



First Nations Co-Design Values Report

Pockley Ave, Roseville

Darramura, Terramerra Dharug



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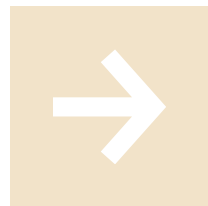


Acknowledgement to Country

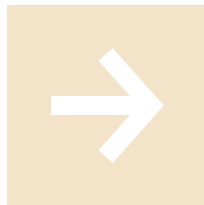
"I would like to acknowledge the Traditional Custodians of the land on which we design and construct our Projects, the Darramuragal and Terramerragal people of Roseville. I pay my respects to their Elders, past and present, and extend that respect to all Aboriginal and Torres Strait Islander peoples here today.

The Darramuragal and Terramerragal 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 Darramuragal and Terramerragal people and honouring their ongoing contributions to this land. To best represent the Darramuragal and Terramerragal People in the Connecting to Country and embedding their cultural views into our Project."



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.

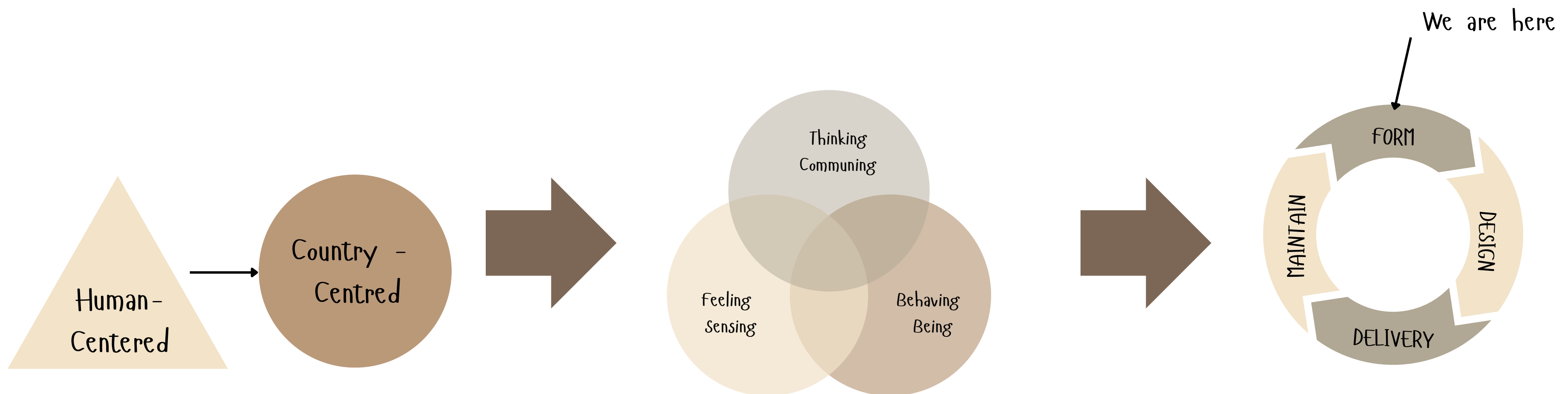


Our Methodolgy

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 ancient pass. Meeting with our elders within the communities to hear firsthand on cultural values and recommodations within the design. Then allowing our design teams the creative journey via the ancient 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:

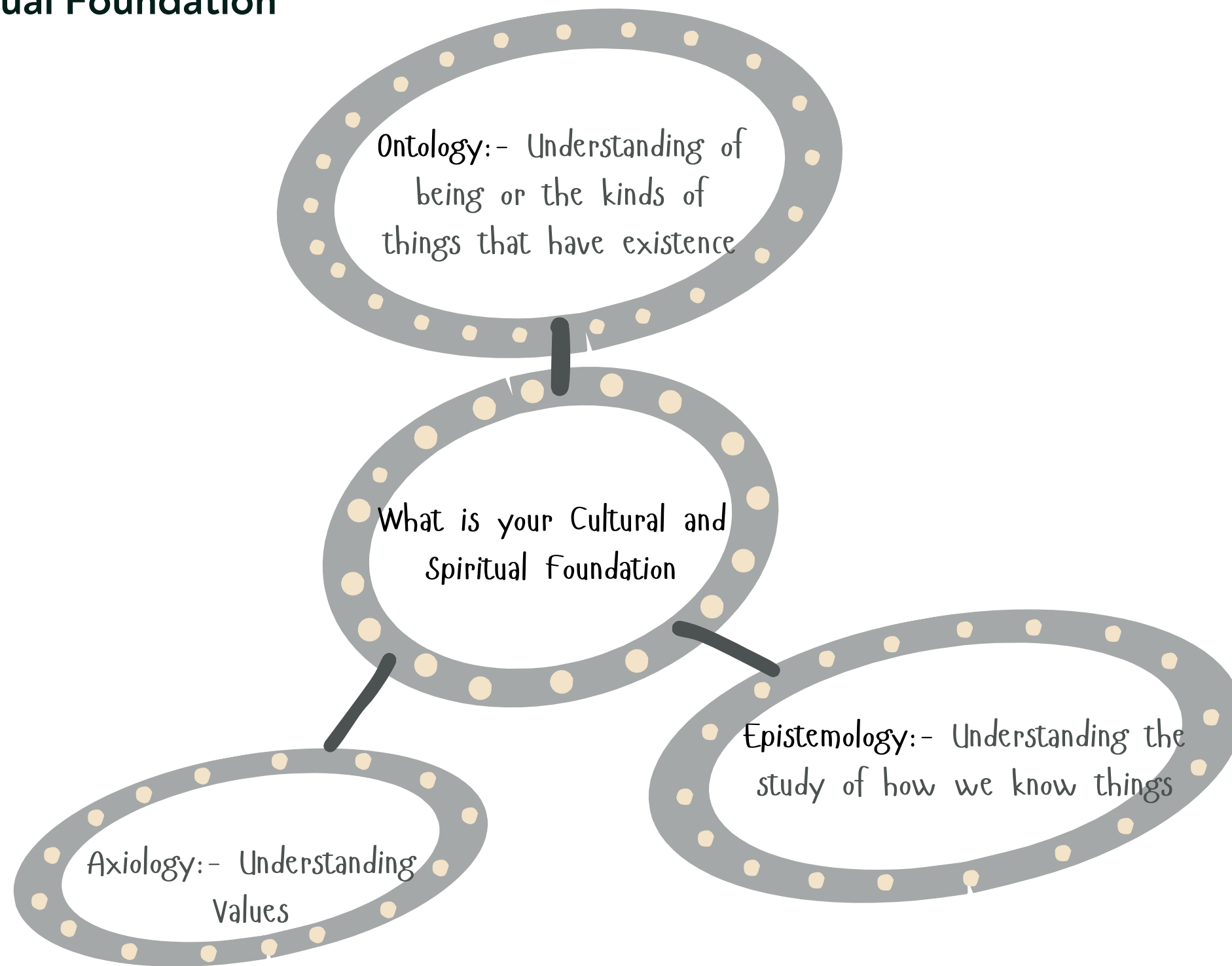
Positivism & Post-Positivism: Engineering projects rely on measurable, empirical data to guide decision-making. The assumption is that knowledge can be objectively gathered through observation, mathematical modelling, and experimentation.

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 centered 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.

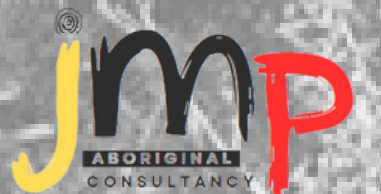
Walking on Country as a Research Method: Unlike traditional site analysis, Walking on Country immerses engineers in Indigenous knowledge systems, offering a lived understanding of place that Western methodologies struggle to capture.



First Nations Customs and Spirituality



Middle Harbour, Lindfield ca.1900



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.



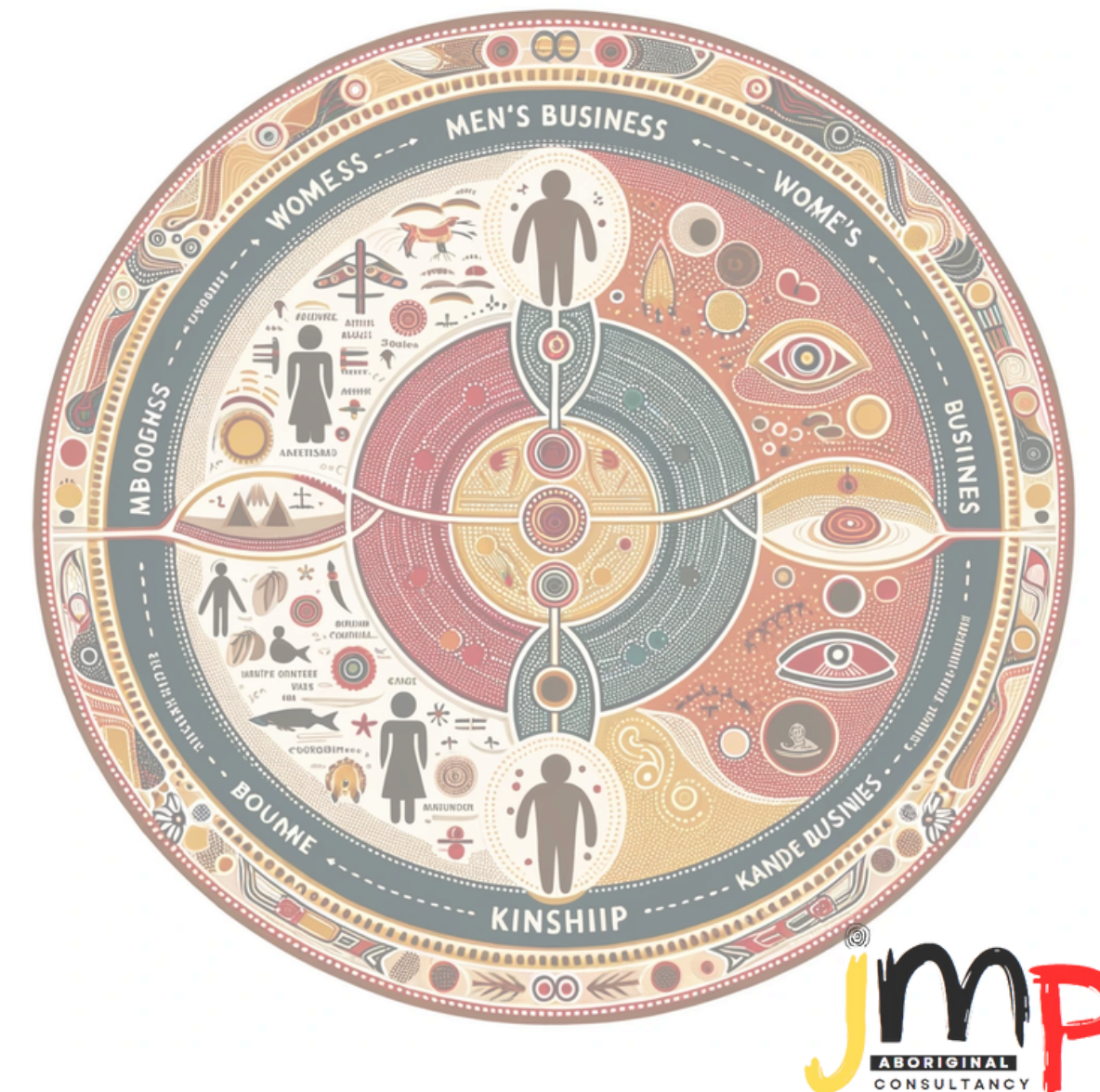
Artwork by: David Bosun/australianartnetwork.com.au

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

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.



