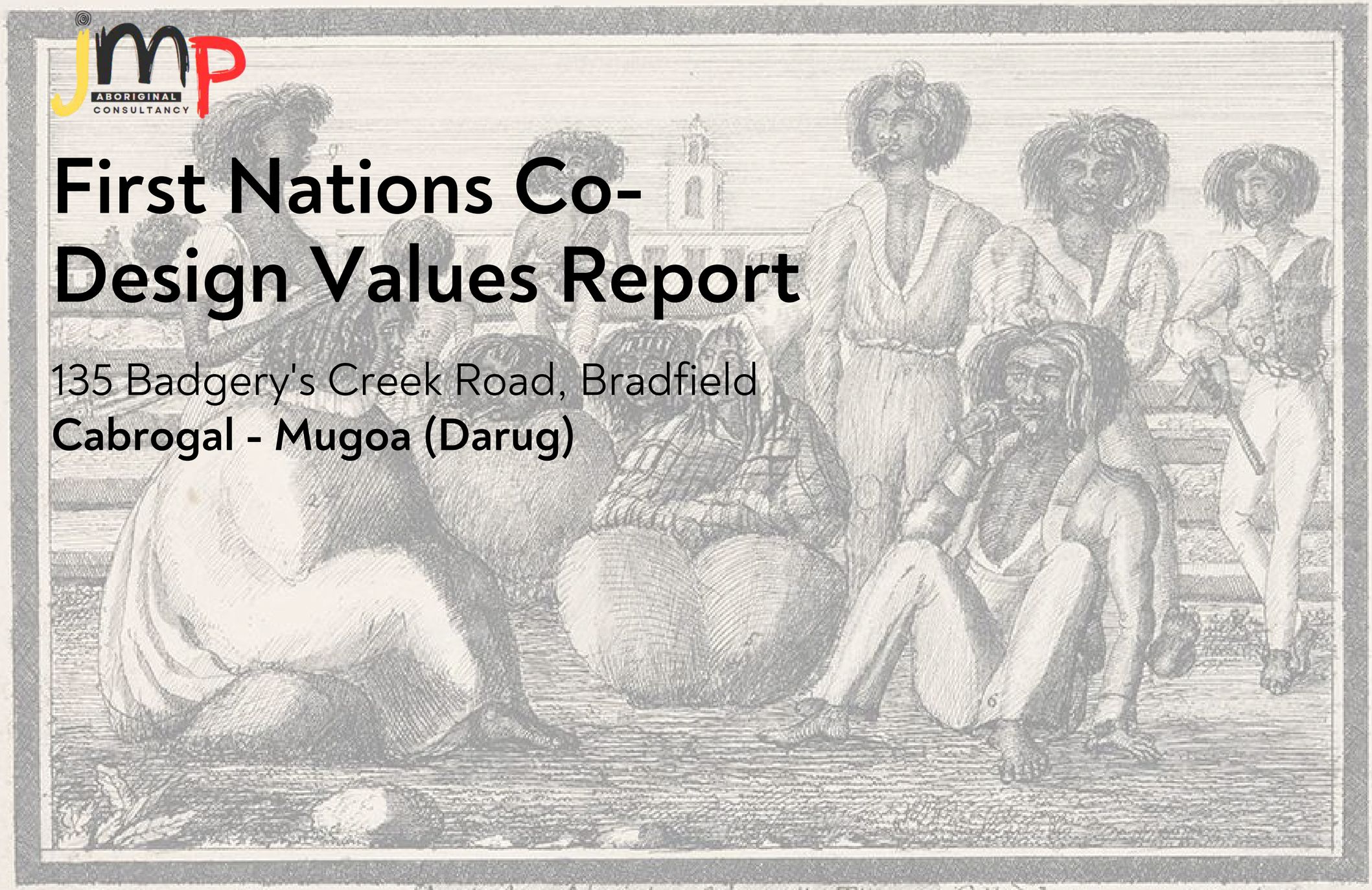
First Nations Co-Design Values Report

135 Badgery's Creek Road, Bradfield

Cabrogal - Mugoa (Darug)



www.jmpaboriginalconsultancy.com.au

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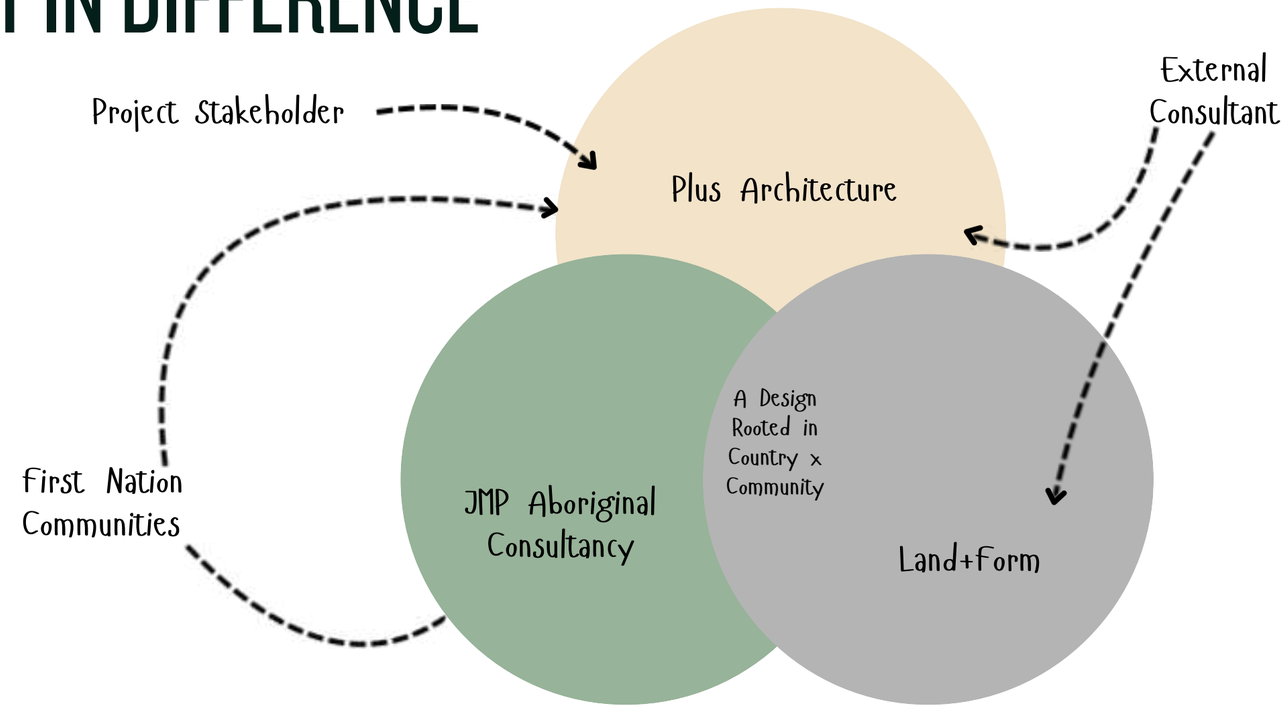
Acknowledgement to Country

"I would like to acknowledge the Traditional Custodians of the land on which we stand the Cabrogal and Mulgoa people of the Bradfield area. 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 Cabrogal and Mulgoa 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 Cabrogal and Mulgoa people and honouring their ongoing contributions to this land. To best represent the Cabrogal and Mulgoa People in the Connecting to Country and embedding their cultural views into our Project."

About Us

OUR POINT IN DIFFERENCE



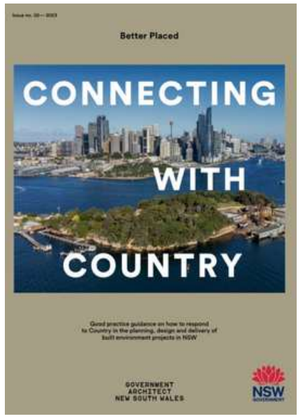
Culturally Grounded Leadership and Local Knowledge
JMP is led by First Nations professionals with strong connections to community, culture, and Country. Our leadership brings a lived understanding of Aboriginal values and protocols, ensuring our work is deeply respectful and place-based. We engage directly with Traditional Custodians, Elders, and knowledge holders to guide each stage of a project—from early conversations to final outcomes. This grounded approach ensures that our advice is not only culturally appropriate, but also community- informed, locally relevant, and rooted in long-term relationships.

Integrated Design and Cultural Strategy
JMP specialise in weaving Aboriginal cultural knowledge into the fabric of planning, design, and development projects. Through genuine co-design processes, we work alongside Traditional Custodians, architects, planners, and stakeholders to ensure cultural narratives, values, and principles are not just acknowledged but actively embedded in built and natural environments. This includes interpreting site-specific stories, cultural markers, language elements, and ecological knowledge into meaningful design outcomes that speak to place, identity, and community. Our approach goes beyond compliance supporting long-term cultural visibility, education, and connection to Country in every project.

Cross-Sector Experience and Multidisciplinary Capability
JMP brings broad experience across infrastructure, urban planning, environmental restoration, education, and cultural heritage sectors. Our team includes Aboriginal professionals with expertise in civil design, planning, cultural heritage, ecology, and engagement—allowing us to provide integrated cultural advice across all phases of a project. Whether supporting early-stage concept development, cultural due diligence, or ongoing stakeholder engagement, our multidisciplinary approach ensures that cultural values are embedded holistically, not added as an afterthought. This capability allows us to navigate complex project requirements while maintaining cultural integrity and responsiveness to community needs.

Trusted Facilitators of Place-Based Cultural Engagement
Through a proven track record of delivering meaningful, place-based engagement through Connecting with Country processes. We facilitate Walks on Country, cultural mapping sessions, and design input workshops that bring together Traditional Custodians, project teams, and stakeholders. Our methods create space for dialogue, relationship-building, and cultural learning ensuring that Country is not just acknowledged, but actively listened to and embedded in project outcomes.

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?

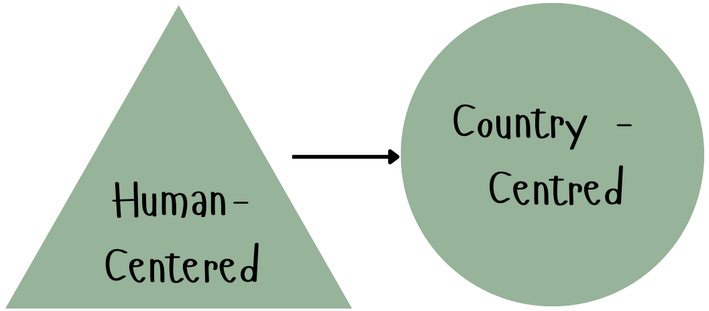
Connecting to Country Aim

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

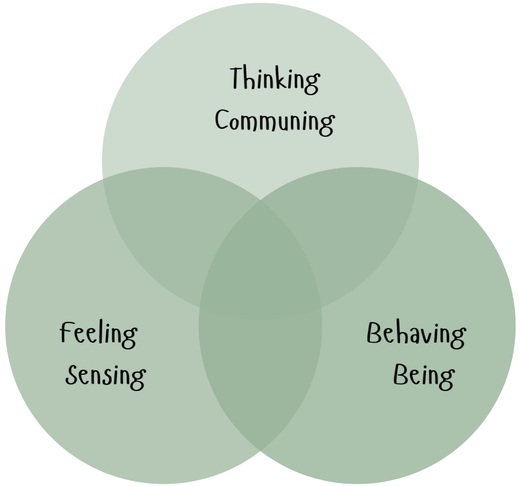
Our Methodolgy

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.

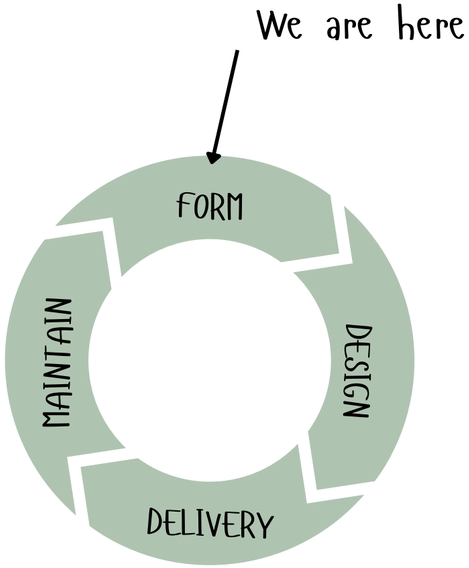
Connecting to Country Commitment



Reframing our way of working.
Changing the approach and processes to support a Country-Centred approach



Implementing the Framework
Project life cycle from an Aboriginal Perspective



Outcomes for Country

- Healthy Country
- Healthy community
- Protecting Aboriginal cultural heritage
- Cultural competency
- Better places

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:

