboriginal people around a camp fire at Dowlaba, near the mouth of Wiannamatta/South Creek in about 1816. Bulyayorang/ Windsor is on the high bank on the left. A big flood has roared through and destroyed the wharf. (SLNSW)

First Nations Design Elements

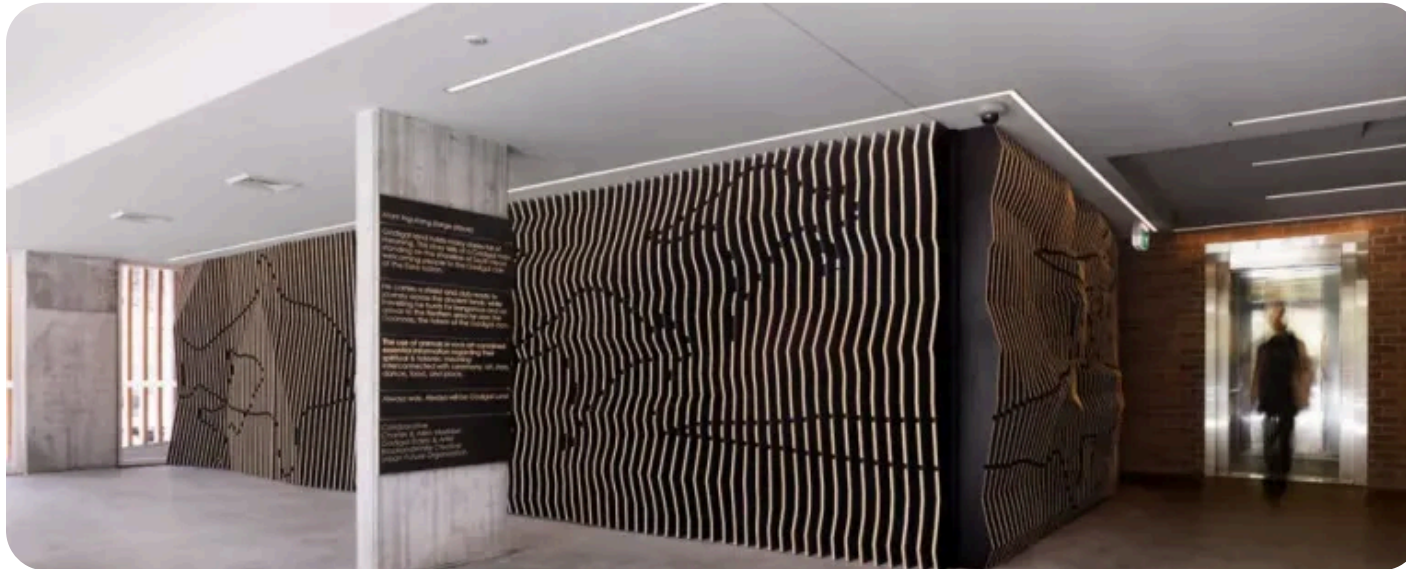


Ceiling Treatment



Yagan Square, located in Perth's CBD

Interior Design



Marri Ngurang (large place) installation by Charles and Allen Madden – Gadigal Elders and Artist, BlackandWhite Creative, Urban Future Organization. Photo: Luke Butterly Photography

Facade Design



An Indigenous perspective: Burringja Cultural Centre, In Melbourne's Dandenong Ranges.

Pavement Design



Ballarat Line Upgrade



Bluey Roberts, Rainbow Serpent 1989.
Concrete Pavement Photo Sam Roberts



Entry Statement



Image credit: Scott Cameron Photography. Connection To Country—a project of Mili Mili's at Royal North Shore Hospital, New South Wales.