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.

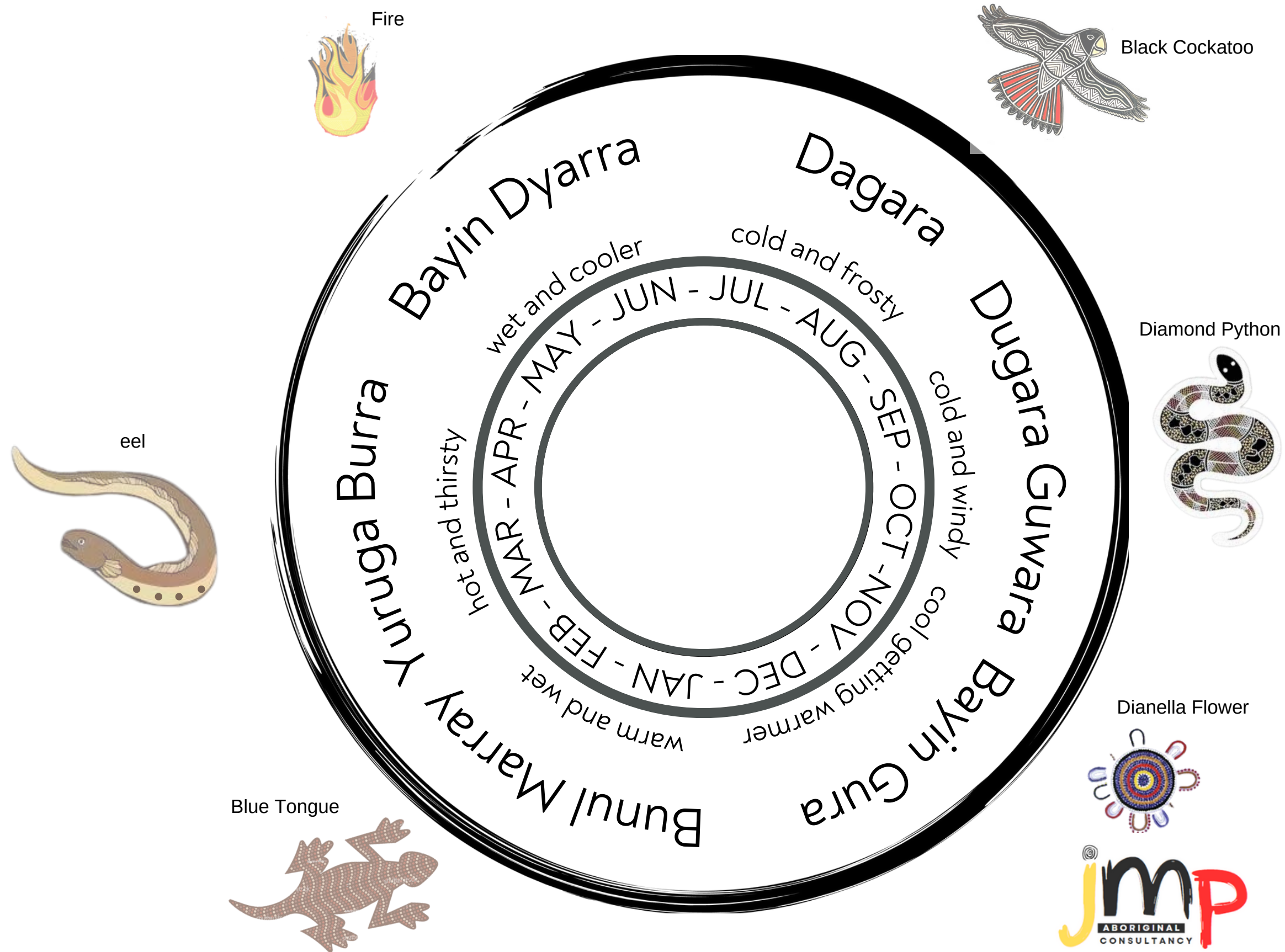
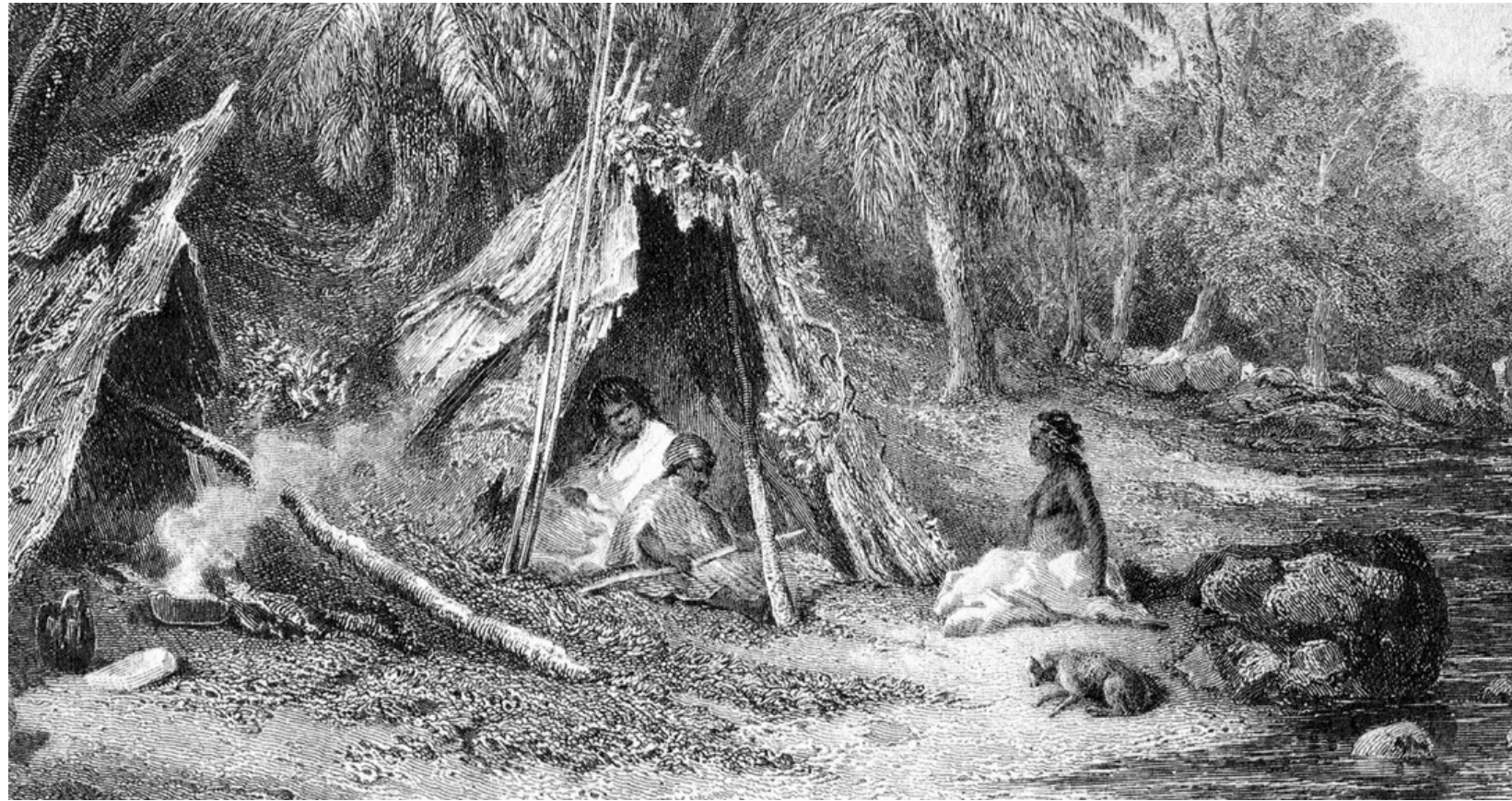


image:Weather cycles Dharug from the 2025 Western Sydney Parklands Trust, part of Greater Sydney Parklandse