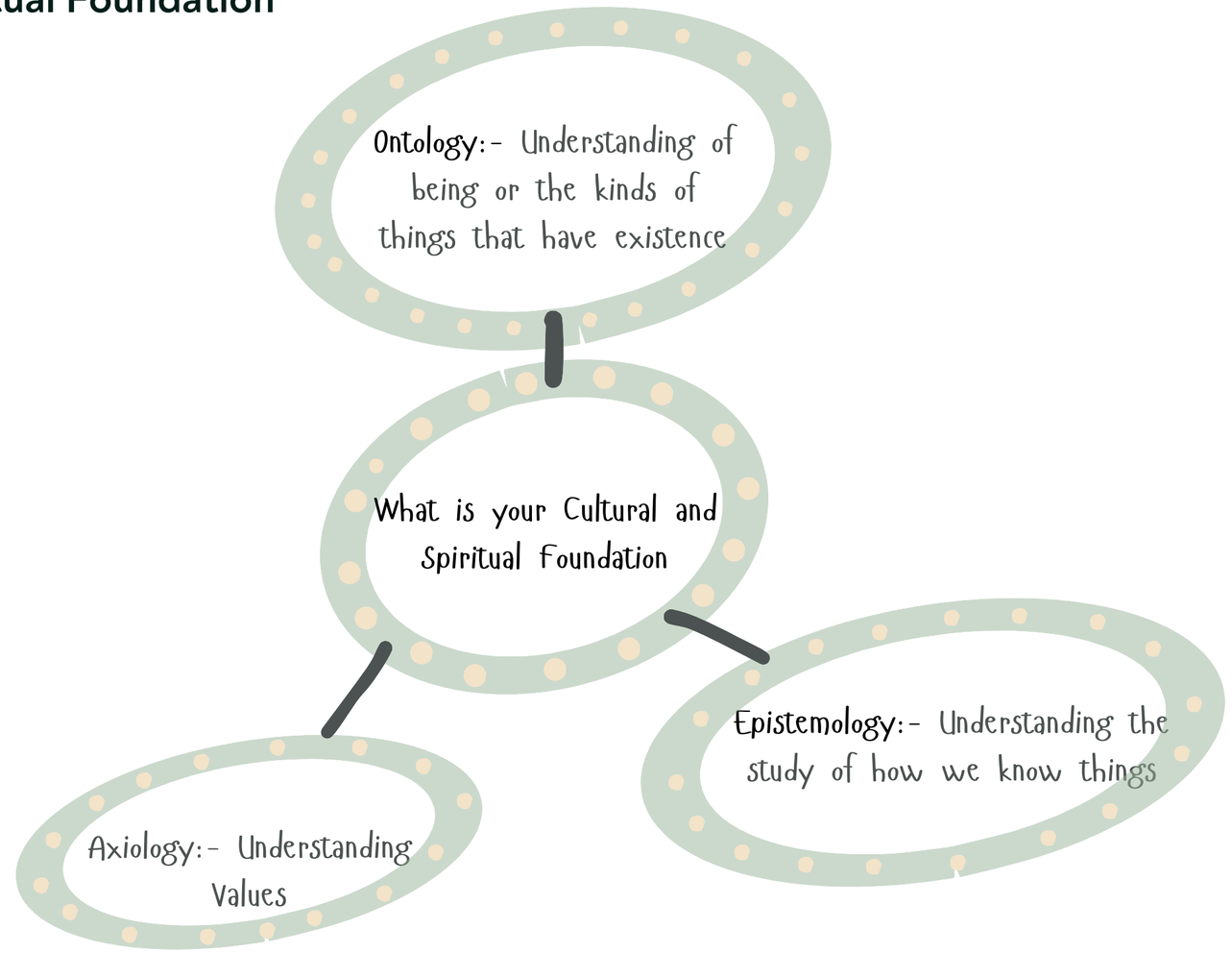
Positivism & Post-Positivism: Engineering projects rely on measurable, empirical data to guide decision-making. The assumption is that knowledge can be objectively gathered through observation, mathematical modelling, and experimentation.

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.

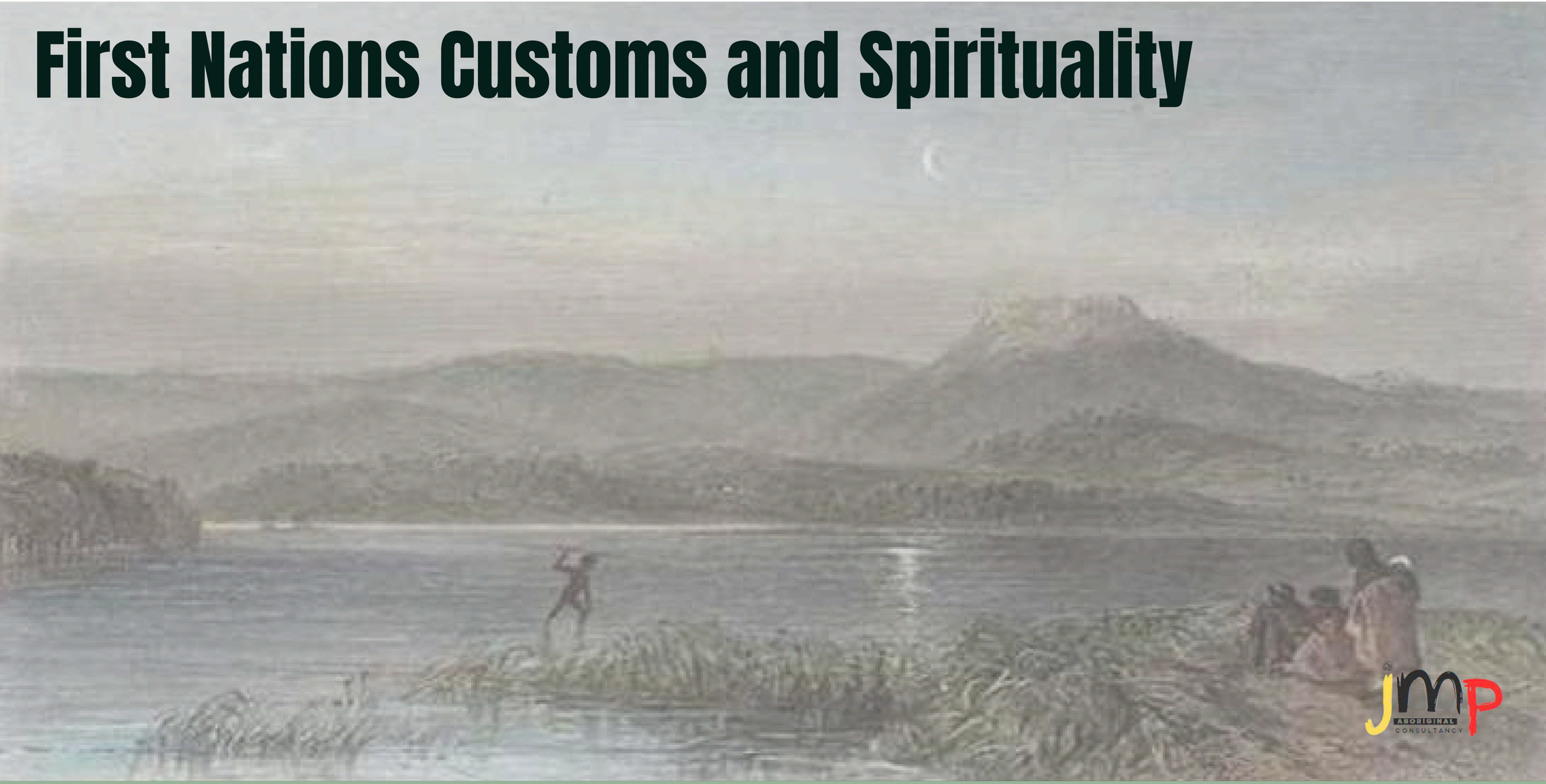
Yarning & Storywork: Instead of structured surveys or interviews, knowledge is shared through conversations and storytelling, allowing for deeper cultural insights.

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.

First Nations Customs and Spirituality



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.

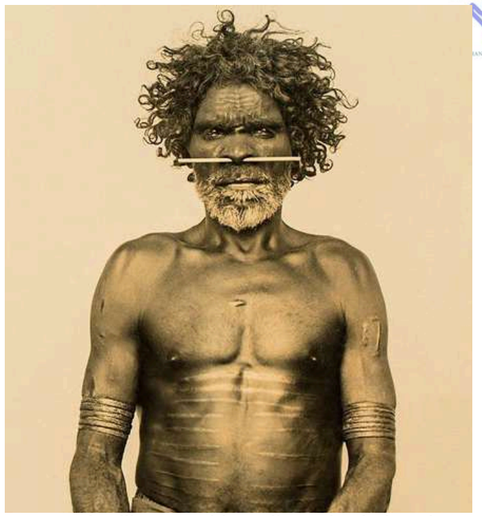


Image:Jingili man with well-marked cicatrices, Powell Creek, Central Australia, September-October 1901

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.

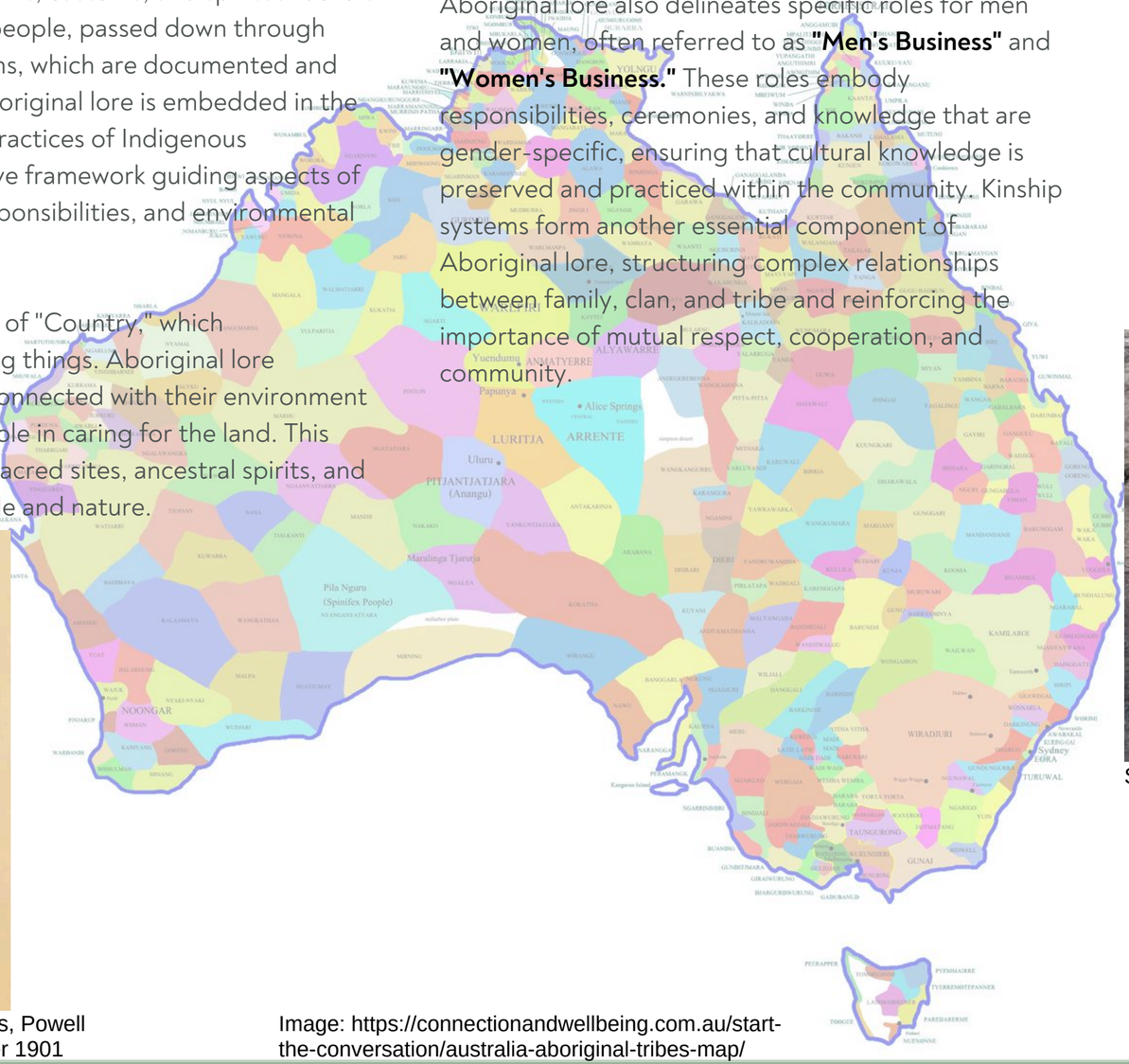


Image: https://connectionandwellbeing.com.au/start-the-conversation/australia-aboriginal-tribes-map/

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.

Sydney Aboriginal Heritage

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," travelled 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.

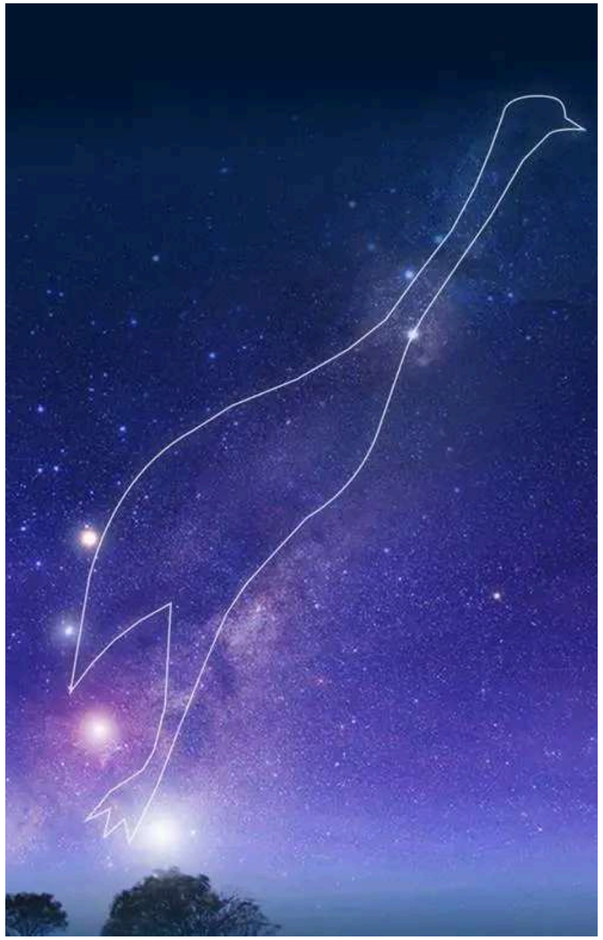


image:Ayers Rock Resort

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.