Burraja Bush Tucker Garden - Wodonga

Other Uses

- First Nations language
- Wayfinding

Garthering Area



Kindy Garden McDowall | Tessa Rose

Shading Area



The shade canopy Image: Courtesy of University of Tasmania

Scuptures / Public Art



Macquarie Group 1 Elizabeth Street Public Art - Balarinji

Immersion Area



Burraja Bush Tucker Garden - Wodonga



Major James Wallis' engraving of Dyarubbin at Windsor showing a group of Aboriginal people around a camp fire at Dowlaba, near the mouth of Wiannamatta/South Creek in about 1816. Bulyayorang/ Windsor is on the high bank on the left. A big flood has roared through and destroyed the wharf. (SLNSW)

Walking with First Nations



Connecting 2 Country - Comments

Cultural

- North → South Connection, with the coastal Aboriginal Nations
- East → West Connection, to Sea country to Western Plain's Connection
- Rocky Outcrop landscape design to have a sense of country
- Cameragal Country is sandstone Country
- Whale country, Our creation story is the Whale
- Song line (Pacific Hwy)
- Sky country Connection is important as our culture celebrates the connection between Sky and Country.
- Captain Cook Pelican story of the Saltwater people of the South Coast
- To really call this country home, its important to learn about Country and for new stories are created.
- Cultural spirit into the project
- 7 sister's Songline
- Sunlight is important tell the story of time (Creation)
- Being, Belong, Becoming (Past, Present and emerging)
- Barangaroo/ Patyegarang (Local Cameragal and Gadigal Women)

Design

- Story the reflect the building to allow a sense of story.
- Sky Country connection theme in the middle of the site
- Create those links to other nation's being North - South, East - West to Local clan's
- Incorporate the Dharug 6 season's into the landscaping
- Reinvent a Songline to the site using a Diversity Moiety
- Blend Traditional culture of Modern Australia or Bush tucker sense of country
- Sensory of Country
- Digital Art opportunity
- Women's Cultural water feature with Nawi
- Materials:- Woods/ Sandstone Rocky Outcrop
- Footprint's of mega fauna Primal footprints
- Roof top Sky garden's
- Community Garden opportunity
- BTR Rooftop garden opportunity
- WaterPlay theme (Whale)
- Public Domain tribe direction pointer on the roof of the building
- Repurposing product's its not appropriate to bring materials from other Nations to site.
- Traditional name's in Language to be present on site

Landscape

- Native Lilly pills
- QR code/ Recipe's
- Native Ginger
- Lemon Myrtle tree
- Flannel flowers
- Native Bee's on rooftop garden
- Sugar bag Bee's

Artist - Local



Emma Hicks is a Sydney-based artist, writer and academic of Gamilaroi and European heritage. Emma has exhibited both nationally and internationally working across film, installation and performance.



Tim Moriarty is an Australian designer, drone pilot and digital musician whose work blends platforms and genres. Tim's highly creative work draws on his drone skills, digital work as a computer animator, and classical training as a musician.



Frances Belle Parker is a proud Yaegl woman, mother and artist from Maclean in Northern New South Wales, Australia. She is deeply inspired by her Mother's land
Frances has been a practising artist for almost 25 years and come to prominence after winning the highly regarded Blake Prize in the year 2000, making her the youngest ever winner and the first Indigenous recipient in the prize's history.



Connection 2 Country - Design Themes

Design Outcomes in this chapter is high level design ideas taken from the from the design input session on how Cameraygal and Modern Aboriginal ideology that may be implemented by consideration of the Design Team



>FK< O C U L U S

Painting: www.dreamtime.com



Project Site: 339 Mowbray Road - Build to Rent - Chatswood

607 Pacific Highway, Chatswood, sits on a 14,693 m² parcel on Sydney's Lower North Shore, an area that has evolved from orchards and light industry into a major commercial hub. Historically used for automotive services such as a service station and mechanical workshops, the site has more recently been identified by the NSW Government as a prime redevelopment opportunity. Managed through agencies like JLL and Landcom, it is earmarked within the Chatswood CBD Planning Strategy for mixed-use development—including a proposed 1,000-student primary school—with zoning allowing for buildings up to about 53 metres in height and a floor space ratio of 4.2:1. Its transformation is viewed as a key step in reshaping Chatswood into a higher-density urban precinct combining education, housing, and retail near the city's main transport interchange.