The First Architects

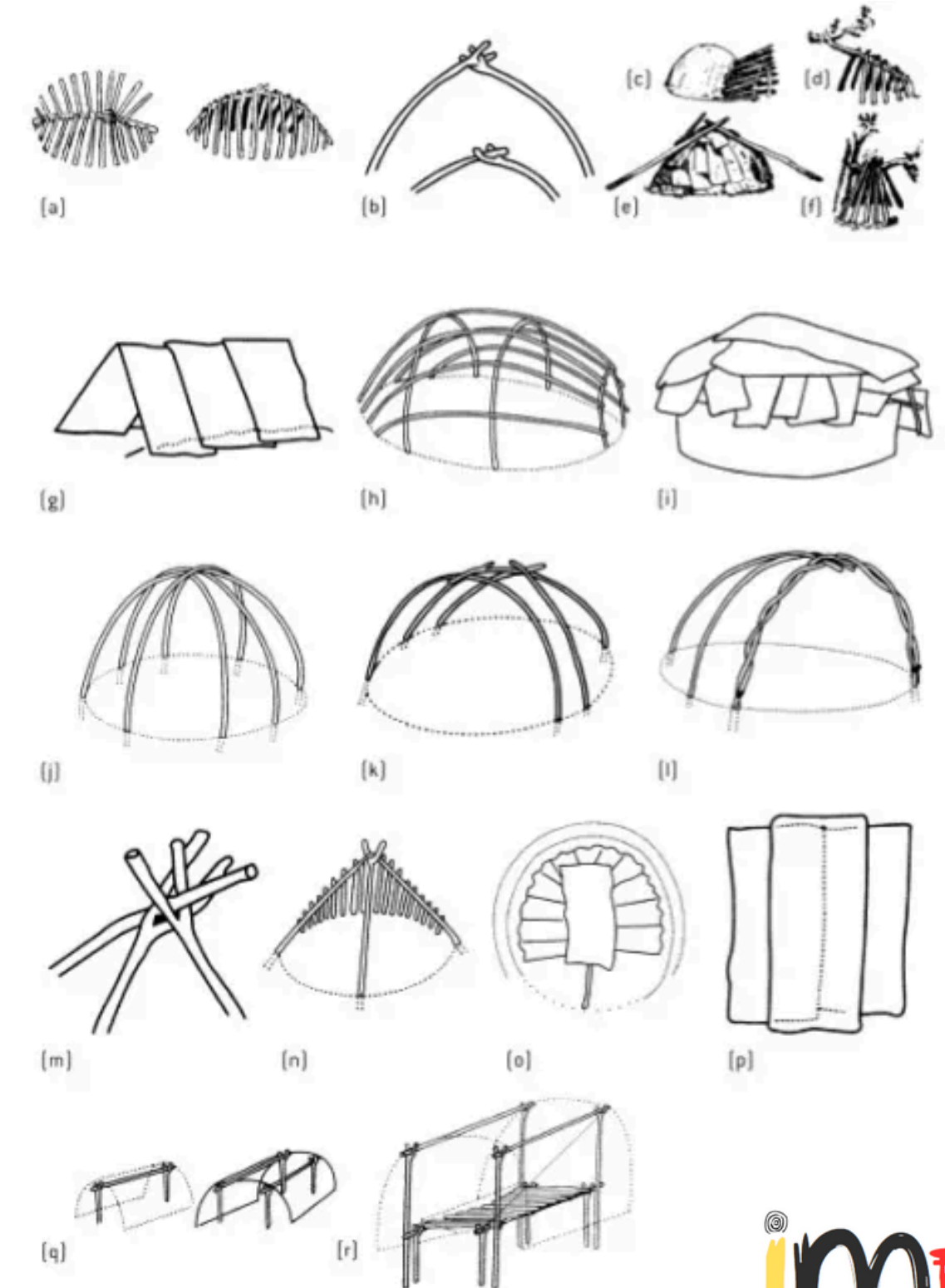


A 19th-century engraving of an indigenous Australian encampment,

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



Darramurragal (Terrameragal) Culture



Darramuragal (Terramerragal) Overview

Darramuragal

Darra murra gal, Tarra-merragal

Said to be 'in the district of Wanne', but on similarity of name associated with the suburb Turramurra, at the headwaters of the Lane Cove River. Home to the Darramuragal or Darug people for thousands of years – takes in around 85 km², stretching from Boundary Street, Roseville in the south, to Bobbin Head in the north; and from St Ives Showground in the east, to the Lane Cove River in the west.

Eleven weeks after the First Fleet arrived, Governor Phillip set off to find water sources and farming land. On 16th April 1788 the expedition camped at Middle Harbour creek – becoming the first Europeans to set foot in what is now Ku-ring-gai.

Darramuragal People of Roseville

The Darramuragal (or Darug-muragal) people are the Traditional Custodians of the area now known as Roseville, 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 Darramuragal people lived along the waterways, bushlands, and ridgelines, maintaining a deep spiritual and cultural connection to Country.

Pre-Colonial Life and Culture

- The Darramuragal people thrived in the Roseville area due to the Lane Cove River 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 Garigal National Park and Ku-ring-gai Chase National Park, 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.

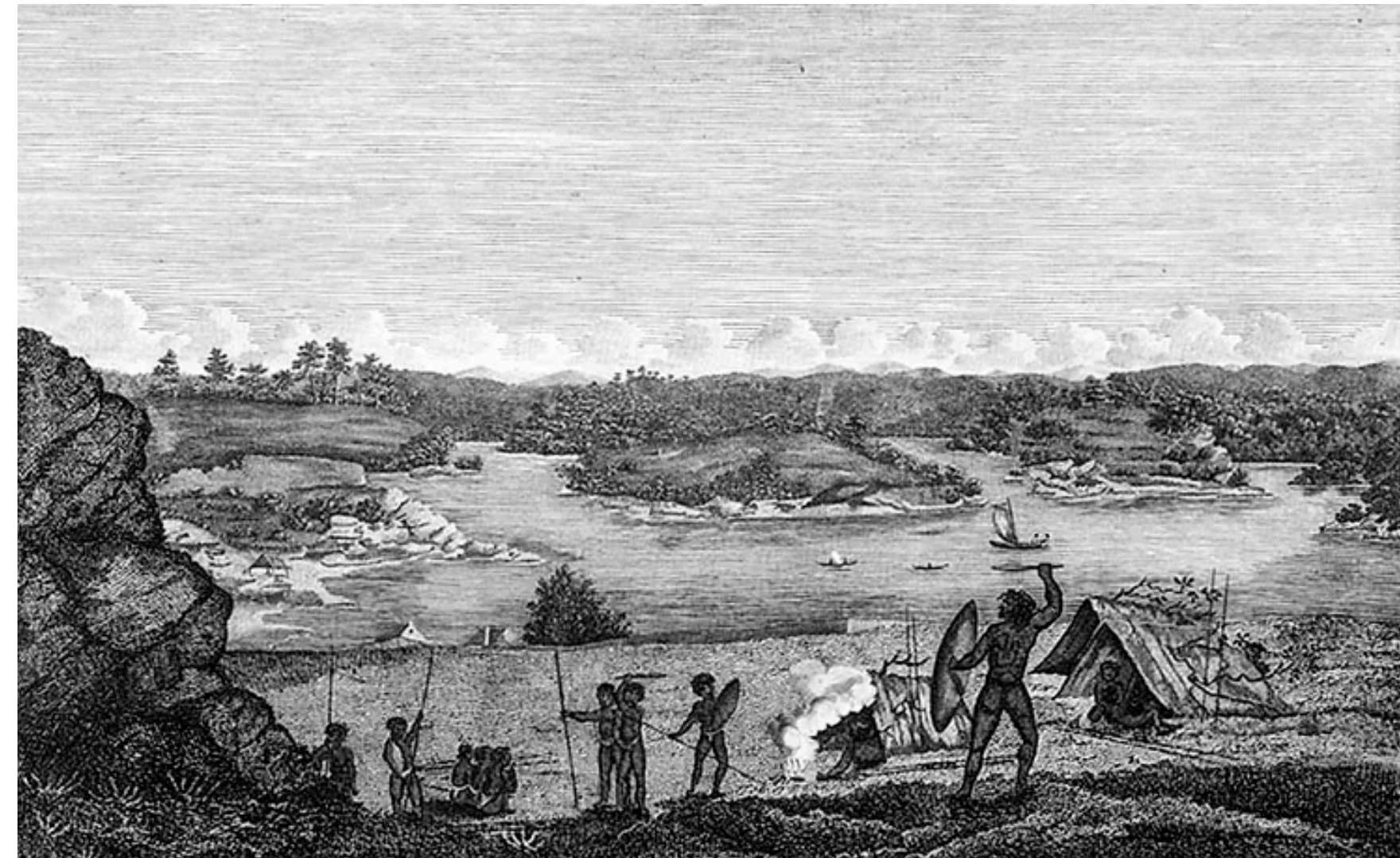


Image: "Native Camp Near Cockle Bay with a view of Parramatta River. Taken from Dawes Point." Probably Memel (Goat Island) in centre. 1813 engraving by John Eyre

*"Warami budyari naady'unya Dharug Ngurrawa"
means "hello, welcome, good to see you on Dharug Country"*



Darramuragal (Terramerragal) - Overview continued

Impact of Colonization

- The arrival of the First Fleet (1788) and subsequent European settlement led to land dispossession, disruption of traditional food sources, and introduced diseases like smallpox, which devastated the local population.
- Conflict and resistance occurred as the Darramuragal and other Darug clans defended their land from encroachment, though they were eventually displaced.
- By the mid-19th century, many Darramuragal people were forced into missions or assimilated into settler society, but their cultural connections remained.

Contemporary Recognition

- Today, the Darramuragal people's history and heritage are acknowledged in local conservation efforts and cultural revitalization programs.
- Aboriginal sites within Roseville and the Lane Cove National Park continue to be protected and recognized.

Fictitious Name - Ku-ring gai

Fraser was aware of the Guringay peoples north of Newcastle, who spoke their own language and whose traditional lands stretch between the Hunter and Manning rivers. But he made a giant leap of logic and claimed they were one super-tribe that stretched all the way to Sydney Harbour.

Successive colonial academics further expanded on Fraser's poor research and theorised the Kuringgai super-tribe occupied a region that encompassed the whole of Sydney's upper north shore, including the northern beaches. However, they couldn't agree if the Kuringgai's territory stretched as far northwards as Port Stephens near Newcastle, or only to the lower Hawkesbury River.

A 2015 report by the Aboriginal Heritage Office, titled Filling a Void: A Review of the Historical Context for the use of the Word 'Guringai' - much of it sourced from Australian Museum archaeologist Val Attenbrow's excellent and thoroughly-researched book Sydney's Aboriginal Past (second edition 2010) - concluded "it seems clear from the available evidence that the early Europeans did not record a discrete and widely understood name for the language or tribe of the area nor for other parts of the region.

"The first use of the word 'Guringai' is over a hundred years after the arrival of the First Fleet... it is based on a nineteenth century fiction... It is not authentic to the area, it was coined by a non-Aboriginal person and it gives a misleading impression of the connectivity of some original clan boundaries..."¹

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



Artwork :Fishing, Sydney Harbour 1790



Image : Nawi, Bark Canoe



Image : Cadi, Grass Tree

Darramuragal (Terramerragal) - Culture

Ku-Ring-Gai Legacy

Although most of the Indigenous Darramuragal 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).