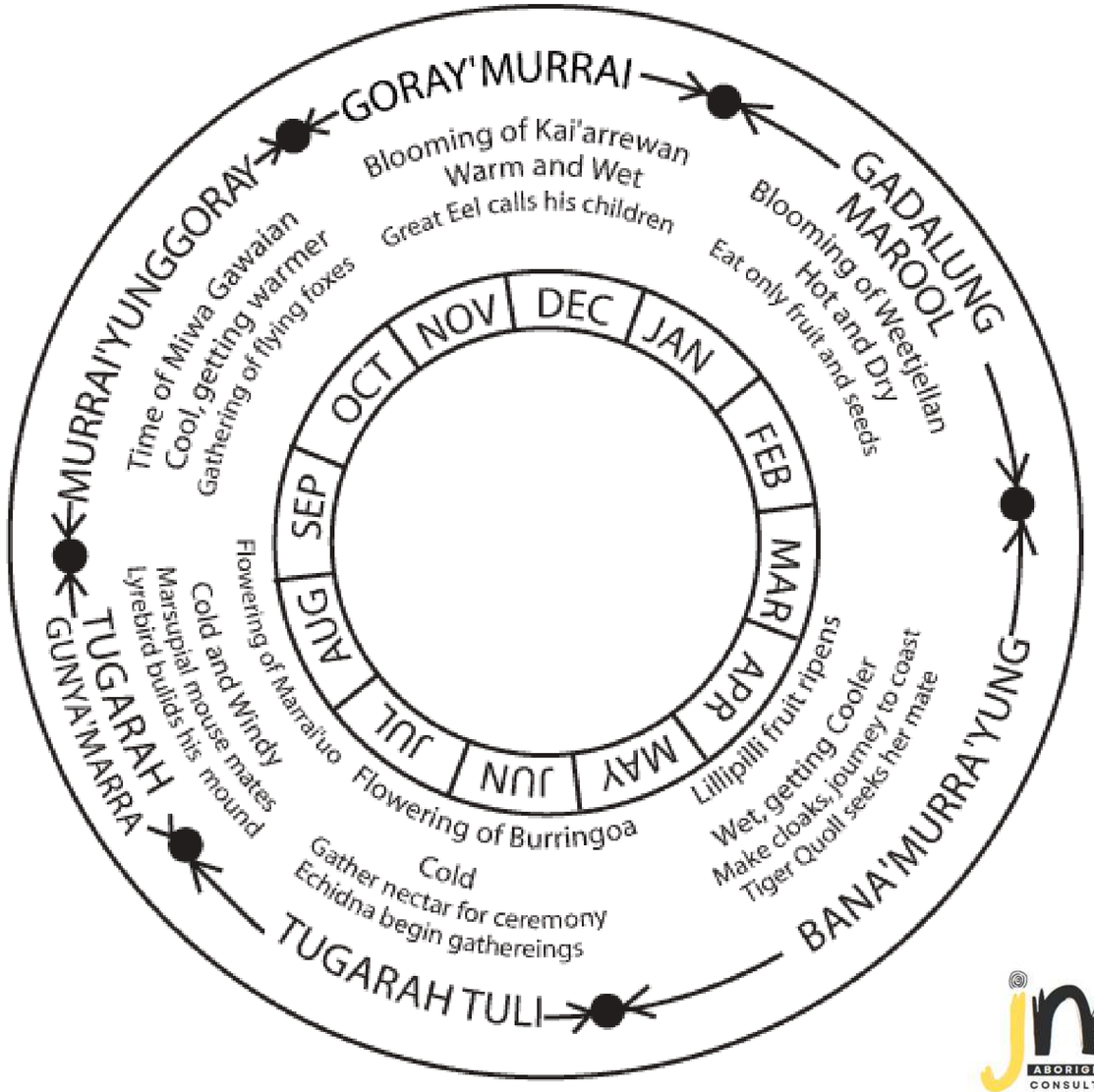
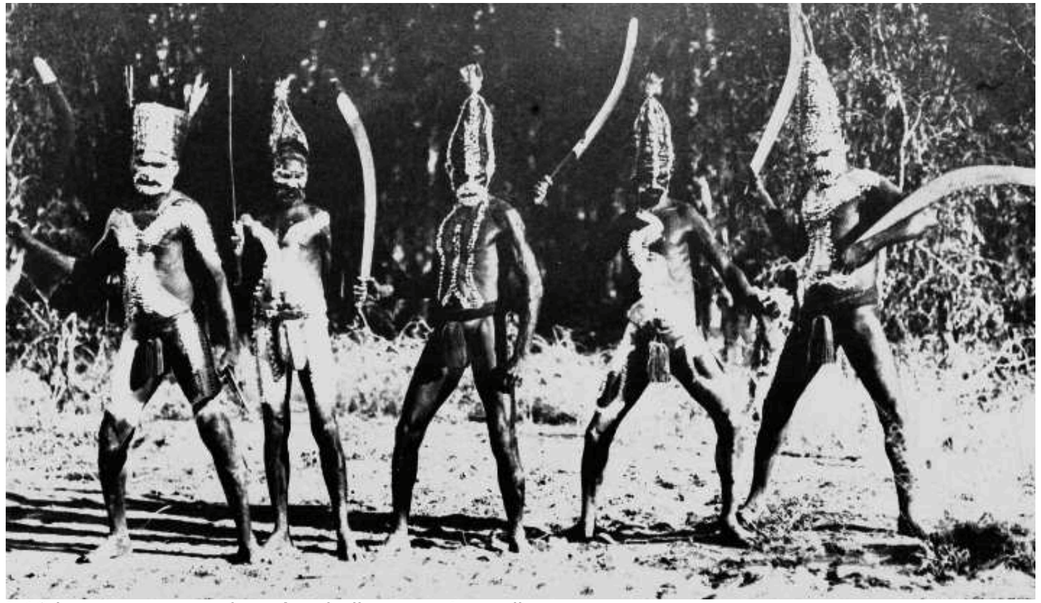


image:Weather cycles around Sydney from the Bodkin/Andrews clan of the D'harawal People

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.

Aboriginal Environments Enthusiast

Darug Culture

Artwork by: Leanne “Mulgoa” Watson

Cabrogal /Gahbrogal & Mugoa (Darug) Overview

The Cabrogal people are the Aboriginal inhabitants of the Fairfield and Liverpool areas, particularly around the Georges River and Cabramatta Creek. They are part of the Dharug language group and are recognized as the original inhabitants of the Liverpool area, where they spoke the Darug language. The Cabrogal clan is noted for its significant cultural heritage, with many archaeological sites and artifacts found in the region.
Source: Cabrogal | The Dictionary of Sydney

Collins (1798) notes the '**Gahbrogal'** lived away from the coast, but near saltwater/brackish areas and known by this name because they ate mangrove (toredo) worms called 'Cah-bro'.

Source: Darug Clans | A History of Aboriginal Sydney

For thousands of years the **Cabrogal clan** of the **Darug Nation** lived on the western side of the Toggerai-Georges River in Liverpool. This river and the Yandhai-Nepean River provided a natural boundary between the Darug and the neighbouring Tharawal. Each group had its own defined area and was a separate population, speaking a different language, but these rivers provided an important corridor for mobility, communication, and economic and cultural interaction. River systems were central to the Aboriginal way of life. The Cabrogal ate the cobra (cabra) grub found near the Toggerai-Georges River and Cabramatta Creek. Aboriginal women gathered shellfish, yams, fruits, roots and small game. Fish traps were set among creeks and rivers. Mullet and bass were captured on multi-pronged fish spears. Men also caught eels, platypus, yabbies, mussels, tortoises and water birds. Running riverwater was also used to prepare food as many vegetables were poisonous without careful preparation. Burrawang (Macrozamia), for example, had to be soaked in running water for several days before being ground into flour and baked as flat cakes.

Source: History-Walking-Tour-396x420-DL-Brochure-03-V3-071122.pdf

Mulgoa takes its name from the **Mulgoa people**, who were an Aboriginal Australian people, the Indigenous inhabitants of the area who spoke the Dharug language. The name is believed to mean "black swan". The Mulgoa were not the only inhabitants of the area; they shared the Mulgoa Valley with the Gandangara people of the Southern Highlands, whose territory extended up into the Blue Mountains. The Aboriginal peoples mostly lived a hunter-gatherer lifestyle governed by traditional laws, which had their origins in their mythology known as The Dreaming. Their homes were bark huts called gunyah. They hunted kangaroos and emus for meat, and gathered yams, berries and other native plants.
en.wikipedia.org/wiki/Mulgoa#:~:text=Mulgoa%20takes%20its%20name%20from,berries%20and%20other%20native%20plants.

The Toggerai-Georges River photographed by Samuel Wood, ca. 1928

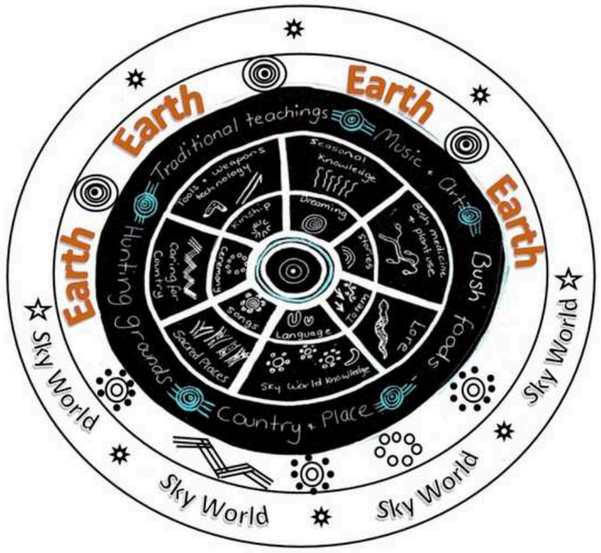
penrith-pressure-cleaning-pros/news/indigenous-heritage-of-penrith-the-mulgoa-peoples-legacy.html

Long before European settlers arrived, the Penrith region was home to the **Mulgoa people**, a clan of the **Darug nation**. These Indigenous Australians thrived in the area, constructing makeshift huts known as gunyahs and sustaining themselves by hunting kangaroos, fishing in the Nepean River, and gathering native plants such as yams. Their way of life was deeply connected to an intricate system of laws and traditions originating from the Dreamtime.
However, the arrival of the First Fleet in 1788 brought devastating consequences. Introduced diseases, particularly smallpox (known as galgala), rapidly spread among the Mulgoa people, leading to significant loss of life. Despite this tragedy, early European explorers, including Watkin Tench, noted the warmth and friendliness of the Mulgoa people, describing their interactions as marked by "unabated friendship and good humour."
Today, the legacy of the Mulgoa people remains an integral part of Penrith's cultural and historical identity, with efforts continuing to preserve and honor their traditions and contributions to the region.

Cabrogal /Gahbrogal & Mugoa (Darug) Overview

Deep Connection to Country and Rivers
For the Cabrogal and other Dharug-speaking peoples, the Georges River and its tributaries were more than waterways – they were lifelines woven into every aspect of existence. The meandering channels were travel routes, spiritual pathways, and sources of ceremony. Riverbanks provided places for campsites, corroborees, and teaching grounds where knowledge was passed down orally through stories, songlines, and dance. These waterways were alive with meaning, linking people to their ancestral beings and providing the foundation for identity and belonging.

The surrounding wetlands, swamps, and estuaries sustained a highly adaptive food system. Beyond fishing and hunting, Aboriginal women skillfully harvested edible plants and medicinal herbs. Knowledge of seasonal cycles was precise: when the wattle bloomed, certain fish were known to be running; when eels migrated, people gathered in large numbers to participate in communal harvests. These cycles tied ecological changes to cultural obligations, ensuring balance and reciprocity with Country.



Social Structures and Lore
The Cabrogal clan, like other Dharug groups, were organized into complex kinship systems. These systems dictated marriage rights, responsibilities, and ceremonial obligations. Totemic affiliations connected individuals to animals, plants, and natural features, creating a web of responsibilities to protect and care for the world around them. This social structure ensured sustainability and reinforced spiritual relationships between people and Country. Elders were custodians of knowledge, responsible for teaching the next generation about hunting, gathering, and the sacred laws of the Dreaming. Storytelling and ceremony played vital roles, not only in spiritual life but also in reinforcing governance and law. For example, stories of ancestral beings like Baiame, the creator spirit, were retold around fires to teach young people about morality, respect, and survival.

Trade, Exchange, and Regional Interaction
The Cabrogal were not isolated. Archaeological evidence and oral histories indicate extensive exchange networks linking them with Dharawal, Gandangara, and coastal Dharug clans. Stone axes, ochre, shells, and foodstuffs moved along these networks, carried by canoe or on foot along ancient pathways. This exchange was not only economic but cultural, reinforcing alliances through shared ceremonies, intermarriage, and corroborees.
River corridors like the Georges and Nepean formed conduits for interaction, connecting inland people with coastal communities. Saltwater resources such as shells were traded inland, while stone from highland quarries was exchanged outward. Such networks reveal a sophisticated system of diplomacy and cooperation that extended far beyond clan boundaries.