The area now known as Chatswood, including the site at 607 Pacific Highway, lies on the traditional lands of the **Cammeraygal people**. Before European colonisation, the Cammeraygal lived along the north shore of Sydney Harbour, utilising the creeks, ridgelines, and bushland for fishing, hunting, and gathering. The district's waterways—such as nearby Flat Rock Creek and Lane Cove River—were important sources of food and cultural connection. The area was rich in rock engravings, middens, and shelters that reflect long-term occupation and spiritual significance. Colonisation from the late 18th century brought rapid displacement, disease, and land clearing, severely disrupting traditional life. Today, the Chatswood area acknowledges its Aboriginal heritage through reconciliation initiatives, cultural programs, and heritage interpretation aimed at recognising the enduring presence and custodianship of the Cammeraygal people.



554 Pacific Highway, Beckinghams Garage. Courtesy of Old shops Australia (Facebook)



Google Maps 2025

Bring First Nations Design to Light

Architectural and Landscaping

The "Connecting to Country" process places significant emphasis on integrating cultural narratives, values, and traditions into design projects that engage with the land and Indigenous communities. This design approach is rooted in the belief that architecture and art should not only serve functional and aesthetic purposes but also acknowledge and reflect the deep cultural connections between people and the land they inhabit. The themes and narratives in cultural design discovered during the Design input Session are deeply tied to Indigenous perspectives and histories, weaving together stories, symbolism, and connections to the environment in meaningful ways.

MATERIALITY

to reference the Wianamatta Geology Group (Ashfield Shale and Hawkesbury Sandstone) Incorporating the use of a singular material in a variety of different forms

PODIUM LEVEL COUNTRY EXPERIENCE is the interconnected realms of country. By continuing the 6 seasons with a blend of other endemic species native the Cammeraygal Area. This encompasses the understanding of Country is not a distant or separate domain but an integral part of Country with in the built form.

PODIUM 6 SEASONS TRANSITION

Has been re-created to transition from the 6 seasons to the urban landscape. This transition is incorporated to create a sense of being home and welcoming visitors.

SITTING IN COUNTRY

To Create a on country experience in the “**6 Dharug Seasons**” is to be bring a nature centred approach that reflects Country from a First Nations Calendar. By allowing residents to identify each season with the blooming of plants that represents the 6 seasons

Connection 2 Country - Build to Rent



Proudly Cammeraygal

The Cammeraygal people are the Traditional Custodians of the lands and waters of Northern Sydney, including areas around present-day North Sydney, Mosman, and Lane Cove. As part of the larger Eora Nation, the Cammeraygal have lived in this region for thousands of years, maintaining a deep spiritual and cultural connection to Country. Their knowledge of the land, sea, and sky guided sustainable practices that preserved local ecosystems and supported strong community networks. Rock engravings, middens, and ceremonial sites across the area stand as living testaments to their enduring presence and cultural heritage that showcases the ancient knowledge of Country and culture that is continued today.

Embedding recognition of the Cammeraygal people and their culture within education, workplaces, and communities provides significant social and cultural benefits. It fosters respect, understanding, and reconciliation by acknowledging the enduring connection of First Nations peoples to the land.

This embedment encourages all Australians to learn from Indigenous knowledge systems—particularly around environmental care, community wellbeing, and sustainable living—while also empowering Indigenous voices and perspectives in modern decision-making. By honoring the Cammeraygal people’s heritage, we contribute to a shared future built on respect, inclusion, and cultural continuity.

Build-to-Rent (BTR) is a housing model where developers construct residential properties specifically to be retained and managed as long-term rental homes, rather than being sold to individual owners. This approach offers a range of benefits for both tenants and the wider community. For renters, BTR developments often provide greater security of tenure, consistent management, and high-quality amenities designed to support modern living, such as communal spaces, gyms, and co-working areas. They also help increase housing supply and diversity, easing pressure in competitive rental markets. For investors and developers, BTR projects offer stable, long-term income streams, while governments benefit from improved housing affordability and community stability. Overall, Build-to-Rent developments contribute to creating more sustainable, inclusive, and professionally managed urban communities.



Connection 2 Country - Build to Rent - Architectural

Podium



Facade



Materiality

Landscape and podium design to reflect the warm natural tones of the Hawkesbury Sandstone.