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

Resources: 2/<https://www.niaa.gov.au/sites/default/files/publications/indigenous/empowered-communities/alt/description-redfern.html>



Image:-Shell Midden. Source: Aboriginal Heritage Tasmania



Image:-Grinding Stones. Source: Australian Museum



Image:-Grinding Grooves Source: flickr.com

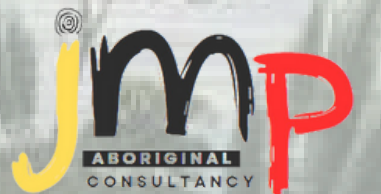


Image:-Campsite Source: flickr.com



Image:-Aboriginal Tools: Pinterest

Darramuragal and Terramerragal Influence in Design



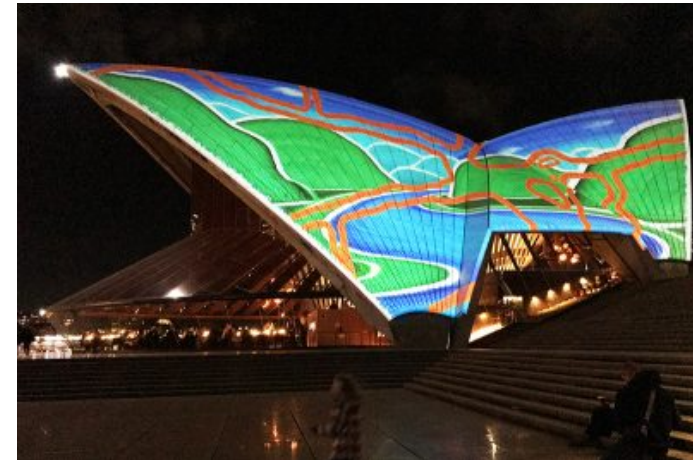
Artefacts and Art



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)

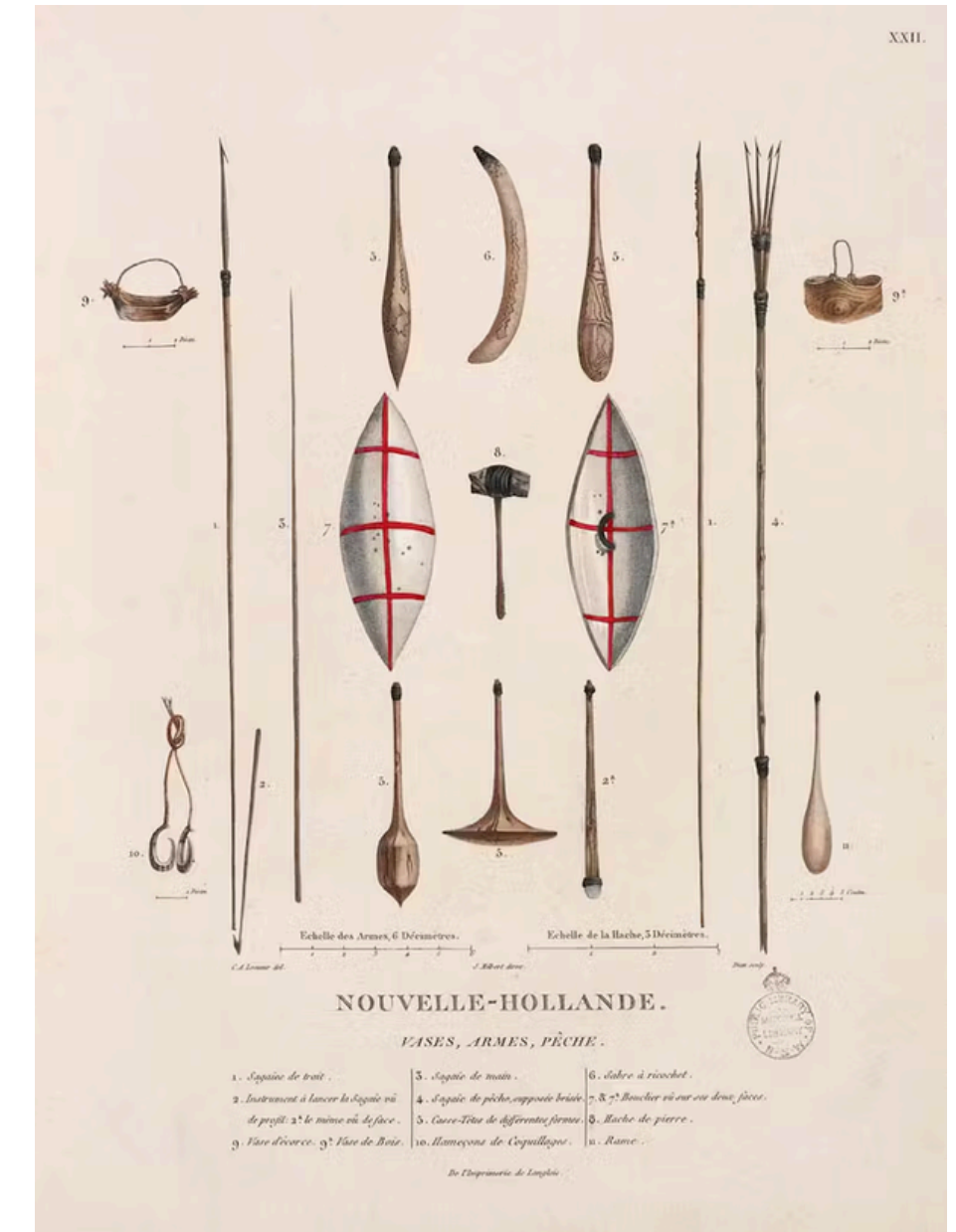


Image:-A variety of fishing spears, shields, stone hatchets, clubs and swords by Charles Alexandre Lesueur (1807) Mitchell Collection/State Library of NSW



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

Engagement

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



Engagement



Walk on Country

Is meeting with Traditional owners of the country where the project is located. The aim for the design is to gain a greater understanding of the traditional country prior to colonisation. This personalised approach allows all people involved in the project to gain knowledge of the traditional values that still exist today. But not widely known. The walk on country allows the project team to walk with traditional custodians to gain a sense of country and to view through an Aboriginal lens.



Design Input Session

Followed by the walk on Country our design input session allows our Project Team to sit down and to explore the design opportunities. By first giving a Project overview to our elders and to then open the conversation on designing for country. We encourage our project teams to ask questions and to become better advised via Aboriginal views from a:-

- Sustainability
- Visual
- Design

Endorsement

By being able to present the final design back to our elders engaged in the Walk on Country and the design input session will allow the design team to ensure that we have met the cultural representation of the local community where our project is situated. What we are endeavoring to achieve is:-

- A culturally accurate interpretation within the design.
- A representation of Country from a First Nations Perspective
- Being able to showcase Traditional stories with a blend of Art and Education



Walk On Country / Design Input Session



Walk on Country

Took place on the 14th of February 2025 For both Pockley + Larkin to create a cultural narrative with Elder Aunty Jean Moran, Paige Moran and Adam Byrne from Bush to Bowl

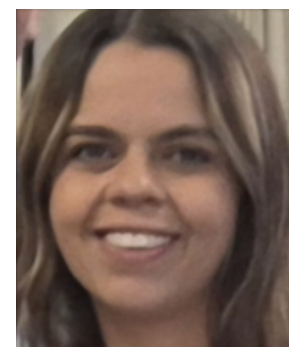
Design Input Session

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

Our Elders



Aunty Jean Moran
Aunty Jean is a Cammeraigal Women and respected elder on the Northern Sydney and Beaches Area



Paige Moran
Paige is a Cammeraigal Women that grew up in the local area and is a up and coming respected elder on the Northern Sydney and Beaches Area



Adam Byrne
Adam is a Garigal descendent currently living on Kamay Country on the Northern beaches of NSW.



“To encourage the inclusion of community just like our old people. To sit and to have a yarn”
Aunty Jean Moran



Walk On Country / Design Input Session - cont.



“Bring the Creek up to the development to gain the sense of Country”
Aunty Jean Moran

“Places of Reflection and Connection”
Aunty Jean Moran



“Native endemic species into the landscaping will bring birds and animals back to observation for a sense of greater connection”
Adam Byrne (Bush to Bowl)



“Layering Culture through the levels of Pockley to bring all elements of Country”
Paige Moran



Creek (Pockley Ave)



Artwork: Lara Cooper 

Connecting 2 Country - Comments

Walk on Country Comments

- Incorporate the Dharug 6 Seasons into the Landscape
- Bring the Blue Gum Creek into the development
- Country senses on Country Like smell and fauna
- Create Places of Reflection and Connection to that all things on country are equal
- Each Urban space to have a theme
- Native garden Walk - blending Native species with existing non natives
- Encouraging a community of inclusion (By sitting and having a yarn) Communal Areas will create a sense of community connection
- Country to be a part of landscape (Bring the birds and animals back to observation)
- Layering Culture through the levels by using earthy tones and planting
- Walking paths - To have incorporated Country to include animals and Language
- Lighting - Cultural (Sky country) Theme
- Acknowledgement other Clan groups Local to the Area
- Blue gum Creek Traditional Name (Calang'oral) Dharug Language
- Local Church had documents of First Nation's Families within the Area.
- Sky Country Representation
- Blend & balance of greenery and Sandstone to Intergrated Landscaping up the site from creek to Rocky out crop.
- Middens for both fresh and saltwater country
- Intergrated Middens, grinding grooves through the site as a part of the Art Strategy.
- Birthing Place at the Creek (Pacenta was given back to mother earth)
- Smoking ceremony at the start of Construction
- Local Totems are (Eel and Whale)
- Ridgeline is the Songline Track where our old people travelled through country (to connect to other clan groups)
- Family residing in the development can create a new Connection and story

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.

Darramurragal

Sydney Aboriginal Clan's of Sydney



Map: Aboriginal Heritage Office Clans of the Sydney Area

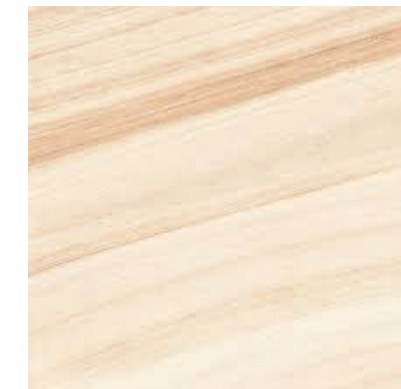
Dharug Language

- Blue-tongue lizard "**Burramatta**"
- Black Cockatoo "**Galguba**"
- Diamond Python "**Dharuk**"
- Fire "**Boori-boori**"
- Dianella "**Bunjil**"
- Eel "**Warragul**"