Cabrogal /Gahbrogal & Mugoa (Darug) Overview

The Mulgoa and the Nepean Valley
The Mulgoa people's life along the Nepean River was similarly rich and structured. The river flats and fertile soils allowed for the growth of yams, warrigal greens, and other food plants, while black swans, ducks, and kangaroos were abundant. The Nepean was also a ceremonial space, its broad waters reflecting the importance of water spirits in Dharug cosmology.
Mulgoa Country also served as a meeting place between Dharug and Gandangara groups. Shared occupancy of the valley reflected negotiated relationships, where cultural boundaries were respected but also fluid, enabling cooperation in times of scarcity or for ceremonial gatherings. Oral accounts suggest that the valley was a place of seasonal abundance, where food was plentiful enough to sustain large corroborees involving song, dance, and the reaffirmation of kinship ties.

Impacts of Colonisation
The arrival of Europeans had immediate and devastating impacts on both Cabrogal and Mulgoa peoples. Beyond smallpox and other introduced diseases, colonisation brought fencing of land, clearing of forests, and damming of rivers, which disrupted millennia-old food systems. Traditional fishing places were polluted or restricted, yam grounds destroyed, and sacred sites desecrated.
Frontier conflict was also a reality. While some early settlers recorded moments of peaceful exchange gifts of food, guidance through unfamiliar terrain, or shared fishing many Aboriginal groups faced violence as settlers expanded into their Country. Government-sanctioned expeditions in the early 19th century often targeted clans resisting displacement, leaving deep scars in community memory.

Adaptation and Resilience
Despite these pressures, the Cabrogal and Mulgoa demonstrated extraordinary resilience. Many people adapted by working on settler farms, becoming guides, or continuing to gather food in hidden areas of bushland. They retained cultural practices in secret, continuing ceremonies out of sight of colonial authorities who sought to suppress them. Some knowledge of medicinal plants and river foods survived through oral transmission, carried forward by women and Elders who safeguarded this heritage despite dislocation.

Cabrogal Influence In Design

Artefacts and Art

Four-pronged Fishing Spear (Fizz-gig), housed in the Australian Museum.
Used by men who launched them by hand whilst standing on rock platforms in shallow water or in bark canoes.

Carrejun (Fishing Line), housed in the Australian Museum.
Typically used by women accompanied by their children and would have hooks attached to these lines.

Nuwi (Bark Canoe), housed in the Australian Museum.
Used for general transport and fishing. Could fit up to 3-4 people.

Source: Indigenous Connections: Past and Present Hunters Hill – HUNTERS HILL MUSEUM

Burra (Fishhooks), housed in the Australian Museum showing the different stages of manufacture. These are the Burra (fishhooks) that would be attached to the fishing lines.

Picture:-Aboriginal Background – HUNTERS HILL MUSEUM

Indigenous Australians in Bark Canoes, Drawing by Tupaia, April 1770, housed in British Library.
The drawing by Tupaia shows goinnia being used to move the bark canoes and a man fishing with a multi-pronged spear.

Dance and Practices

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

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

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.

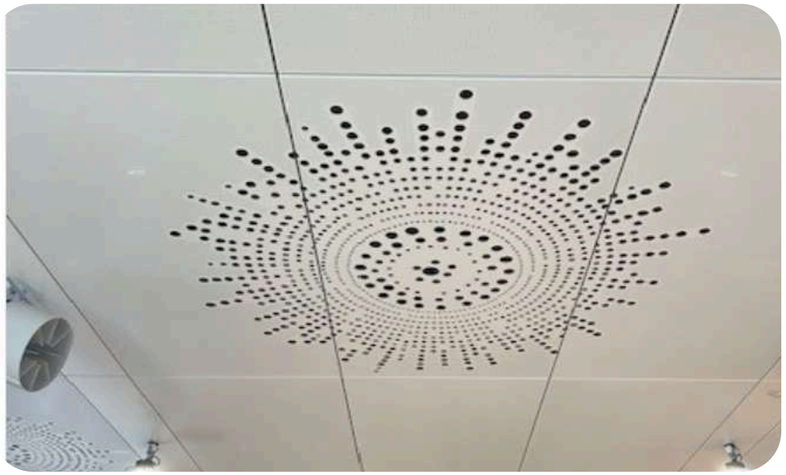
Smoking Ceremony

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.

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

First Nations Design Elements

Ceiling Treatment



Network Architectual - Gym ceiling installation

Facade Design

Upper House's twisting facade is inspired by indigenous Australian culture Mark Nilon

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

Pavement Design

City of Ballarat - Goanna

Ballarat Line Station upgrades

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 Usess

- First Nations language
- Wayfinding

Garthering Area

Kindy Garden McDowall | Tessa Rose

Shading Area

The shade canopy Image: Courtesy of University of Tasmania

Sculptures / Public Art

Macquarie Group 1 Elizabeth Street Public Art - Balarinji

Immersion Area

Burraja Bush Tucker Garden - Wodonga

Geology - Wianamatta Group

Rouse Hill, located in the Sydney Basin, is primarily underlain by the Wianamatta Group, specifically the Bringelly Shale. 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.

Bringelly Shale

Ashfield Shale

Minchinbury Sandstone

Colours - Wianamatta Group

Landscape - Cumberland Wood Land

Cumberland Plain Woodland's colors and tones are largely defined by its dominant tree species: Grey Box (Eucalyptus moluccana), Forest Red Gum (E. tereticornis), and Narrow-leaved Ironbark (E. crebra). The understory, when present, adds to the color palette with shades of green from grasses and shrubs like Blackthorn (Bursaria spinosa).

Forest Red Rum

Grey Box

Narrow-leaved Ironbark

Colours - Cumberland Wood Land

Dharug Six Seasons

Bayin Dyarra

Falling across May - June and is characterized as **Wet and Cooler**. During this time the ripening of the **Lillypilly fruits (Lillipilli 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



dianella


garad (black cockatoo)


barra (eel)


maliya (the diamond python)


mugadung (blue tongue or "sleepy" lizard)


dyarraba (firestick)

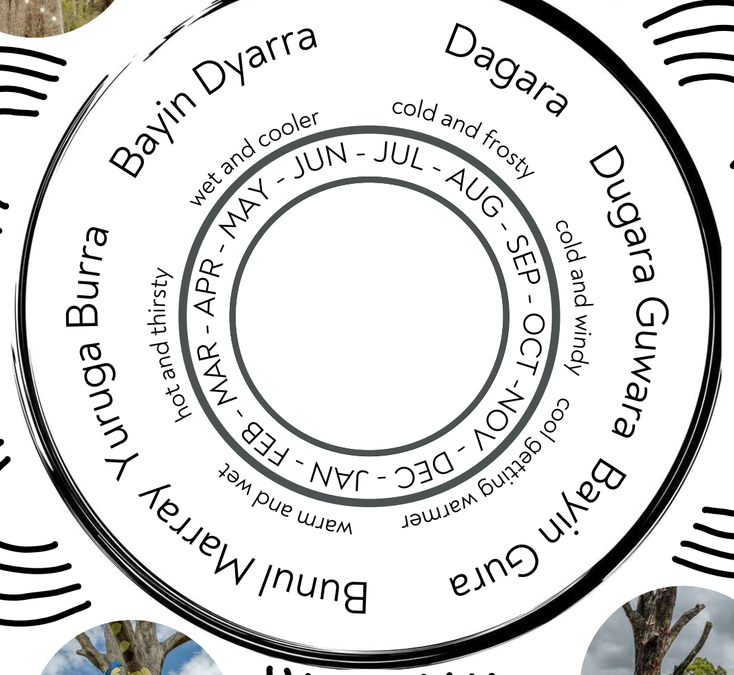


image:Weather cycles Dharug from the 2025 Western Sydney Parklands Trust, part of Greater Sydney Parklands

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**.



Flaura - Tree Species

Acacia binervata, commonly known as Two-veined Hickory, is a fast-growing native wattle known for its dense foliage and soil-stabilising properties. While specific Aboriginal uses of this species are not extensively documented, like many wattles, it was likely valued for its fibrous bark used in string-making and gum exudate chewed as a sweet or used medicinally. Its presence also held ecological and seasonal significance in traditional land knowledge systems.

Brachychiton populneus, commonly known as the Kurrajong, is a native Australian tree traditionally valued by Aboriginal people for its multiple uses. The seeds were eaten after roasting, the soft bark used for making string and rope, and the water-storing roots tapped during dry seasons.Its shade and water-holding capacity made it an important survival plant in arid landscapes, and it also held cultural significance in seasonal knowledge systems.

Melia azedarach, commonly known as White Cedar, is a native deciduous tree found across eastern and northern Australia. Aboriginal people used its timber for tools and carvings, while the fruits though toxic if consumed raw were sometimes used medicinally or in traditional fishing practices. Its fragrant flowers and dense canopy also made it significant for shade and seasonal indicators.

Syncarpia glomulifera, commonly known as Turpentine Tree, is a tall, hardwood species native to eastern Australia, especially found in coastal forests. Aboriginal people traditionally used its extremely durable timber for making tools and implements, and the resinous bark was valued for its antiseptic properties and sometimes used in fire-making.

Casuarina glauca, commonly known as Swamp She-oak, is a coastal tree found along eastern Australia, often thriving in wet or saline soils. Aboriginal people used its hard wood for tools and weapons, its needles for bedding, and the tree itself was important in managing erosion and marking freshwater sources.

Acacia decurrens, commonly known as Green Wattle, is a fast-growing native tree found in southeastern Australia, especially in open forests and disturbed areas. Aboriginal people used its bark for making string and as a source of tannins, while its gum was sometimes eaten or used medicinally. The bright yellow flowers also signaled seasonal changes and were part of broader ecological knowledge systems.

Flaura - Tree Species

Allocasuarina littoralis, commonly known as Black She-oak, is a medium-sized tree native to eastern Australia, often found in coastal and inland heathlands and open forests. Aboriginal people used its hard, straight wood for making tools, boomerangs, and digging sticks, and its fallen needles for bedding or ground cover. The tree also served as a windbreak and was important in fire management and ecological knowledge systems.

Angophora bakeri, commonly known as Narrow-leaved Apple, is a small to medium-sized tree native to sandy soils and ridgelines along eastern Australia. Aboriginal people used its fibrous bark for making twine and its strong wood for tools and firewood, while the tree's flowering signalled seasonal changes in the environment. It also held ecological value for attracting pollinators and supporting native biodiversity.

Eucalyptus sideroxylon, commonly known as Red Ironbark, is a hardy, medium to tall tree native to inland and coastal regions of eastern Australia, recognised for its dark, deeply furrowed bark and pink to red flowers. Aboriginal people valued its extremely hard timber for making tools, weapons, and digging sticks, while its flowers provided nectar for sweet drinks. The tree's gum and bark also held medicinal uses, particularly for treating wounds and infections.

Grevillea robusta, commonly known as Silky Oak, is a tall, fast-growing tree native to eastern Australia, particularly in subtropical and dry rainforests. Aboriginal people used its fine-grained timber for tools, shields, and carving, and its flowers were a seasonal source of nectar, which was sucked directly or mixed with water to make a sweet drink. The tree also played a role in marking seasonal change and providing shade and shelter.

Notelaea longifolia, commonly known as Large-leaved Olive, is a native shrub or small tree found in eastern Australian rainforests and woodlands. Aboriginal people traditionally ate the fruit once ripened and sometimes used the dense wood for tools or implements. The plant also contributed to understory biodiversity and seasonal food sources within Country.

Angophora subvelutina, commonly known as Broad-leaved Apple, is a medium to large tree native to eastern Australia, often found in floodplains and open forests. Aboriginal people used its fibrous bark for making rope and binding materials, and the wood for tools and fuel. Its flowering and growth patterns were also observed as part of seasonal and ecological knowledge systems.

Flaura - Shrub Species

Acacia elongata, commonly known as Swamp Wattle, is a slender, fast-growing shrub native to eastern New South Wales, often found along watercourses and in damp heathlands. Aboriginal people used its fibrous bark for making string and its flowering patterns as indicators of seasonal shifts. The plant also contributed to soil stability and supported small animal habitats in wetland ecosystems.

Acacia longissima, commonly known as Long-leaved Wattle, is a tall shrub or small tree native to eastern Australia, often found in sandy or well-drained soils. Aboriginal people used its tough wood for tools and weapons, and its gum was occasionally eaten or used medicinally. Its flowering was also used as a seasonal marker within traditional ecological knowledge systems.

Acacia fimbriata, commonly known as Brisbane Wattle, is a dense, fast-growing shrub or small tree native to eastern Australia, especially along coastal and inland slopes. Aboriginal people used its bark for string and rope, its gum for food or medicine, and its flowering patterns to signal seasonal events. It also played a role in stabilising soils and providing habitat for native fauna.

Breynia oblongifolia, commonly known as Coffee Bush, is a hardy shrub native to eastern Australia, thriving in a variety of habitats from open woodlands to coastal scrub. This plant produces small greenish flowers and red to purple berries that attract native wildlife, particularly the Banded Hairstreak butterfly, which relies on it as a host plant. Aboriginal people have long understood its ecological value, using it to support biodiversity and observing its seasonal cues as part of broader knowledge systems relating to land management and resource availability.

Bursaria spinosa, commonly known as Blackthorn or Sweet Bursaria, is a spiny shrub or small tree found across a range of environments in southeastern Australia. It produces fragrant white flowers in summer, which are an important nectar source for native insects, including pollinators and the endangered Golden Sun Moth. Aboriginal people recognised its role in the ecosystem, using the dense, thorny branches as natural barriers or shelter for small animals, and noting its flowering as a seasonal indicator linked to other ecological events, such as the movement of fish or the ripening of other bush foods.