Connection 2 Country - Build to Rent - Landscaping

Podium

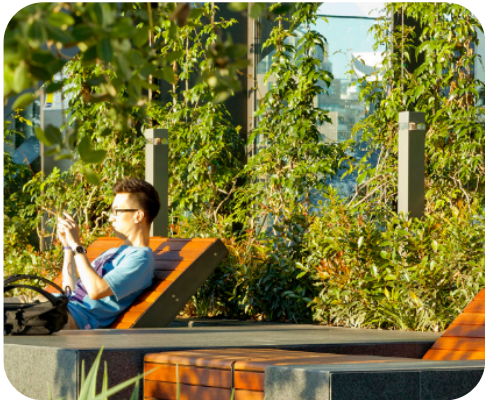
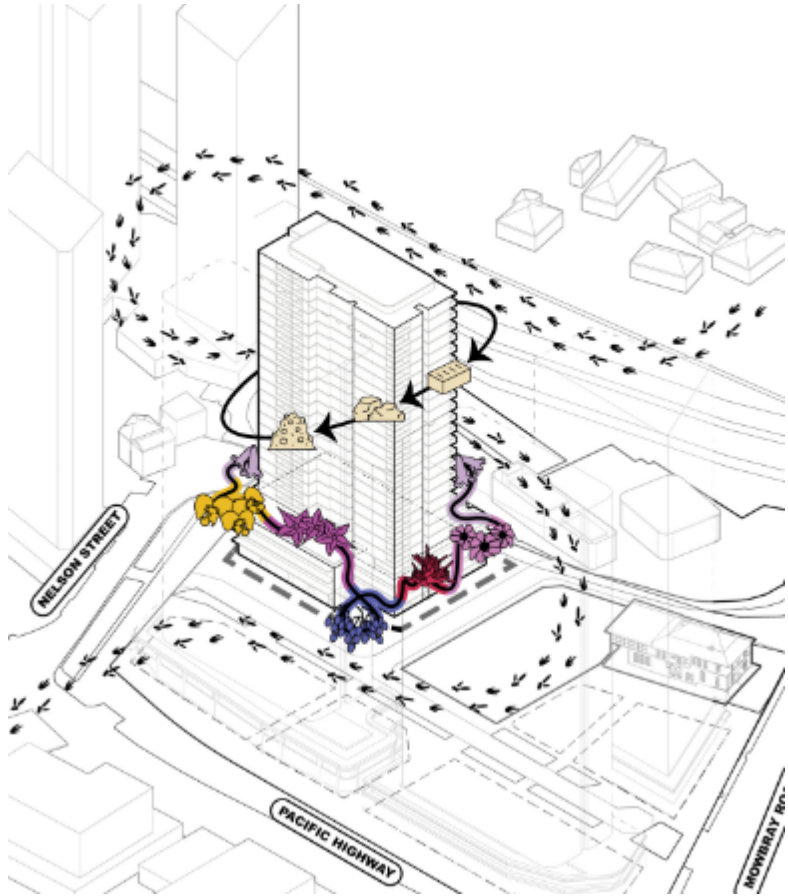


Community
Creation -
Gathering Area

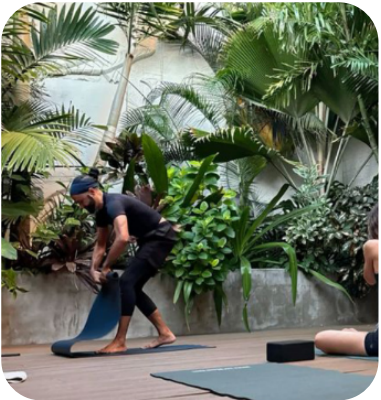
The Podium of the Build to Rent is an important Area for **Being, Belonging and Becoming**. The continuation of the 6 Seasons with the native endemic landscaping into Podium, allows essential workers a sense of **Being** in the natural environment surrounded by traditionally endemic flora for relaxing and resting in a Country Centered environment. **Belonging** to become a place to call home. **Becoming** (Connection) allowing a space for connection not only to the surroundings also a community of essential workers.