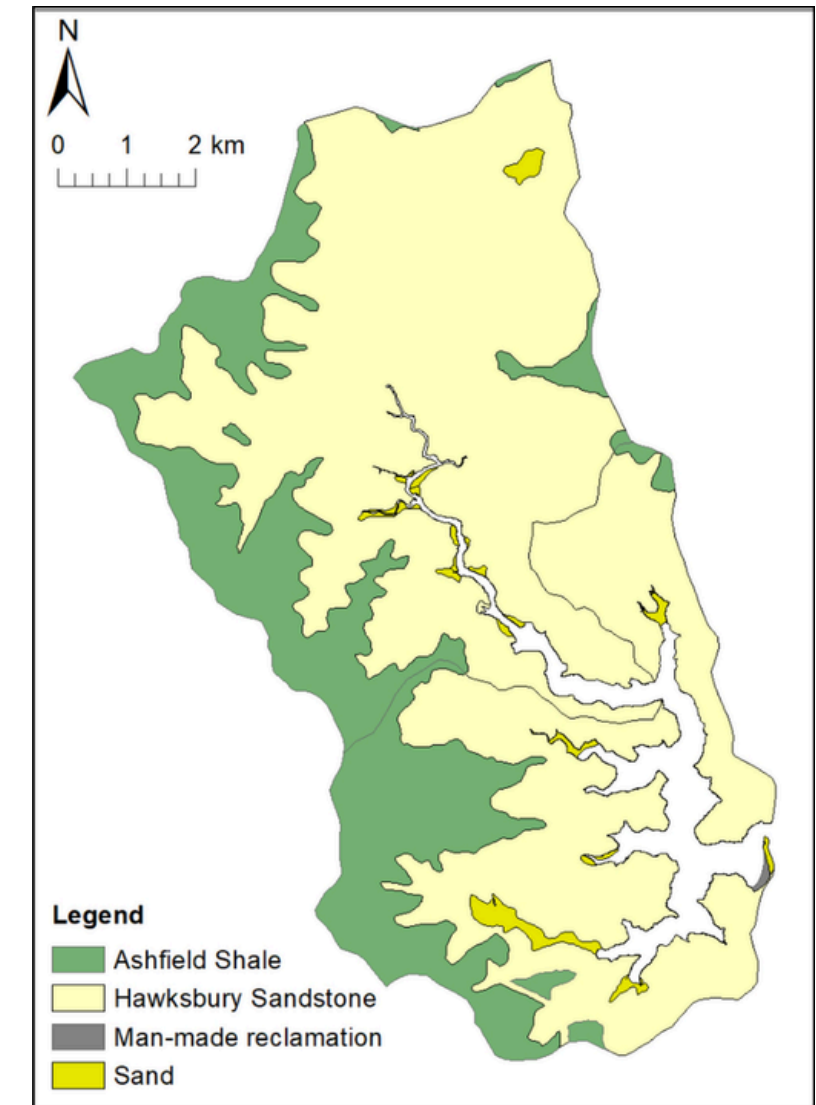
Geology - Wianamatta Group



Ashfield Shale



Hawksbury Sandstone

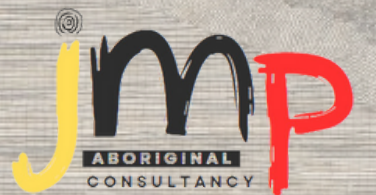


Middle Harbour, located in Sydney, Australia, is part of the larger Sydney Harbour system. The geology of this area is shaped by its natural features, including rocky outcrops, coastal cliffs, and surrounding bushland.

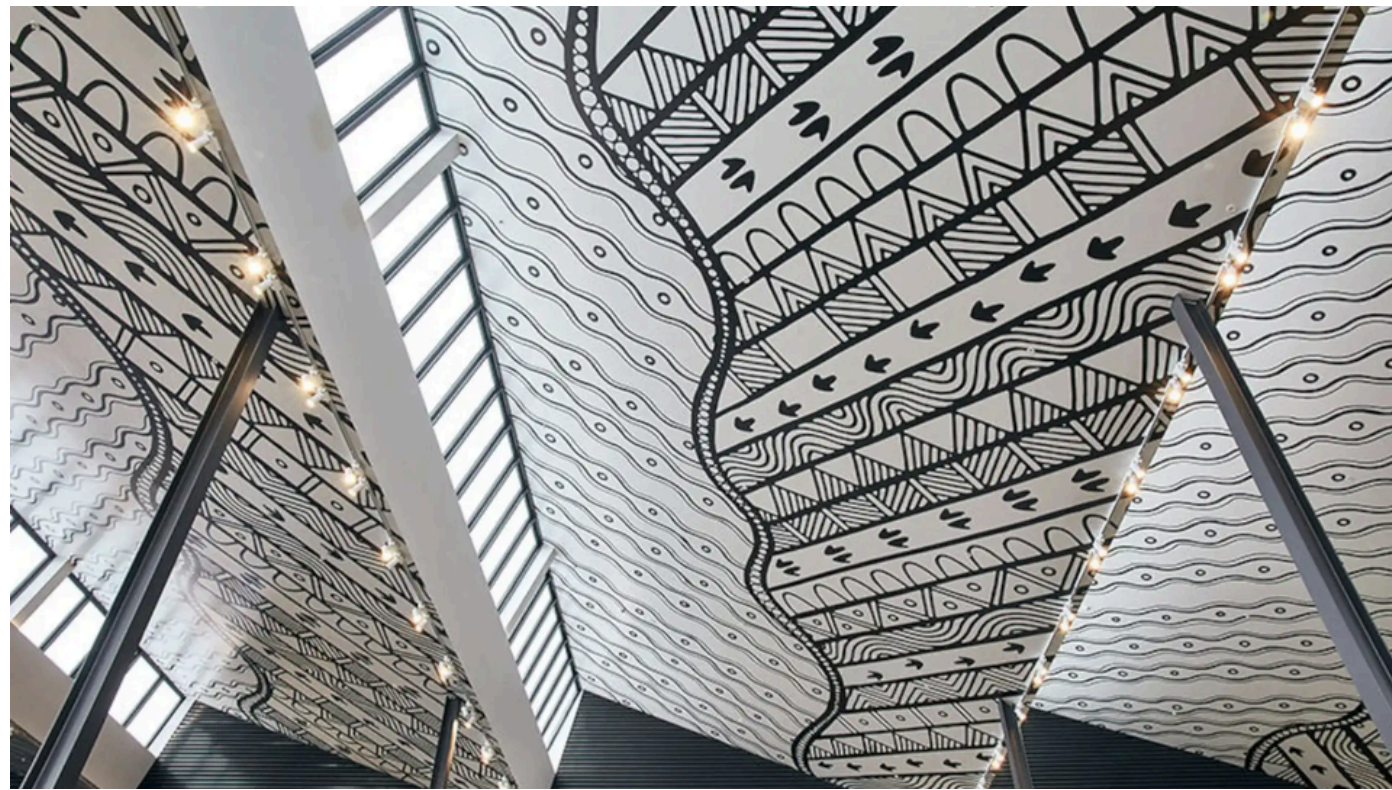


Major James Wallis' engraving of Dyarubbin at Windsor showing a group of Aboriginal people around a camp fire at Dowlaba, near the mouth of Wiannamatta/South Creek in about 1816. Bulyayorang/ Windsor is on the high bank on the left. A big flood has roared through and destroyed the wharf. (SLNSW)

First Nations Design Elements



Ceiling Treatment



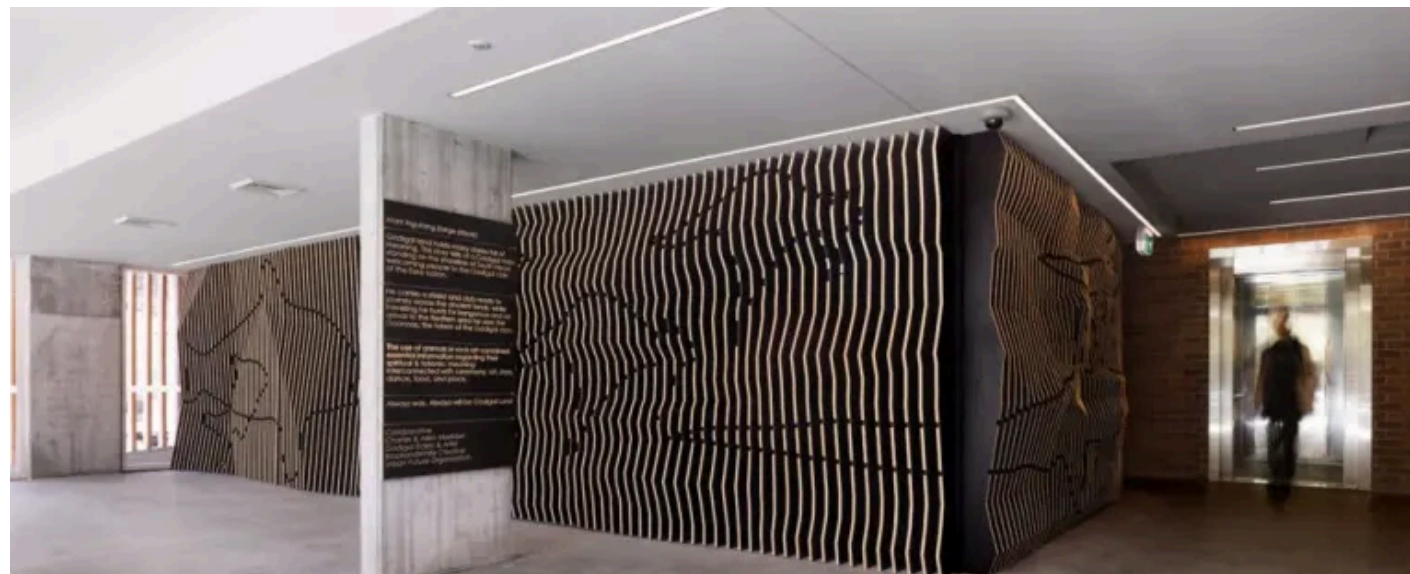
Yagan Square, located in Perth's CBD

Facade Design



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

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



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

Pockley Ave (Creek) Design Ideas

Design Outcomes in this chapter are high level design ideas taken from the Walk on Country and Design Input Session on influence of the Terramerragal People and Modern Aboriginal ideology that may be implemented by consideration of the Design Team's Art Strategy

W—B
WOODS BAGOT

GROUND iNK
LANDSCAPE ARCHITECTS



Pockley Ave (Creek) Architecture Design Ideas - Public Art



Level Crossing Removal Project, Melbourne: Integrated seating forming a Yarning Circle, Photography: Sarah Pannell.