Cassinia trinerva, commonly known as Three-veined Cassinia, is an aromatic shrub native to southeastern Australia, often found in dry sclerophyll forests and woodland edges. It is characterised by its narrow, sticky leaves with three prominent veins and clusters of small cream to yellow flowers that bloom in summer. While not widely used for food or medicine, Aboriginal people have traditionally recognised its distinctive scent and used its foliage in bedding or for insect repellent purposes. Its flowering often signals seasonal changes, and it contributes to ecological succession by quickly colonising disturbed soils, supporting regeneration of native landscapes.

Flaura - Shrub Species

Hibbertia aspera, commonly known as Rough Guinea Flower, is a small, scrambling shrub native to eastern and southeastern Australia, often found in dry forests, heathlands, and rocky outcrops. It is easily recognised by its bright yellow, buttercup-like flowers and rough, hairy leaves. Aboriginal people have traditionally observed the flowering of Hibbertia as seasonal indicators, using its bloom as a sign of changes in weather or the availability of other bush resources. While not widely used for food or medicine, its presence contributes to the ecological diversity of ground-layer vegetation, providing habitat for insects and small animals.

Indigofera australis, commonly known as Australian Indigo, is a soft, open shrub found across a wide range of habitats in southern and eastern Australia, including woodlands, forests, and rocky slopes. It is easily identified by its soft, feathery foliage and sprays of pink to purple pea-like flowers in spring. Aboriginal people traditionally used parts of the plant for dyeing fibres and nets, taking advantage of the natural indigo pigments. Additionally, crushed leaves were sometimes used in fish-stunning practices, as the plant contains compounds that can temporarily immobilise fish in slow-moving water. As a nitrogen-fixer, Australian Indigo also plays an important ecological role in improving soil health and supporting plant community regeneration.

Jacksonia scoparia, commonly known as Dogwood, is a slender, broom-like shrub or small tree native to eastern Australia, particularly thriving in open forests and dry, rocky soils. It produces masses of bright yellow pea-like flowers in late spring and early summer, which attract native pollinators. Aboriginal people traditionally recognised Jacksonia scoparia for its tough, flexible stems, which were sometimes used in weaving or crafting lightweight tools. The plant's flowering was also observed as a seasonal marker, helping to indicate broader environmental rhythms. Ecologically, Dogwood contributes to soil stability and provides important shelter and food sources for birds and insects in dry sclerophyll ecosystems.

Gaudium trinervium, or Flaky-barked Tea-tree, is a small native tree found in sandy woodlands of eastern Australia. Its papery bark and white spring flowers make it distinctive. Aboriginal people likely used its aromatic leaves for medicinal infusions and its bark as tinder, drawing on its properties for healing and fire-making.

Melaleuca decora, commonly known as White Feather Honey-myrtle, is a tall, flowering shrub or small tree native to eastern Australia, thriving in swampy or sandy soils. It is recognised by its creamy-white bottlebrush flowers and papery bark. Aboriginal people traditionally used Melaleuca species for multiple purposes: the bark for wrapping food, lining shelters, and as a fire-starting material; the leaves were sometimes used in steam inhalations for colds. M. decora also supports native pollinators and was observed seasonally for its flowering, marking changes in local conditions and resource availability.

Melaleuca decora, commonly known as White Feather Honey-myrtle, is a tall, flowering shrub or small tree native to eastern Australia, thriving in swampy or sandy soils. It is recognised by its creamy-white bottlebrush flowers and papery bark. Aboriginal people traditionally used Melaleuca species for multiple purposes: the bark for wrapping food, lining shelters, and as a fire-starting material; the leaves were sometimes used in steam inhalations for colds. M. decora also supports native pollinators and was observed seasonally for its flowering, marking changes in local conditions and resource availability.

Walk On Country / Design Input Session

Walk on Country

Took place on the 18 th of July 2025 For 135 Badgery's Creek Road, Bradfield to create a cultural narrative with Elder Aunty Thelm Rudd, Uncle Paul Webb and Richard Burrell from Murru Mittigar

Design Input Session

Was conducted after the Walk on Country back at the Lunden House Cafe which allowed the Elders and Design Team to collaborate and blend Modern Design with the influence of Indigenous Traditional input.

Our Elders

Aunty Thelmarie Rudd

Aunty Thelm is a Dharug Women and respected elder on the with the Dharug community

Uncle Paul Webb

Uncle Paul is a Dhaug man that grew up in the Dharug local area and is respected elder.

Richard Burrell

Richard is a Nursey Manager at Murru Mittigar and Plant specialist of the Dharug Nation

Aunty Cindy Laws

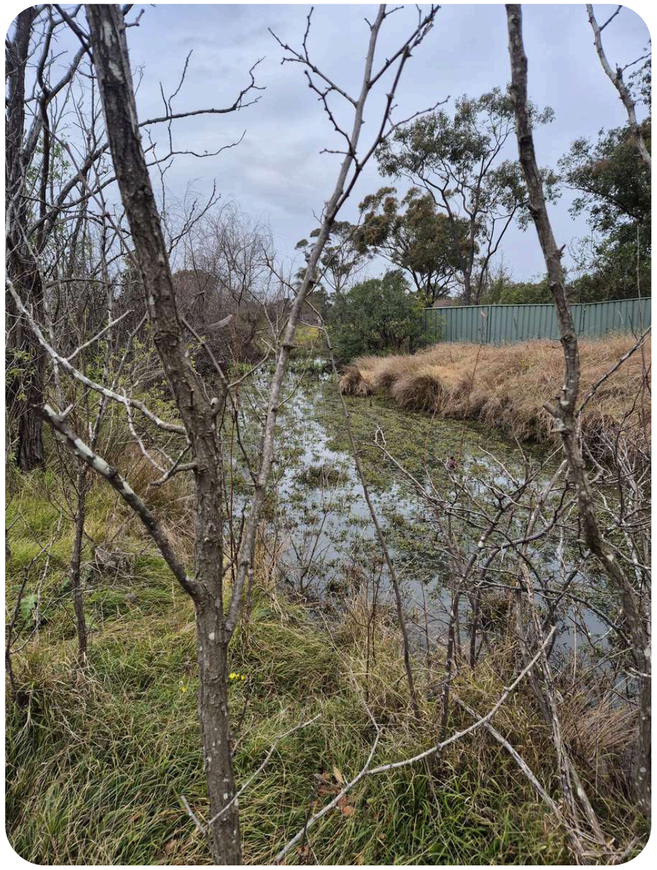
Aunty Cindy is a Darug/Darkinjung woman, and a cultural narrator at Sydney Zoo in Western Sydney and a respected elder of the Dharug aboriginal community.

Walk On Country / Design Input Session - cont.

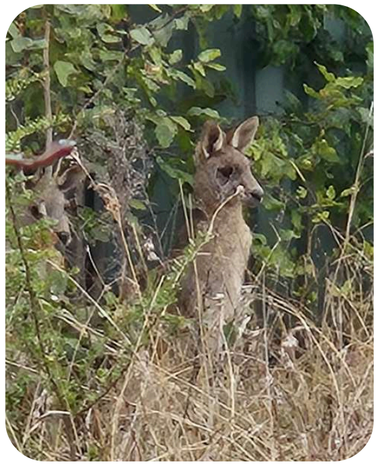
“totems allowed better sustainability”
Uncle Paul Webb

“Bush tucker garden sense of being in country by using the garden ”
Aunty Thelm Rudd

“multi - generational community creation”
Aunty Thelm Rudd



We are all spirits in different vehicle's
Uncle Paul Webb



“By caring for family we are caring for country”
Aunty Thelm Rudd

“Native species can handle a drought better than non natives”
Uncle Paul Webb

Connecting 2 Country - Comments

Design

- Pond Design to reflect country and a place of country to include traditional Dharug camping place with:-
  - Shelters
  - Seating
  - Coolamon
  - Gunya style shelters
- Walking Trails along the pond to create a nature walking loop to include meandering trail's with Dharug cultural knowledge (Cultural Walk)
- Identify Dharug Artist's for artistic expression of the Art Strategy
- Pond shape to represent natural effect of country (Fresh water mussels' can be used filter stagnate water
- Wider design Animal trail for Kangaroo's to continue their traditional path this may include wider stakeholder's for the greater design.
- Pollent's from the TfNSW road not to go into the pond (Greater Road drainage Design not to impact the pond)
- Bush tucker trail with seating/ Yarning circle to creation of community
- Fitness area for adults and to look at the opportunity of a children play area to promote the community inclusion
- Raised garden with Bush tucker
- Sky country story thru a lighting feature
- Public facilities close by for common areas
- Artwork to tell the story how i'll connect's Cabrogal and Mugoa clan People
- Car Park Design to showcase Dharug country design
- Flowing Dharug story from the Airport into the development to continue the cultural narrative.
- Kangaroo family on site
- Totem's
  - -Black Swan is the of Mugoa
  - -Cahbrogal Worm /Brownsnake
- Landscaping design to represent the 6 Season's of the Dharug to identify the Plants & animal's though the design
- Direction pointer for other clan groups for the local clan's at water feature and Footbridge design opportunity as a locator for other surrounding clans to include the Murong Clan
- Ceiling treatment to reflect sky Country with lighting opportunity sculpture's to be incorporated
- Geology Colour tone's for facade
- Pond Design to not be overrun by reeds (plant selection is important)
- Tree planting trail
- Rooftop space the represent the different clan's

- Building name to reflect the local clan's group
- Street naming to represent local mob
- (Iron bark) cumberland Plan Bush land.
- Rooftop Sky Country story
- We want people to use all facilities promote interest into exploring the area
- How to incorporate the connection to the Metro and Airport Design
- Other animals to consider into the design
  - Emu/ Eagle/ Sugar glider/ Frog's / Kangaroo

Artist - Local Dharug

Melissa Barton is a contemporary Aboriginal artist living on Dharug Country. Melissa is a proud Boorooberongal clan woman of the Dharug nation, with her connections to Aboriginal culture dating back thousands of years.

Kyralee Shields and I'm a proud Darug and Darkinjung woman. I attempt to capture this in my paintings, I gather my inspiration to create my artworks which are a celebration of my freedom to express my cultural identity; a freedom that was denied my mother, and all my maternal grandmothers going back to pre settlement.

Adam Laws grew up within the knowledge of his cultural background, as a descendant of the Dharug and Darkinjung people of the Hawkesbury and Blue Mountains regions of New South Wales, Australia.
As a member of an extended family network of artisans and cultural practitioners, Adam began contributing to his families output of creativity at an early age.

Landscape Design

Direction pointer for other clan groups for the local clan's at water feature and Footbridge design opportunity as a locator for other surrounding clans to include the Murong Clan