6 Seasons - Podium
Transition

The Podium Dharug Six Season's transition is to characterize the landscape with seasonal blooms. This will allow residents and visitors on the podium a feel country by understanding the blooming of flora and its relationship to the seasons. The way that Traditional Cammeraygal people would of experienced the seasons.



More intimate spaces for reading and working outside



Yoga deck



Connection 2 Country - Build to Rent - Landscaping

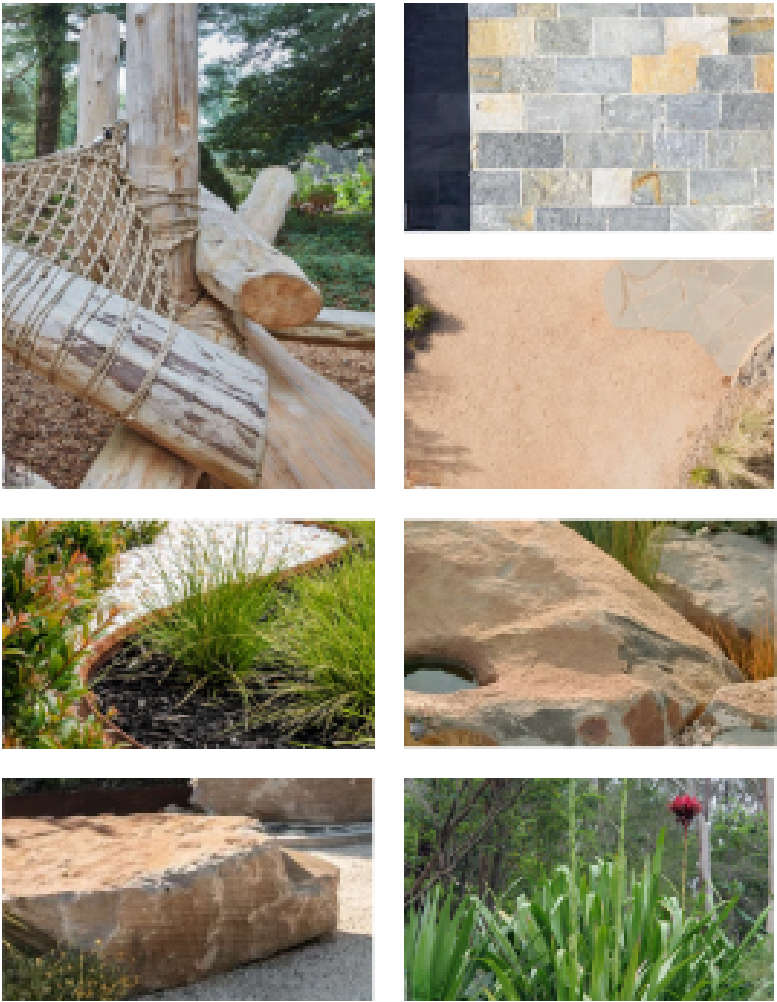
Podium

The Transitioning of the 6 seasons from Frank Shannon walk into Nelson Street walk to provide a sense of Cammeraygal Country by blending the urban shared path into a natural aspect of relaxing on the meandering journey of endemic planting and rocky outcrop experience of country into the facade of the Podium.