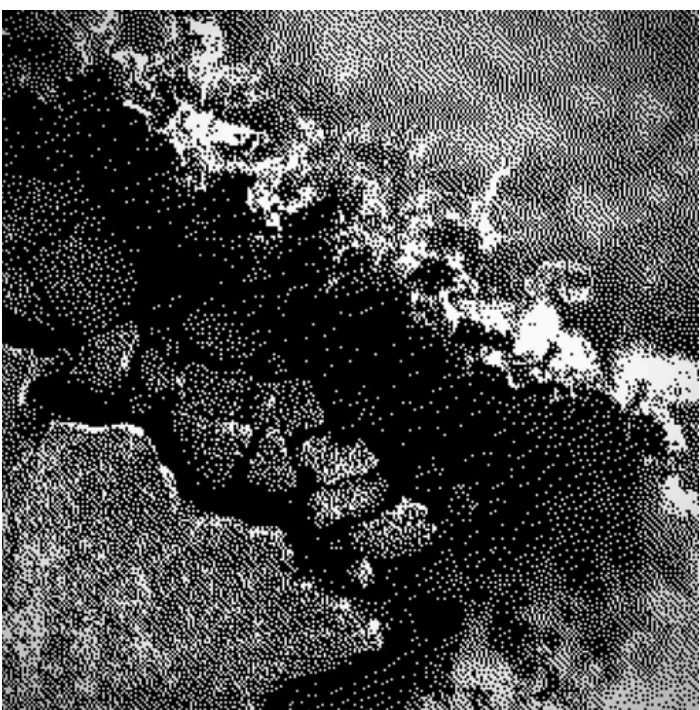
Indigenous space State Library NSW



<https://www.citycampus.ecu.edu.au/performance>



Pockley Ave Roseville
Commual Space



Artist : Tim Moriarty



Artist : Francis Belle Parker



Pockley Ave Roseville

Pockley Ave (Creek) Landscape Architectural

1.6 Designing with Country Principles

As we design and construct on this Country, we recognise [the] enduring connection to this land, sea, and sky, and the rich cultural heritage [the Darramuragal and Terramerragal] bring to our shared community.

The Darramuragal people are the traditional custodians of the land on which the site sits. They are known to have had a culture of fire-based land management, game hunting and fishing on both *Warin Ga* (Middle Harbour) and *Turranburra* (Lane Cove River). Building shelter for indigenous peoples was steeped in ritual and spirituality, and little concrete history remains of the specific practices of the Darramuragal due to physical displacement and removal of culture following European settlement.

With the aim that cultural knowledge, values, and histories are respectfully integrated into the projects, guideline, and practices at enhancing cultural competency and connection to Country into the design, a Walk on Country and Design Input session was held on 14 February 2025 with JMP Aboriginal Consultancy, Elder Aunty Jean Moran, Paige Moran and Adam Byrne (Bush to Bowl).

This process enabled Ground Ink to view Country through an Aboriginal lens, with the aims of cultural safety, respect, and meaningful inclusion, and ensuring a sustainable and culturally informed outcomes.

The landscape design presented in this document recognises the indigenous cultures of the Sydney region where appropriate by intrinsically tying the development to the land on which it sits and taking ownership of ideas surrounding caretaking and the health and wellbeing of Country. The following principles have been developed for the site.



EXPRESSION OF CULTURE AS PUBLIC ART
Integrated as part of potential Art Strategy



GEOLOGY
The site area is shaped by natural features of rocky outcrops, ridgeline gullies and surrounding bushland: the greenery, shale stone and sandstone are to be blended and balanced



ABORIGINAL (DHARUG) & SEASONS
Incorporation through a native walk meandering down to the creek



PETROGLYPH COMMUNICATIONS & OTHER ARTEFACTS
Integrated as part of potential Art Strategy
Includes middens and grinding grooves



WALKING PATHS (NATIVE GARDENS)
Animals and language to be incorporated.
Native species to be blended with the existing non-natives spaces



JOURNEY FROM CREEK TO ROCKY OUTCROP
Ridgeline being a Songline Track where old people travelled through country (to connect to other clan groups)
The site to feature gathering place for greater inclusion and connection
Places of reflection and connection
Culture can be layered through the levels of both sites



SENSE: SMELL & TOUCH
A sensory walk to gain the feel of Country.
Use of native endemic species to bring birds and animals for a sense of greater connection











TYING INTO BLUE GUM CREEK
Bringing the Creek into the development

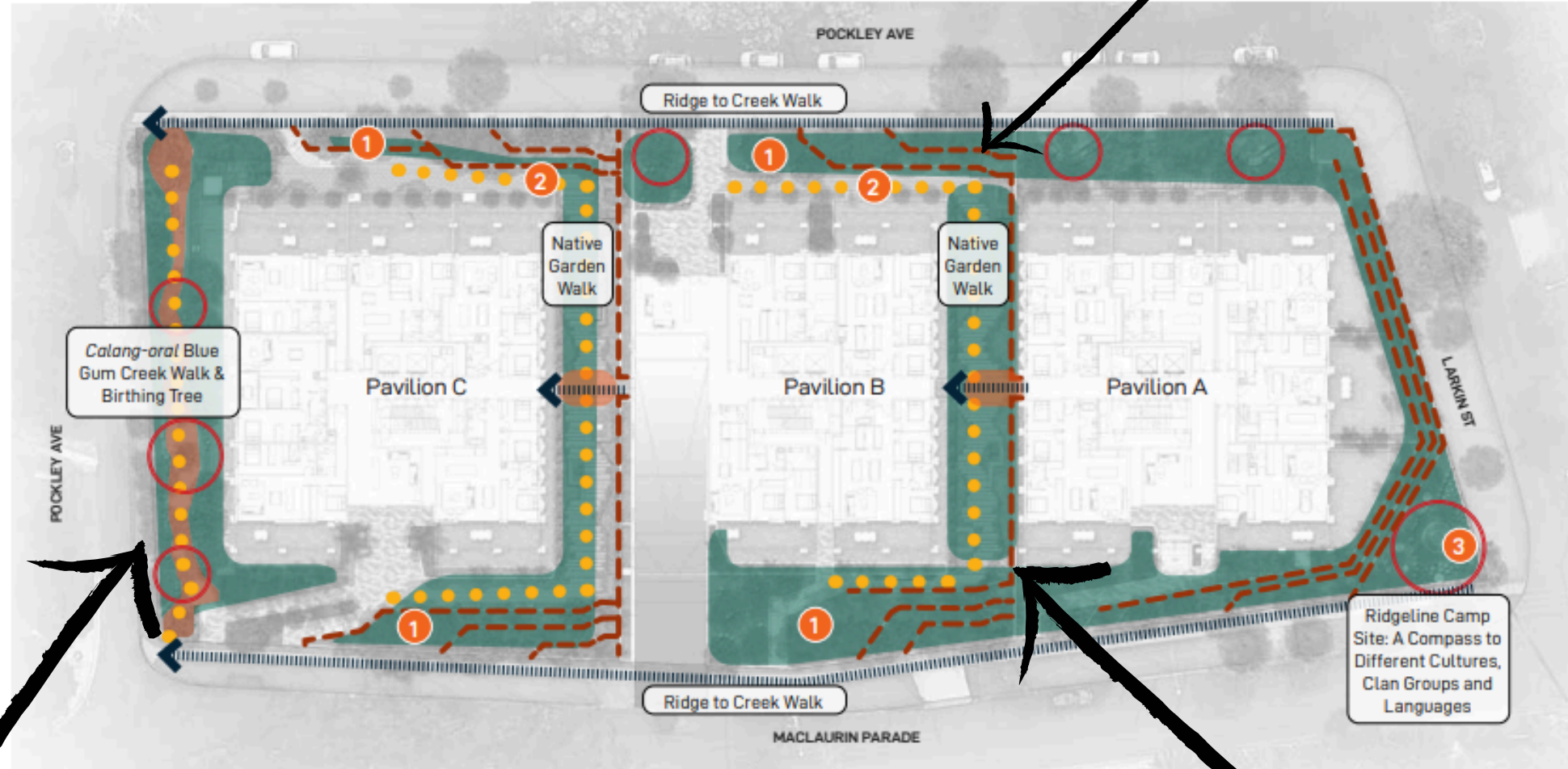
During the interaction with Aboriginal Elders and knowledge holders on the connecting to country. It was identified that Pockley Ave being a meandering journey to the creek as traditional Terramerragal People have done for sustenance and cultural practices.

To give Pockley Ave a sense of a creek experience to re-establish and to give respect to the traditional people's being of country.

Pockley Ave (Creek) Landscape Architectural cont.

2.2 Designing with Country Opportunities

-  Native Garden planting: Expression of the Dharug Six Seasons, Blue Gum High Forest, incorporation of native flora and encouraging local fauna back into the site, and extending the Blue Gum Creek into the development
-  Sky Country interpretation: lighting strategy, views and potential Art Strategy
-  Expression of Geology: rock retaining wall, use of earthy tones
-  Potential Art Strategy feature: integrating Petroglyph communications and other Artefacts (middens & grinding grooves) integration
-  Potential Art Strategy feature: cultural expression
-  'Connecting to Country' community and inclusion focal point
-  Walking Path: incorporating Multi-Sensory Garden, edible and native Garden, encouragement of native fauna, and the Dharug Six Seasons
-  Journey from Creek to Rocky Outcrop: bringing the sense of the creek into the site, expression of the site's topography slopes and steps, and axial views



meandering thru the 6 seasons

Dharug 6 Seasons into the Landscape across the site

Identifying themes from the Connection to Country To establish the smells and sense of Country as place to relax and connect.

Blue gum Creek Traditional Name (Calang'oral) Dharug Language



Sense of Dharug Earthy colour tones

Pockley Ave (Creek) Landscape Architectural cont.

3.1 Landscape Masterplan



Dharug 6 Seasons into the Landscape across the site

Native garden Walk - blending Native species with existing non natives

Acknowledgement to country the other Clan groups Local to the Area

Walking paths - Can have incorporated Country, culture themes

*“Layering Culture through the levels of Pockley to bring all elements of Country”
Paige Moran*

Connection 2 Country - Endorsement

Endorsement is an important process of the Connecting 2 Country. It allows our Elders to review and comment on the Design to ensure that Design Team has meet there expectation in Country related themes.