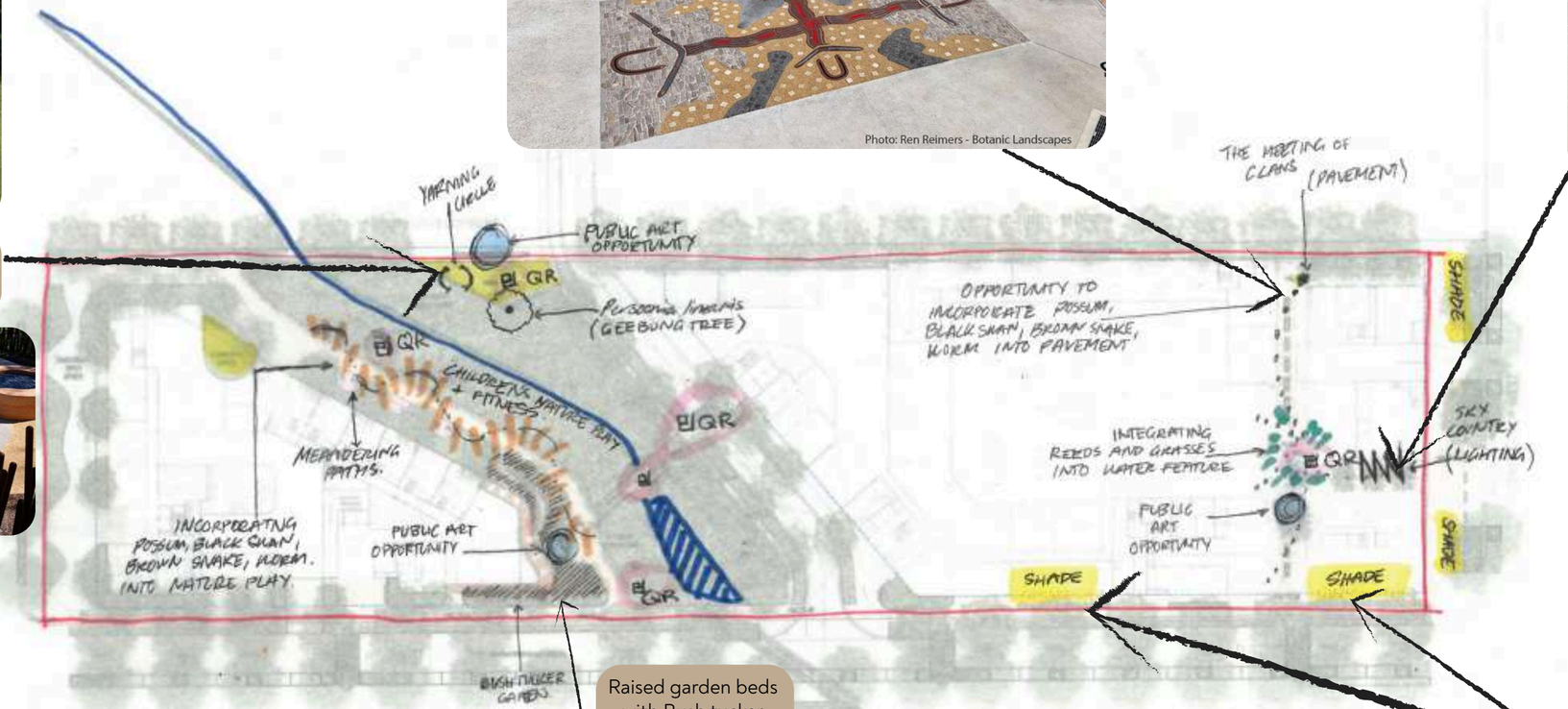
Photo: Ren Reimers - Botanic Landscapes

Rooftop Sky Country story

Photo:Sky Country Dreaming

Photo: waxdesign.com.au/2024-aila-national-award

Bush tucker trail with seating/ Yarning circle to creation of community



Traditional Dharug camp place with:-
- Gunya style shelters
- Seating
- Coolamon

Photo:properties.curtin.edu.au/project/yarning-circle/

Raised garden beds with Bush tucker

Bayin Dyarra

6 Seasons

Dagara

Bayin Gura

Bunul Marray

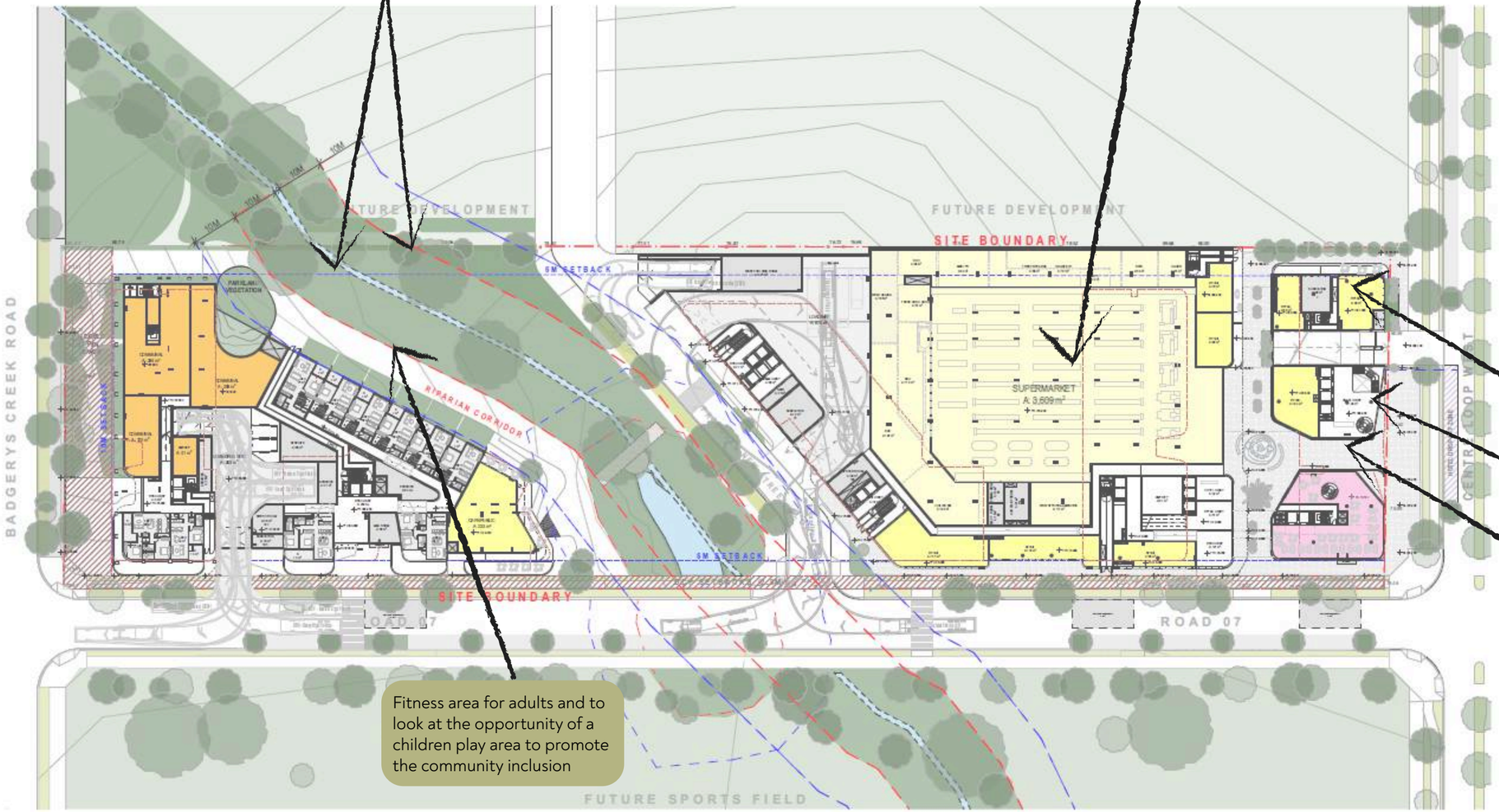
Yuruga Burra

Dugara Guwara

Design

Walking Trails along the pond to create a nature walking loop to include meandering trail's with Dharug cultural knowledge (Cultural Walk)

Car Park Design to showcase Dharug country design



Fitness area for adults and to look at the opportunity of a children play area to promote the community inclusion

Elders comments for external Stakeholder 's Holders

- Public facilities close by for common areas
- Pollent's from the TfNSW road not to go into the pond (Greater Road drainage Design not to impact the pond.
- Flowing Dharug story from the Airport into the development to continue the cultural narrative.

Elders comments for Design Team

- Building name to reflect the local clan's group
- Street naming to represent local mob
- Other animals to consider into the design
- - Emu/ Eagle/ Sugar glider/ Frog's / Kangaroo
- Ceiling treatment to reflect sky Country with lighting opportunity sculpture's to be incorporated
- How to incorporate the connection to the Metro and Airport Design

Rooftop space the represent the different clan's

Rooftop Sky Country story

Artwork to tell the story how it's connection to Cabrogal and Mugoa clan People

Connection 2 Country - Design Themes and Key Principles

Living with the Rhythms of Water & Nature. Ngurra – Returning to Country.

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

Project Site 135 Badgerys Creek Road, Bradfield

The land at 135 Badgerys Creek Road sits within the historic Badgerys Creek area — a rural landscape dating to early colonial land grants (James Badgery's 1806 grant and the later subdivision of his holdings) that for much of the 19th and 20th centuries supported farms, small cottages and local services (post office, school) typical of the district. The broader locality's rural character, pastoral uses and scattered farmsteads are documented in local histories and the Liverpool City Council library collection, and heritage studies of the Badgerys Creek precinct note a range of historic farming-era places and elements across the area. Over time the area retained low-density, agricultural and research uses (including nearby research and radio-astronomy sites) until planning interest grew with proposals for a second Sydney airport and later the Western Sydney Aerotropolis.

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.

Ngurra
This development celebrates Country by weaving water, earth, sky and life into its architecture and landscape, creating a vibrant, human-scaled precinct rooted in Bradfield's natural and cultural setting. Buildings A, B and C each express a different aspect of Country – from sky and light to layered earth and flowing creek – coming together as one cohesive, sustainable and culturally responsive destination.

Cabrogal Water Feature
Is a pedestrian experience and meeting place. Showcasing the importance of Totems and the continued connection of the Cabrogal Clan group of the 135 Badgerys Creek Road, Bradfield. The Water Feature (Totems)

Dharug 6 Seasons Walk
Is to allow visitors and guests to experience Dharug knowledge and understanding of country and its relationship with Fauna and Flora and the beauty of country and the seasonal calendar

Gung Gung Creek
The Creek revitalisation is show piece. The revitalisation is an important component of bring country to the Development and the connection throughout the site

Wayfinding Pavement 1 and 2:
Artwork experience is to have a subtle feel to tell the story how it's connection to Cabrogal and Mulgoa clan People this will be developed during the Art strategy to establish the connection between the two Clans leading pedestrians to Gung Gung Creek

Gathering Areas
Yarning Circle and Children's play area allows a sense of community to develop. Allowing children to play and the parents to relax close by at the yarning circle. This creation of community builds connection allowing the traditional relationship of the Cabrogal & Mulgoa Clan.

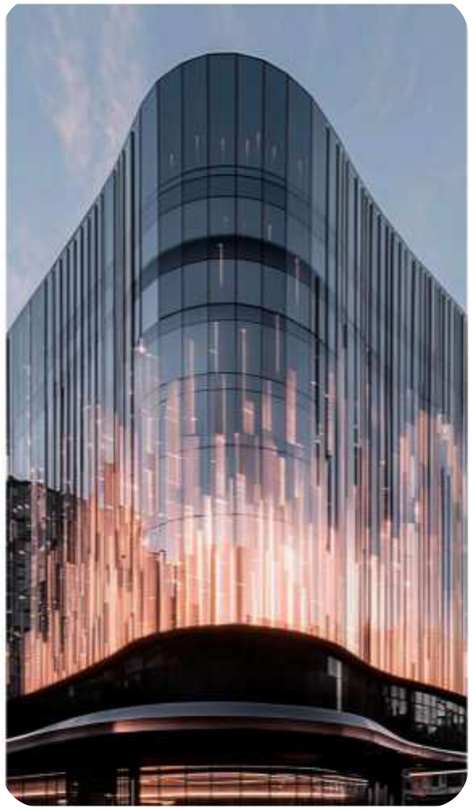
Design

Architecture

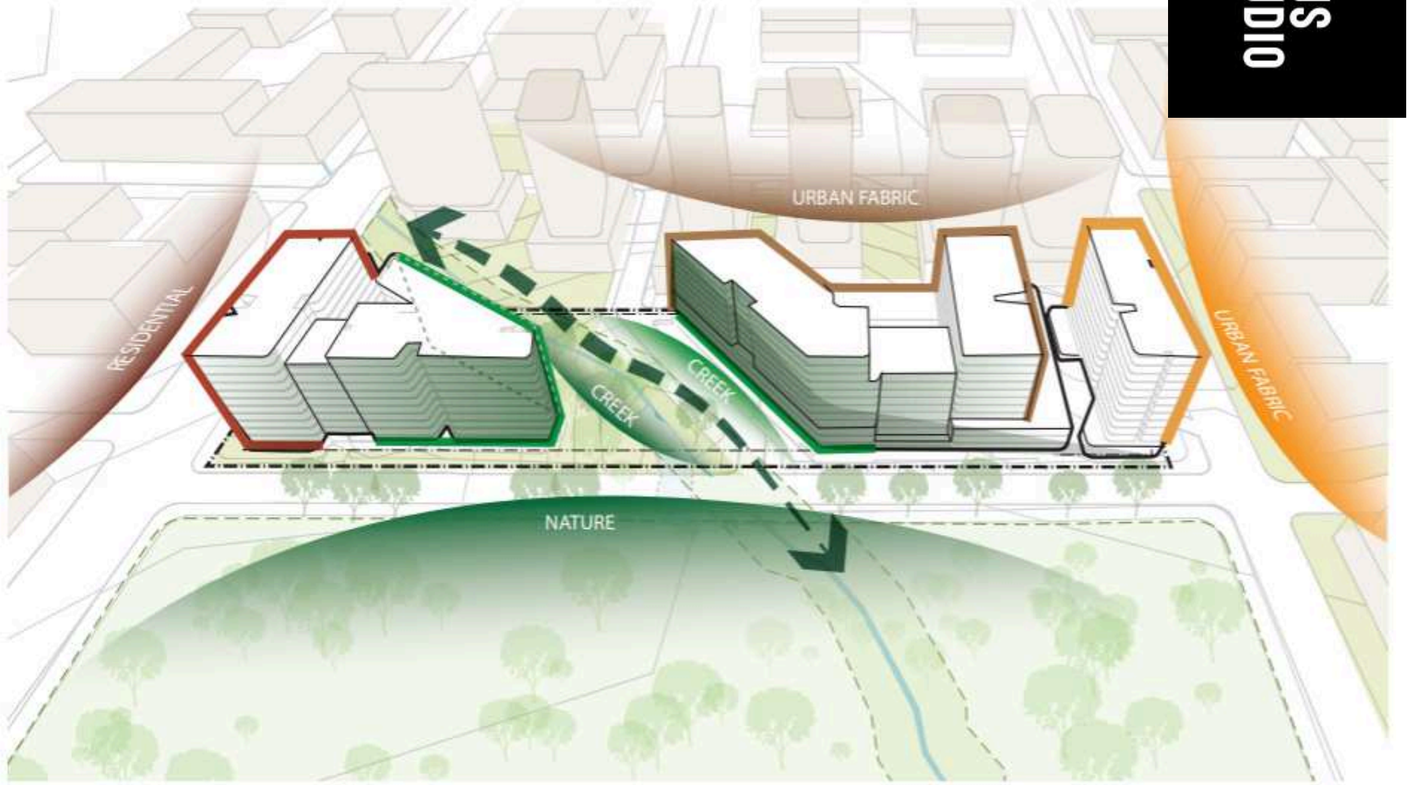
Cultural Narrative

The design of 135 Badgerys Creek Road pays homage to the Cabrogal people, whose deep connection to this Country is expressed through the imagery of the campfire. The building façade references the gathering fire as a place of community, story, and knowledge-sharing, echoing the way the Cabrogal gathered around fire to strengthen kinship ties and maintain cultural traditions. Rising lines and patterns connect the warmth of the campfire with Sky Country, symbolising the pathways between ancestors, the stars, and living people, reminding us that knowledge is always shared between earth and sky.