6 Seasons - Podium Continuation

Weathered Sandstone

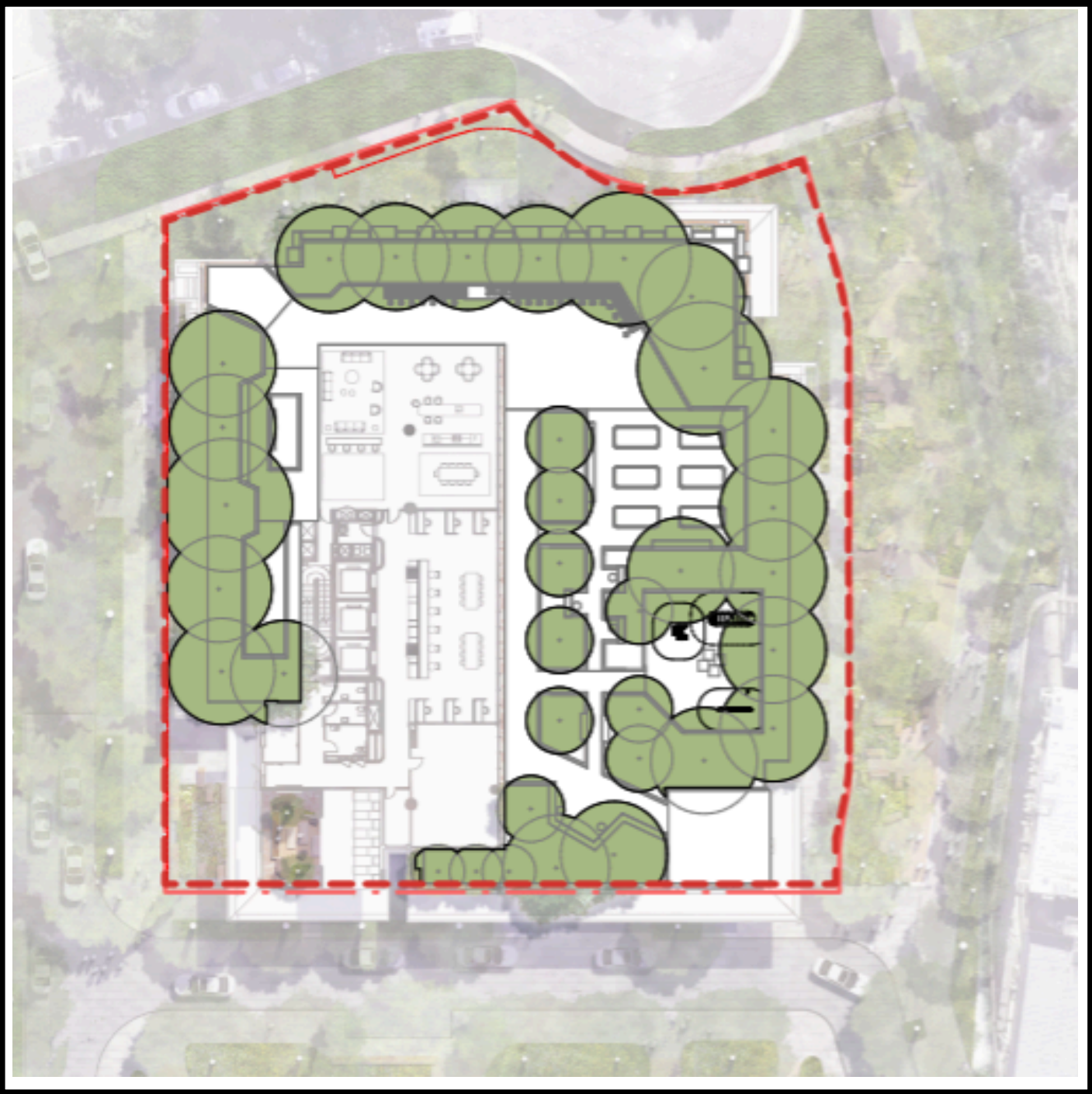
The design approach embeds the natural rocky-outcrop geology into the project through the use of weathered sandstone materials and a palette of earthy tones.



Connection 2 Country - Build to Rent - Landscaping

Podium

Podium Canopy Planting is using native species local to the Area allowing residents to relax in the natural settings surrounded by the planting of the 6 seasons.



6 Seasons - Podium Transition

Connection 2 Country - Build to Rent - Landscaping. (cont)

Endemic Planting

Podium - Trees



Golden Wattle



Water Gum



Lemon Myrtle

Podium - Understorey



Hairpin Banksia



Coastal Rosemary



White Correa



Contact Us



Website

www.jmpaboriginalconsultancy.com.au



Phone

0411 091 344



HQ address

22 Briar Road, Bradbury NSW



E-mail

enquires@jmpaboriginalconsultancy.com.au



Social Media

Linkedin :- JMP Aboriginal Consultancy