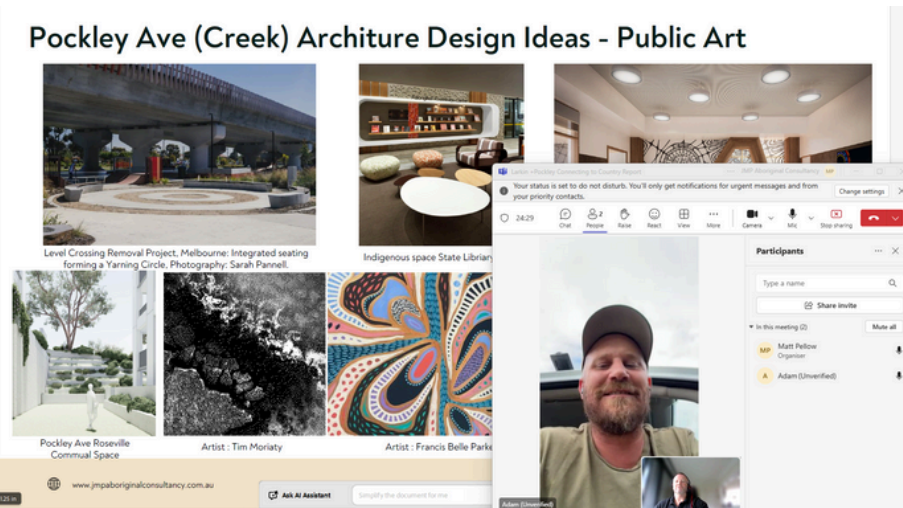
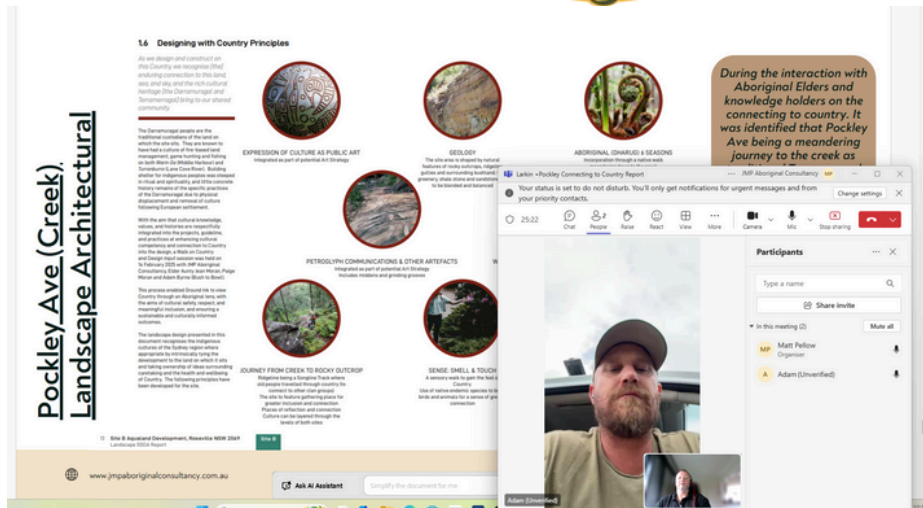
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JMP
ABORIGINAL
CONSULTANCY

Connection 2 Country - Endorsement

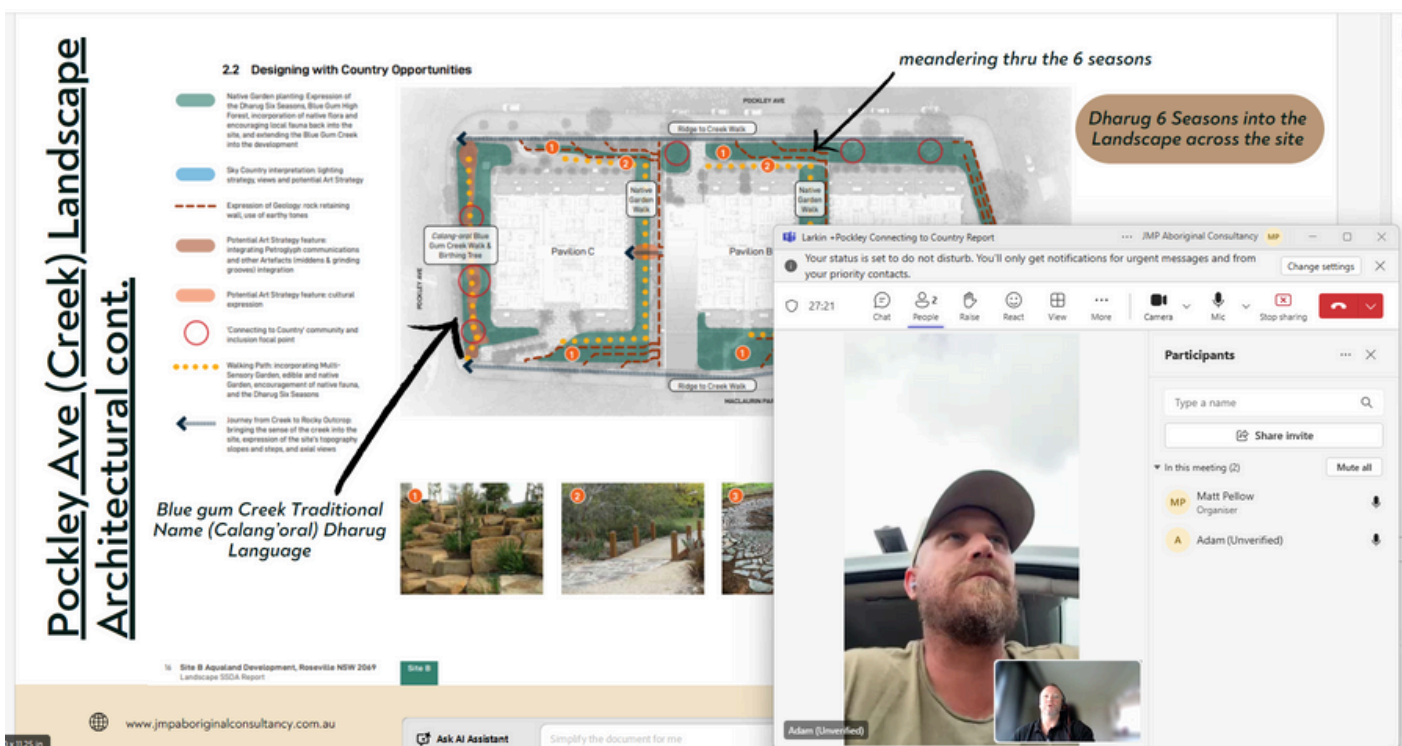
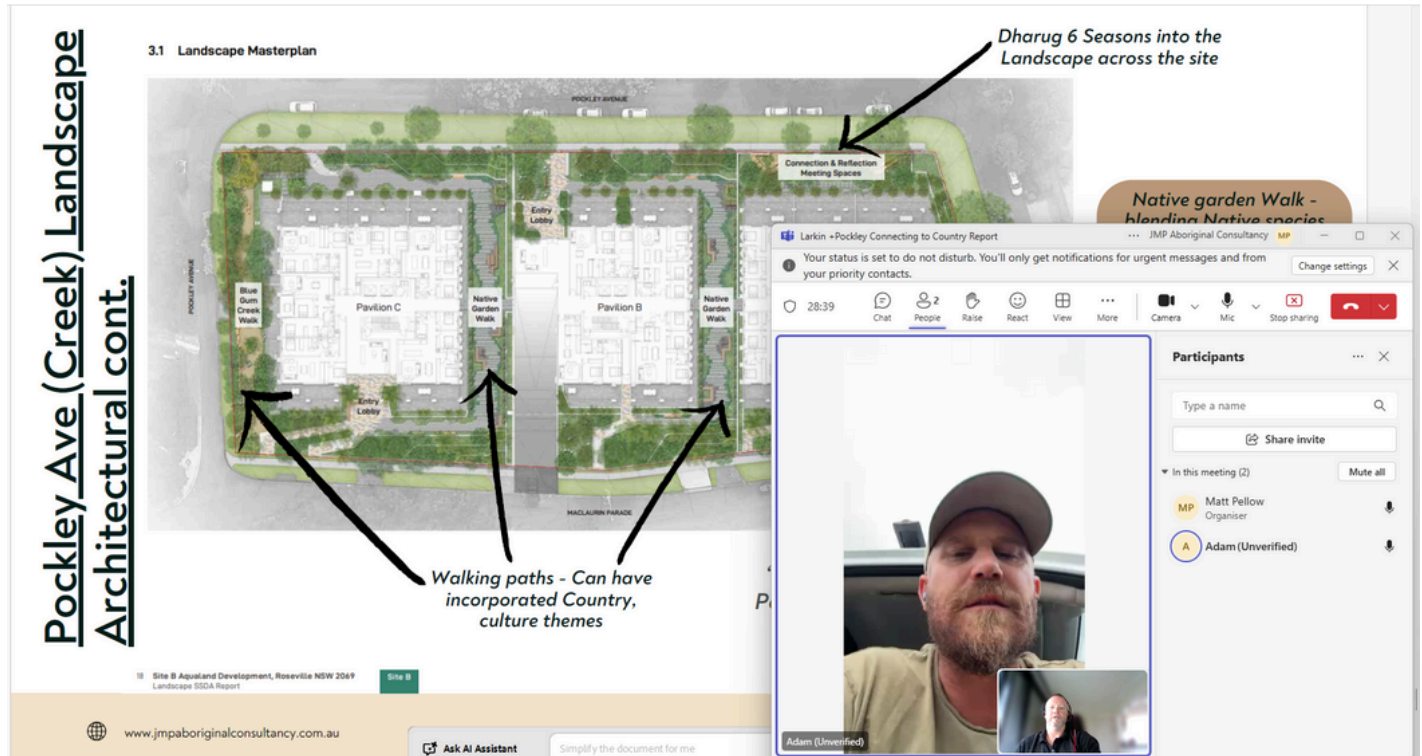
Adam Byrne -