The revitalisation of Gung Gung Creek further anchors the project in Connection to Country. Restoring this waterway acknowledges the lifeblood it has always provided for food, ceremony, and ecological balance, while creating a space where community and environment are cared for together. Just as the creek once sustained the Cabrogal, its renewal within the design represents a commitment to respect, continuity, and custodianship. Through these narratives, the project connects contemporary development with ancient cultural identity, ensuring the spirit of Country remains alive in place.



Cabrogal Campfire Ceremonial Connection to Sky Country a Welcome gesture to all visitors (Building A)

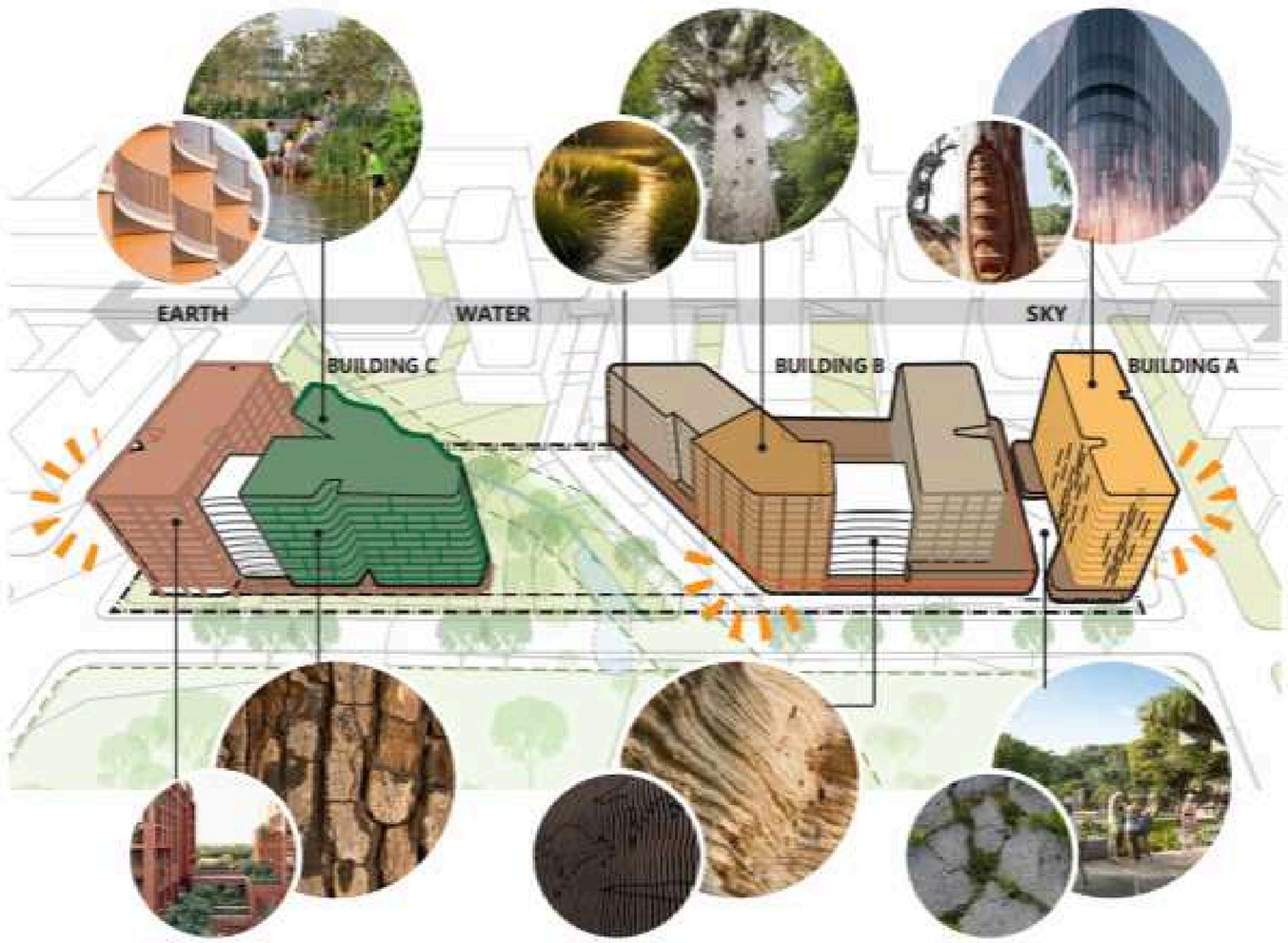


Gung Gung Creek - Revitalisation (Creating a sense of Country)

Design
Architecture cont.

Traversing: To Celebrate to Connecting to Country the journey is also important and traversing from Building A through to Gung Gung via Building B allow visitors to experience a cultural sense of the Cabrogal and Mulgoa people of the Dharug throughout this journey that leads to Gung Gung Creek revitalisation.

Building C: Celebration of Gung Gung Creek as a welcome to the gathering area and the sense of the cumberland wood plain bush experience.



Building B: Colour Facade blending into the sense of Country from the Geology of the Area with the representation of Gung Gung Creek

Building A: Cabrogal Campfire ceremonial connection to coming home (Novotel)

THE RHYTHM OF THE CREEK

Echoing the rhythm through flowing forms, layered facades, and meandering urban grains.

THE GREEN SPINE

Reconnecting & Revitalising.
Continuing the location's legacy of indigenous use of natural resources to its later role as a meeting hub, food gathering and moving corridors.

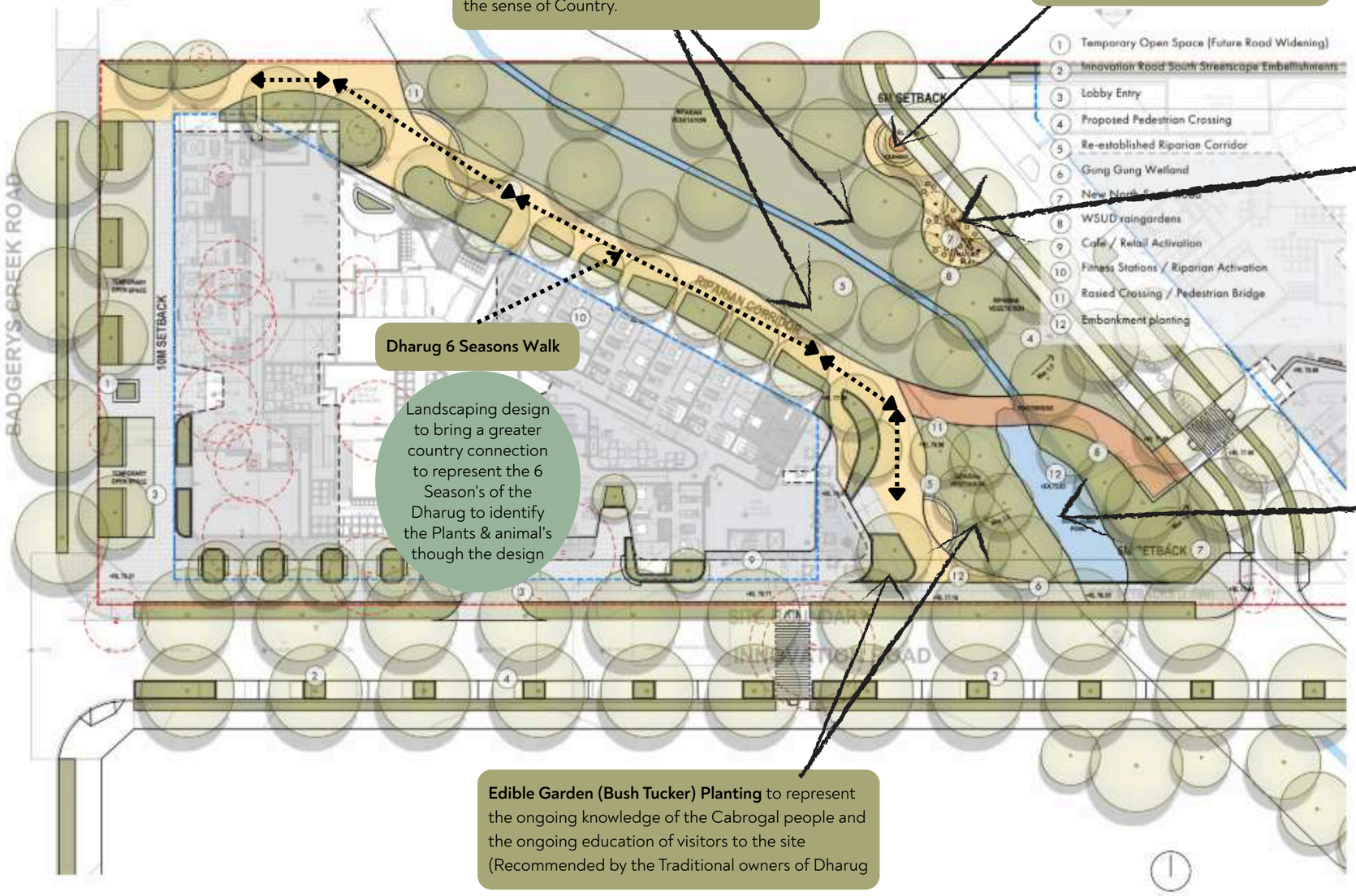
Design
Landscape
Cultural Narrative

The landscaping at 135 Badgerys Creek Road is guided by the living memory of Cumberland Woodland Country, weaving native flora into the design to honour the knowledge systems of the Dharug people. Planting palettes reflect the cycles of growth, regeneration, and ceremony found along the creeks, with endemic species reintroduced to restore ecological health and cultural memory. This connection to the woodland landscape not only supports biodiversity but also reaffirms the Country's resilience and the enduring relationship between people, plants, and waterways.

The design also celebrates the six Dharug seasons, embedding them into the site's rhythm through seasonal flowering, shading, and harvesting patterns. Wayfinding follows a Cabrogal mapping story, with meandering paths that echo traditional travel lines and gathering places. Along these routes, interpretive elements highlight the continuous cultural connections of the Cabrogal and Mulgoa clans, guiding visitors through a landscape that is not just a passage but a cultural journey. The result is a living place of learning and belonging, where Country, story, and community remain deeply connected.

Riparian Planting: to represent the eco-system of the natural Cabrogal (Dharug) Cumberland Wood Land creek environment to experience the sense of Country.

Yarning Circle / Gathering space as a sense of inclusion with the Children Nature Play and Fitness Area close by.



Children Nature Play Area & Fitness area for adults and children to enjoy the outdoors to promote community inclusion using natural country elements.

Dharug 6 Seasons Walk

Landscaping design to bring a greater country connection to represent the 6 Season's of the Dharug to identify the Plants & animal's though the design

Direction pointer for other clan groups for the local clan's at water feature and Footbridge design opportunity as a locator for other surrounding clans to include the Murong Clan

Gung Gung Creek

Pond Design to reflect country and a place of country to include traditional Dharug camping place with:-
- Shelters
- Seating
- Coolamon
- Gunya style shelters

Edible Garden (Bush Tucker) Planting to represent the ongoing knowledge of the Cabrogal people and the ongoing education of visitors to the site (Recommended by the Traditional owners of Dharug

Design
Landscape cont.

Wayfinding Pavement 2: Artwork to tell the story how it's connection to Cabrogal and Mulgoa clan People during the Art strategy in of the development as they journey to Gung Gung Creek.

Wayfinding Pavement1: Artwork to tell the story how it's connection to Cabrogal and Mulgoa clan People during the Art strategy in of the development as they journey to Gung Gung Creek.

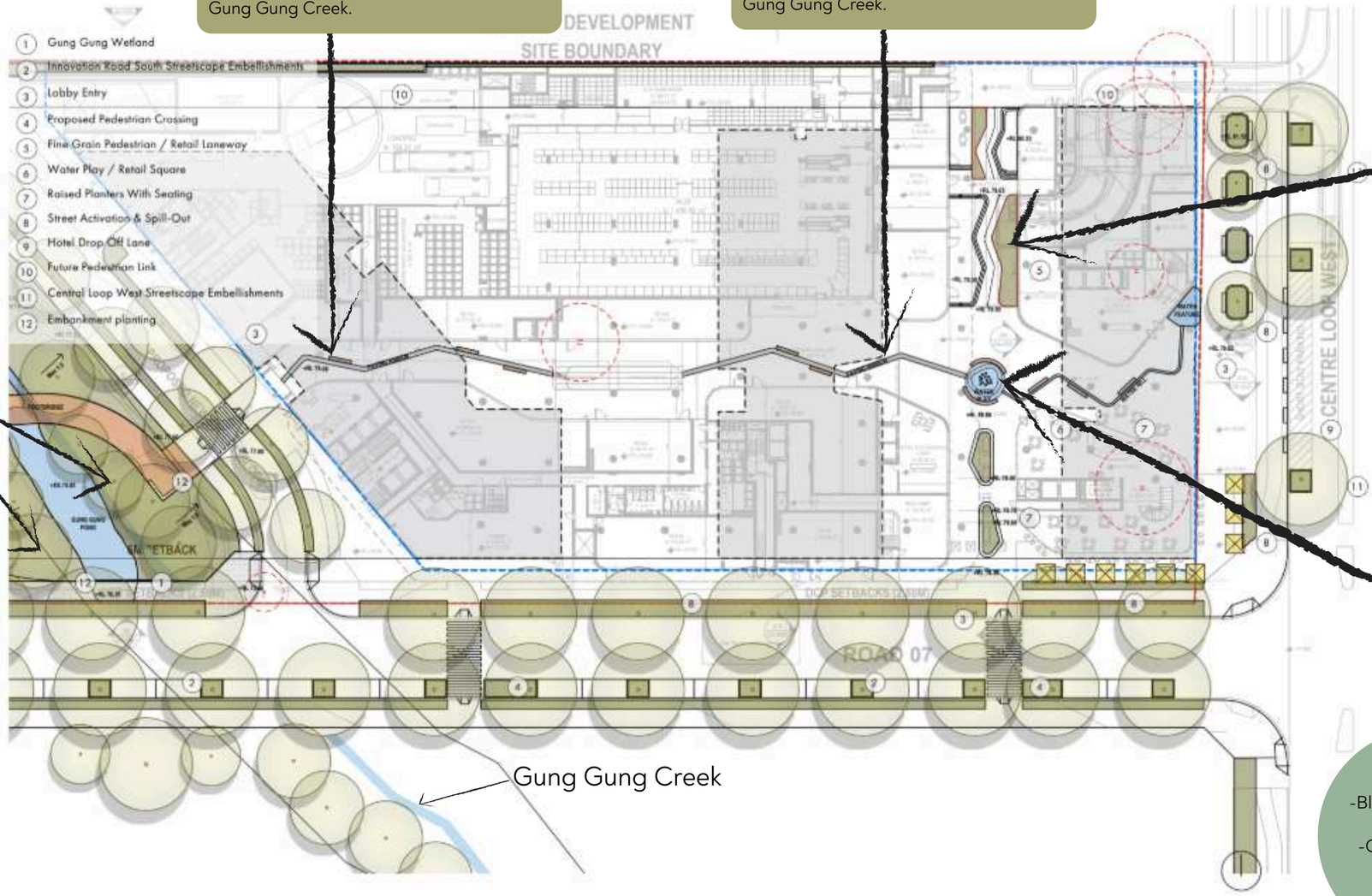
Meandering Pathway: Artwork to be presented during the Art Strategy to tell the story how the connectional transition from the urban environment to began the likely journey to the Cabrogal Water Feature & Gung Gung Creek