Endorsement

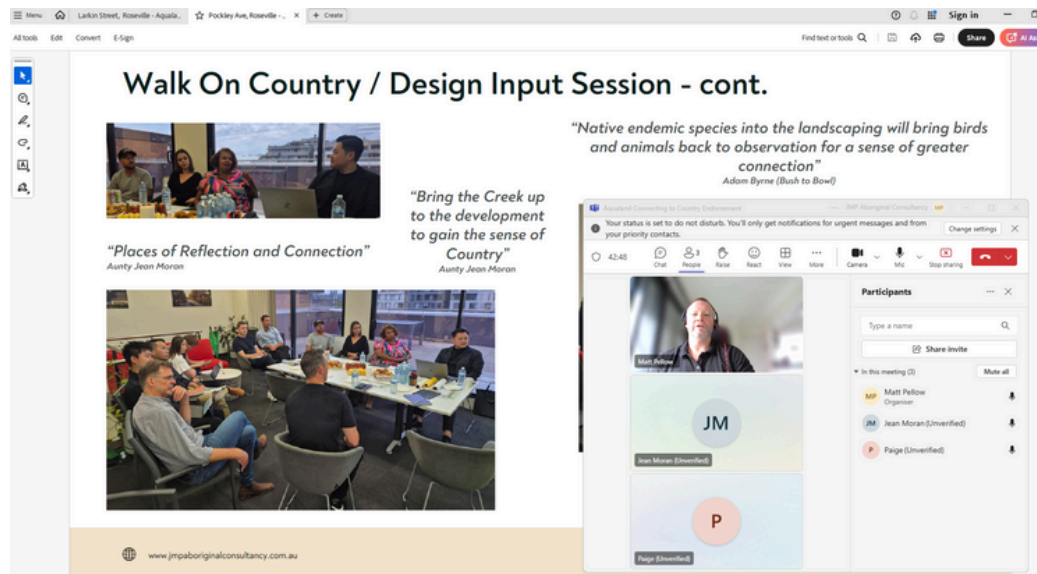
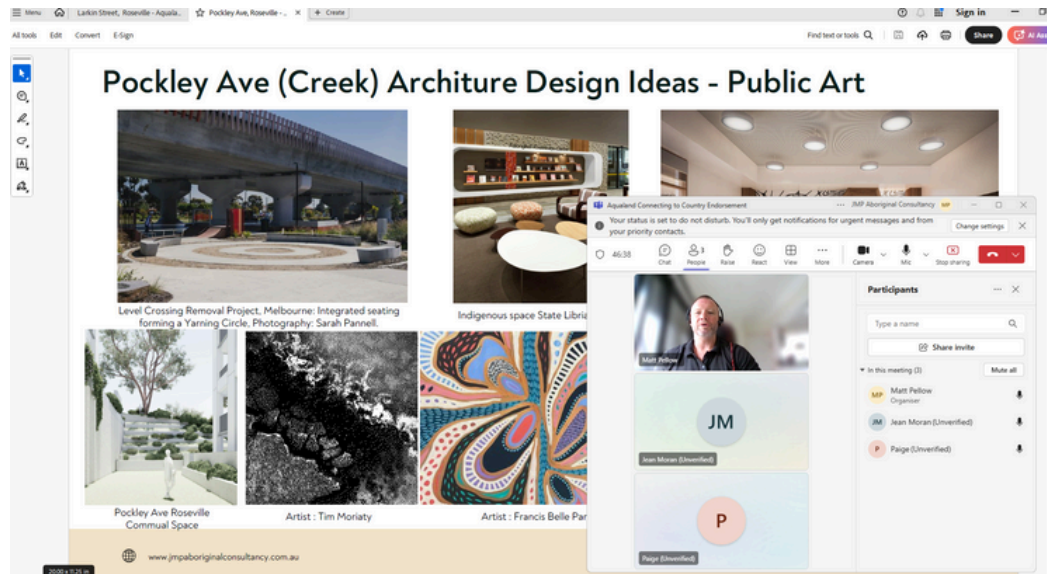
By being able to present the final design back to our elders engaged in the Walk on Country and the design input session will allow the design team to ensure that we have met the cultural representation of the local community where our project is situated. What we are endeavoring to achieve is:-

- A culturally accurate interpretation within the design.
- A representation of Country from a First Nations Perspective
- Being able to showcase Traditional stories with a blend of Art and Education



Connection 2 Country - Endorsement

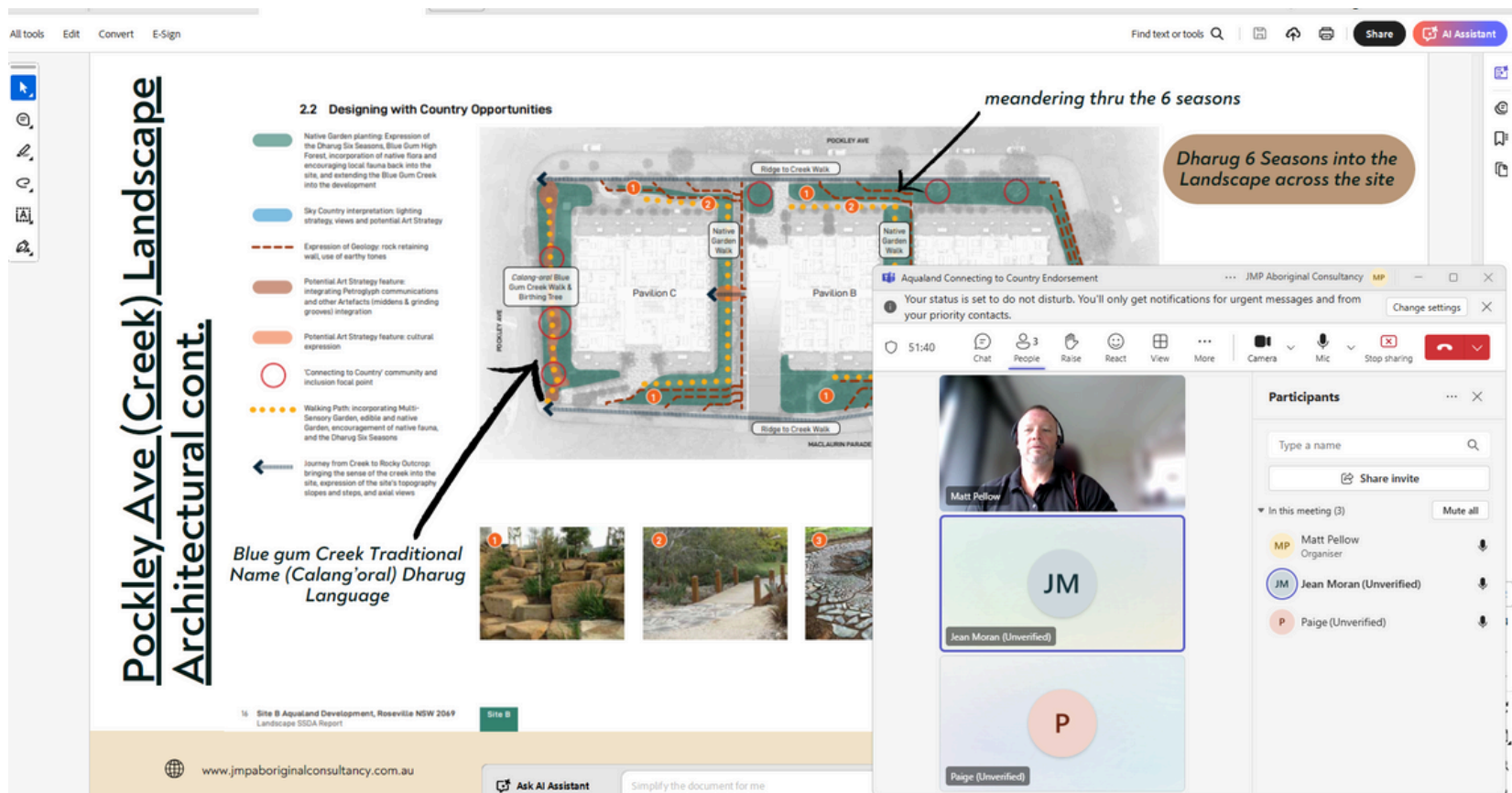
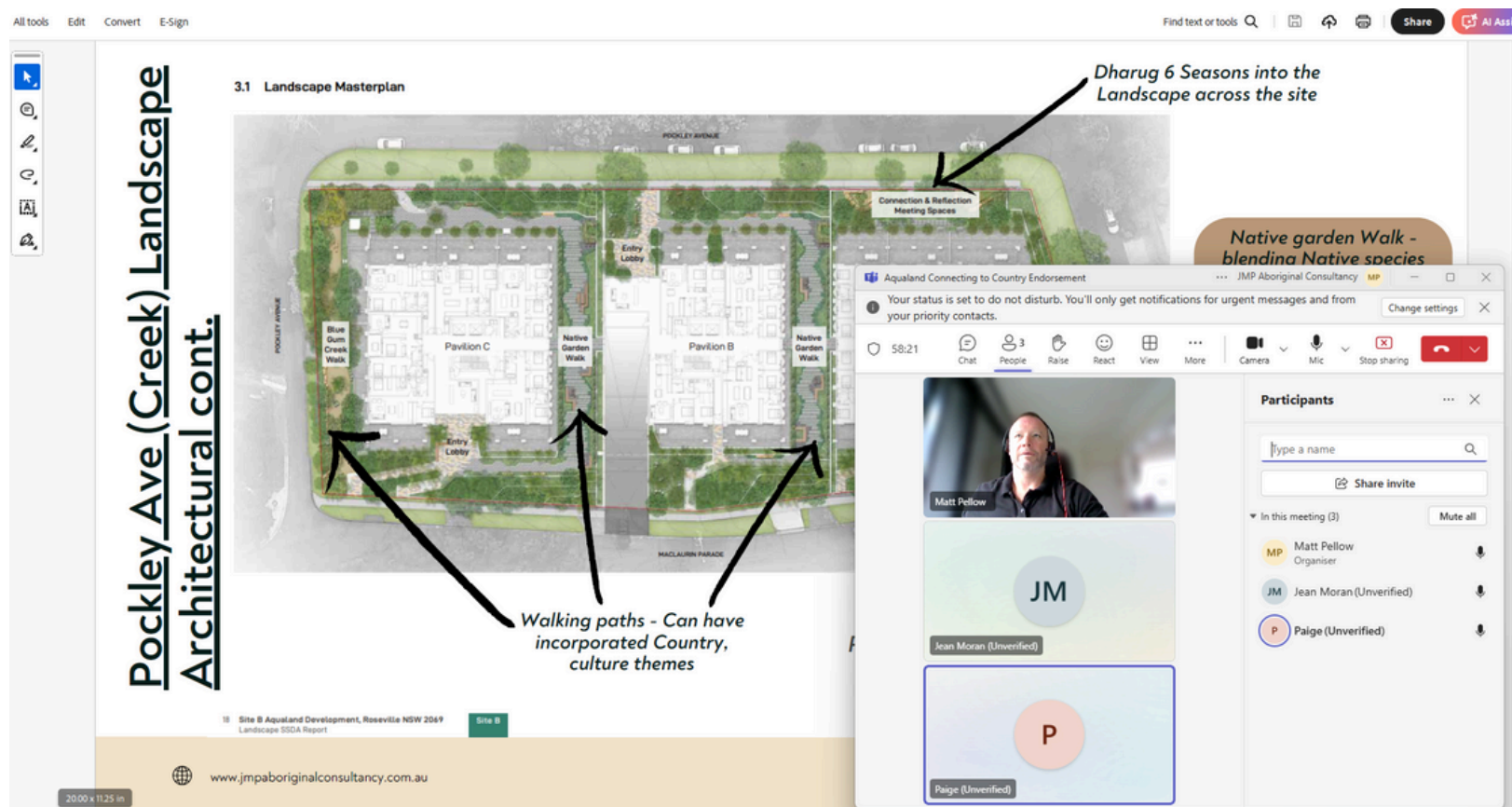
Aunty Jean Moran & Paige Moran



Endorsement

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