Riparian Planting: to represent the eco-system of the natural Cabrogal (Dharug) Cumberland Wood Land creek environment

Revitalisation of Gung Gung Creek and bringing a sense of country allowing visitors to experience the natural setting of Ngurra (Country) in the built environment

Flowing Dharug story from the Airport into the development to continue the cultural narrative.

Water Feature to be a common meeting place and to represent the ongoing connection that the Cabrogal people have to country

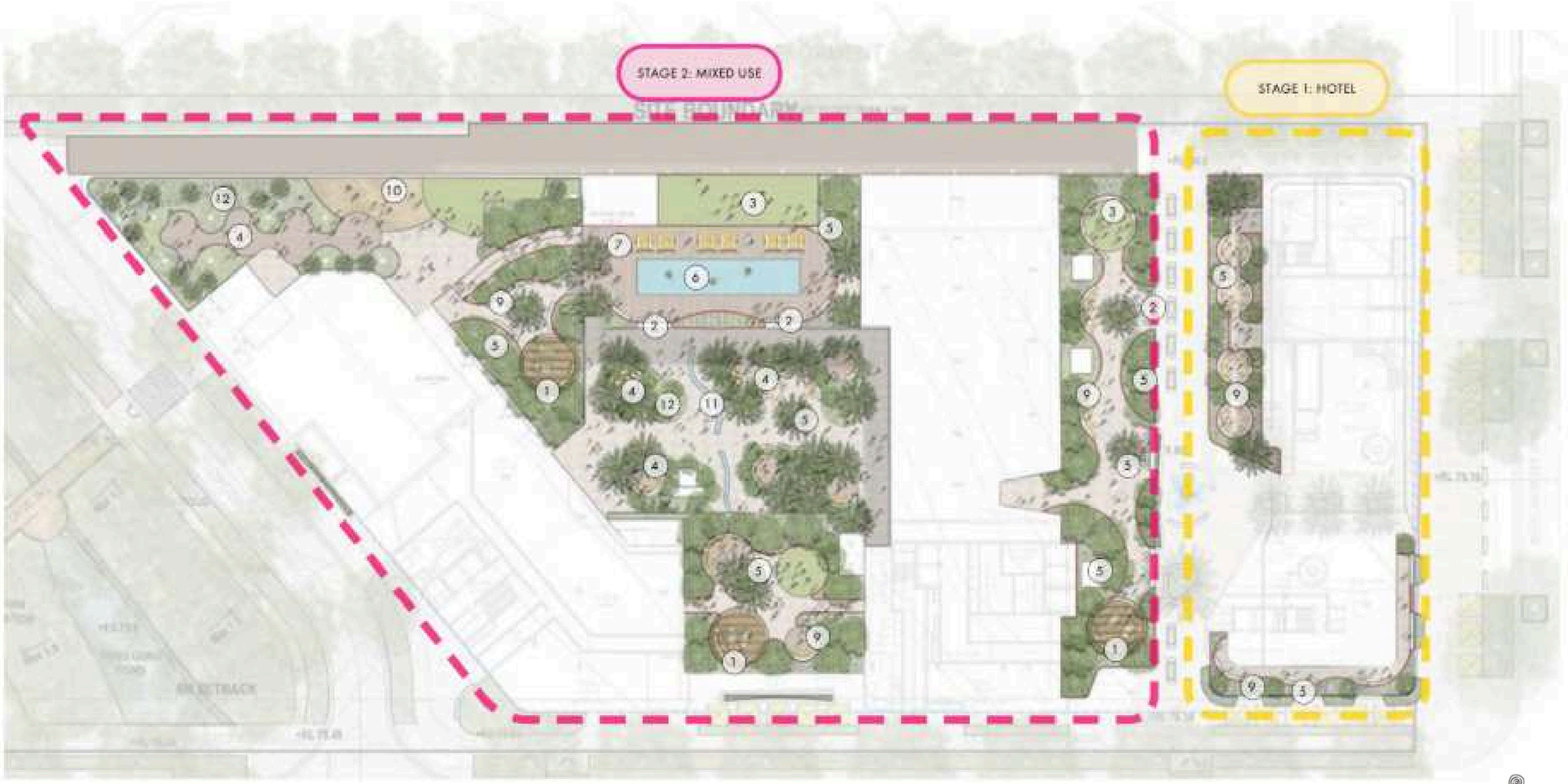


Totem's
-Black Swan is the of Mugoa
-Cahbrogal Worm /Brownsnake

Design
Landscape cont.

Stage 1: Opportunity for hotel visitors and guest to experience for seating and opportunity for connection and inclusion while experiencing a sense of country from the endemic Dharug plants species.

Stage 2: Continuation of Country from the Gung Gung Creek revitalization to introduce the cumberland Wood plain bush experience. Curve edges to keeping inline with the creek theme and the opportunity to meander along the rooftop experience.
Canopy tree shading will allow Cooling during the western Sydney hot summer.



Design
Landscape cont.

Stage 3: Celebration of Gung Gung Creek as a welcome to the gathering area and the sense of the cumberland wood plain bush experience. With the transition from the creek to the cumberland woodland with the uses of endemic planting species.

For the **Dharug people**, creeklines were and remain lifelines – places of fresh water, abundant food, and cultural ceremony that shaped daily living and spiritual connection to Country. Creeks provided fish, eels, and edible plants, while also serving as pathways that linked clans and stories across the landscape.

The health of a creek was seen as the health of the people, carrying both physical and cultural nourishment. Today, the revitalisation of creek systems is more than environmental repair; it is an act of respect and renewal, restoring the flow of life through Country. By bringing back native plants, improving water quality, and reopening these waterways, communities reconnect with ancestral knowledge, honour the Dharug relationship with land and water, and strengthen the unbroken responsibility of caring for Country for future generations.

Design
Landscape

For the Dharug people, edible bush tucker foods such as Native Leek, Leafless Sour Bush, native raspberries, and freshwater resources from the creeks were vital for daily life, ceremony, and cultural identity. These foods were not only sustenance but also markers of seasonal change, guiding when to gather, rest, or move across Country.

The continuous sharing of this knowledge – from Elders to younger generations – is a core part of the Connecting to Country process, ensuring that practices of respect, sustainability, and reciprocity with the land endure. By honouring bush tucker traditions, the Dharug people maintain a living connection with their ancestors, while reminding all who walk on this Country of the importance of caring for land, water, and community together.

Providing Bush tucker to 135 Badgerys Creek Road, Bradfield is an important component of bringing country and its sustenance to light for the education and Connection to Country that the Dharug continually have and the opportunity for visitors to experience.

BUSH FOODS

Water Bush
Myoporum montanum

Leafless Sour Bush
Omphacomeria acerba

Slender Knotweed
Persicaria decipiens

Australian Raspberry
Rubus parvifolius

Climbing Saltbush
Einadia nutans

Native Leek
Bulbine bulbosa

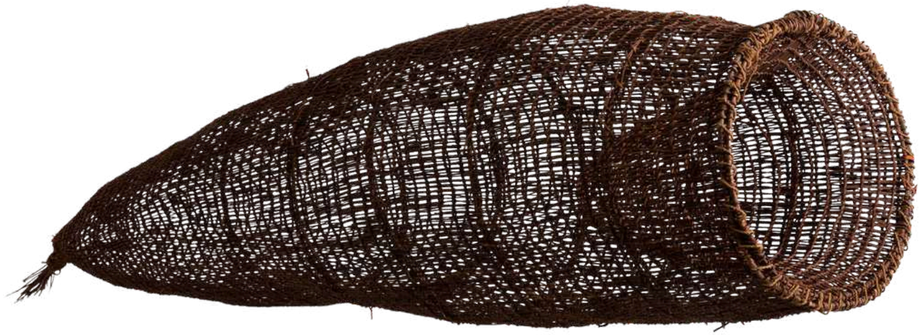
Native Flax
Linum marginale

Warrigal Greens
Tetragonia tetragonioides

Design
Landscape

For the Dharug people, weaving with native plants such as lomandra, rushes, and reeds was both a practical skill and a cultural expression, showcasing deep ingenuity in living sustainably with Country. These natural fibres were carefully harvested and transformed into strong, functional items such as baskets, fishing nets, mats, and string bags that supported daily life. Each piece reflected knowledge of plant cycles, harvesting techniques that ensured regrowth, and designs tailored to specific needs. Beyond their practical use, woven items embodied cultural continuity, with techniques and stories passed down through generations, reinforcing identity and resilience. The Dharug use of weaving highlights a profound understanding of ecology and resourcefulness, creating tools for living that were not only functional but also deeply respectful of the land's capacity to provide.

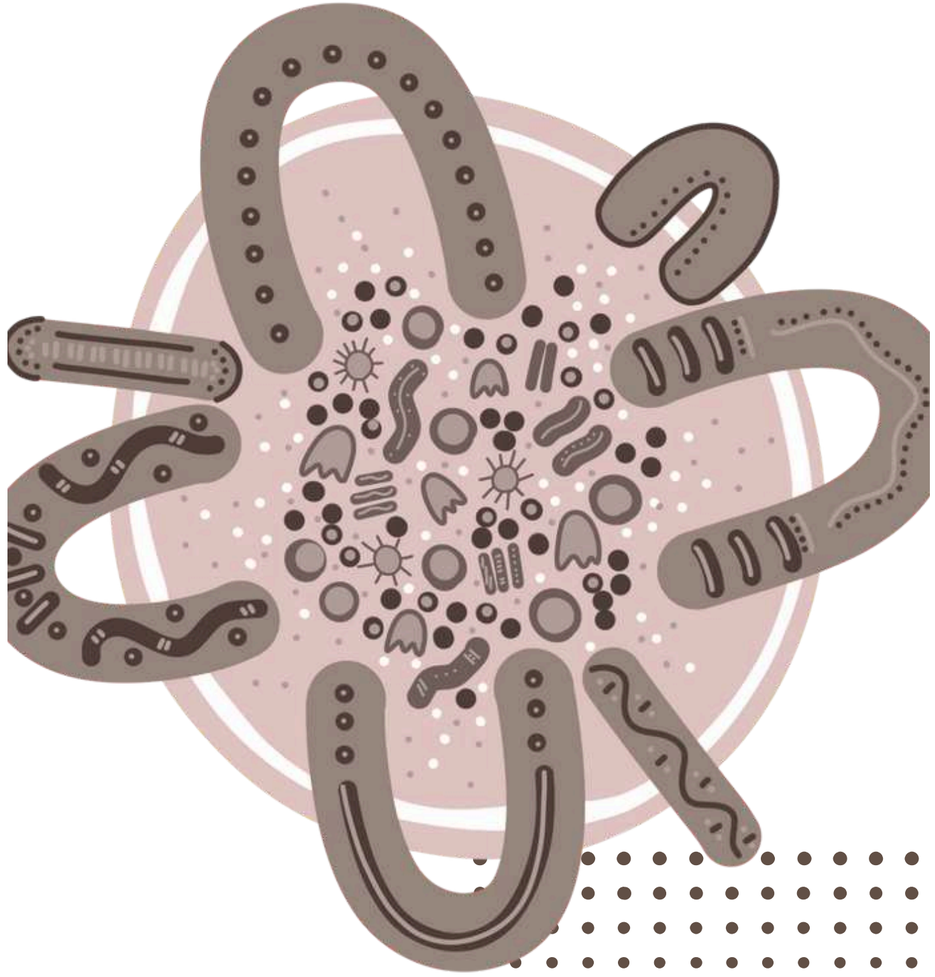
The weaving selected endemic plants to be re-introduced to the site along the Gung Gung Creek revitalisation



Fishing net by Frank Malkorda

Open weave basket, 2008
larapuna (Eddystone Point)
white flag iris (Diplarrena moraea)

Contact Us



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