



First Nations Co-Design Values Report

806 - 812 Windsor Road - Rouse Hill
Bediagal, Dharug

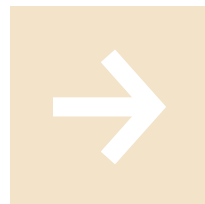


Table of Contents

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

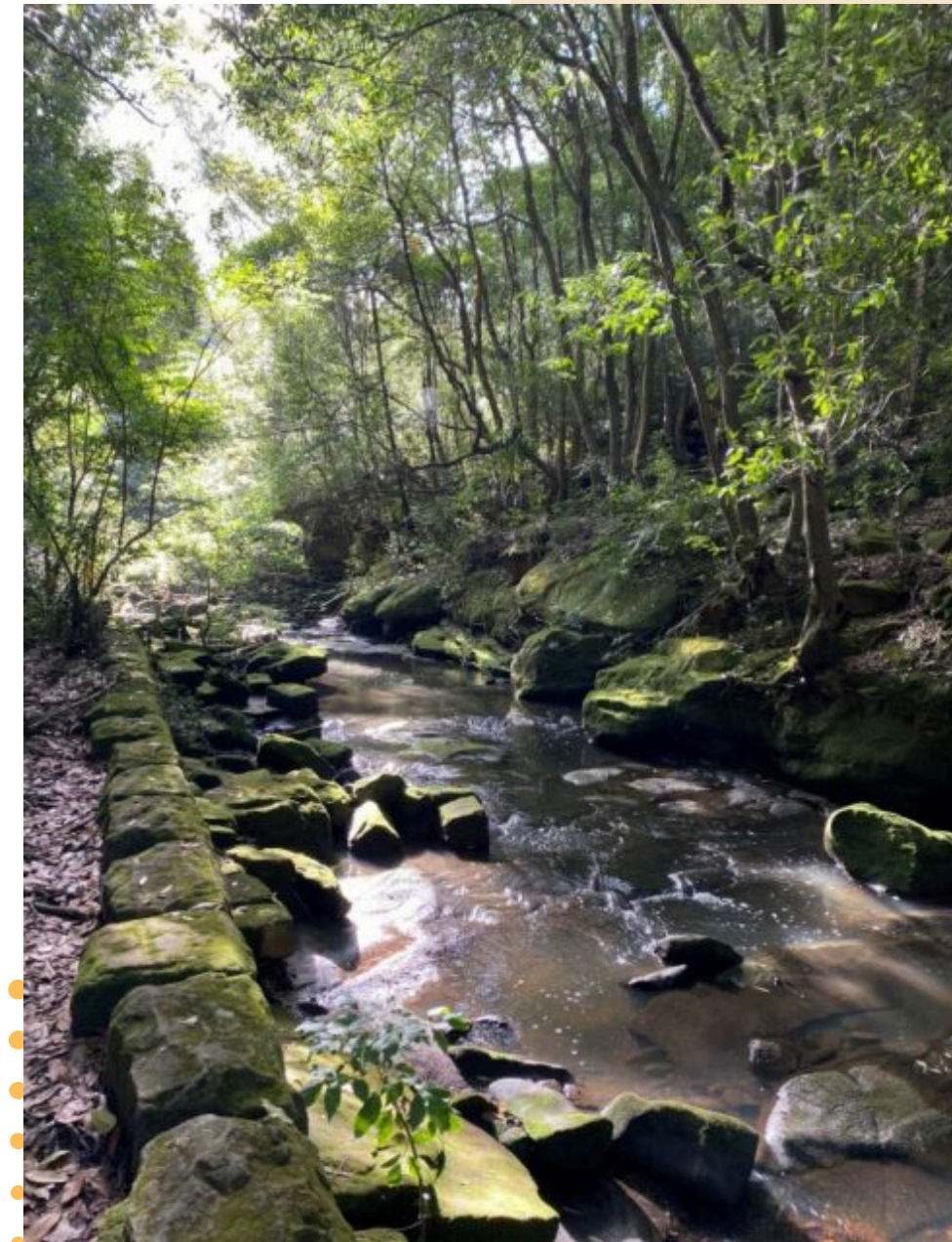


Acknowledgement to Country



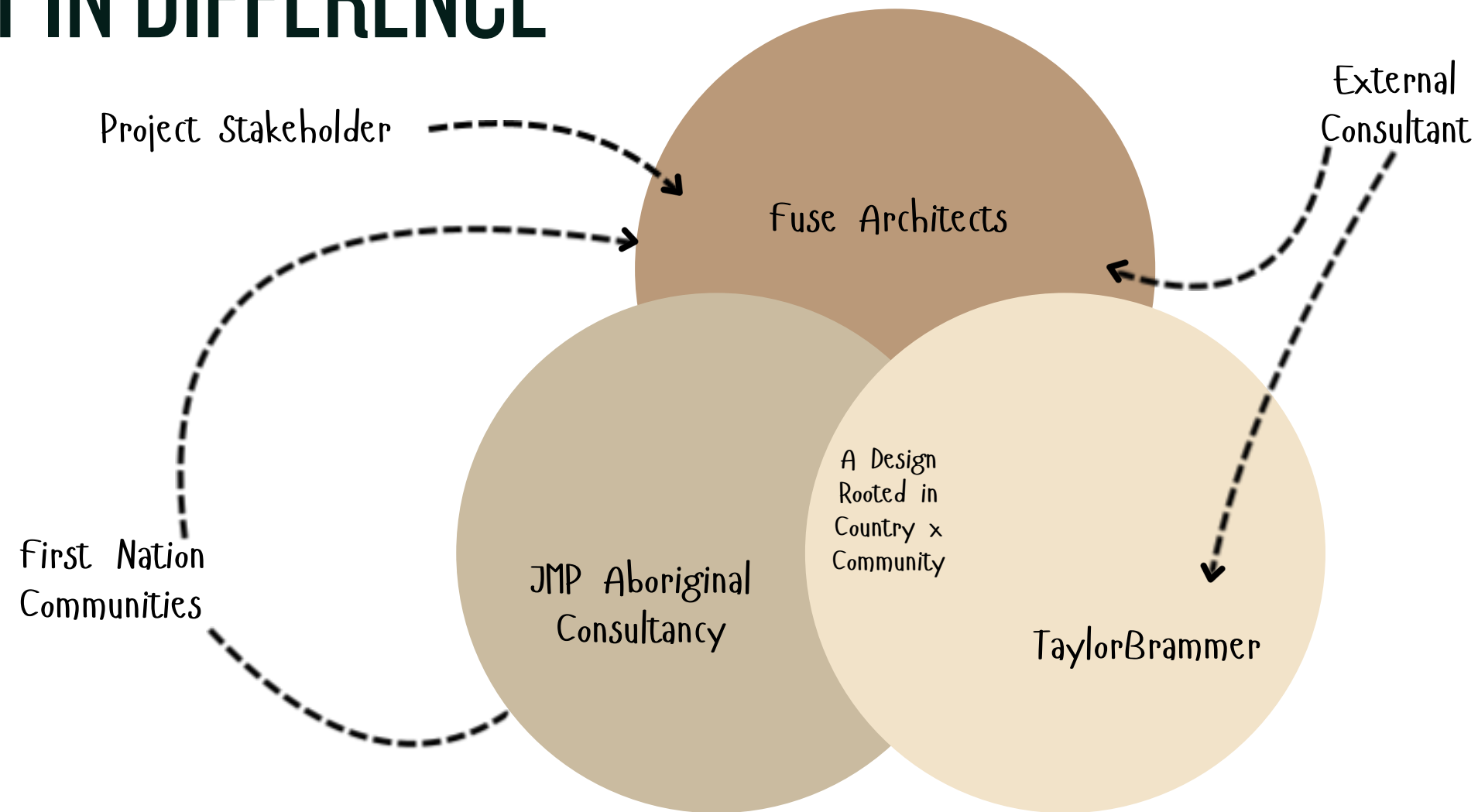
"I would like to acknowledge the Traditional Custodians of the land on which we design and construct our Projects, the Dharug people of Rouse Hill. I pay my respects to their Elders, past and present, and extend that respect to all Aboriginal and Torres Strait Islander peoples here today. The Dharug 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 Dharug people and honouring their ongoing contributions to this land. To best represent the Dharug People in the Connecting to Country and embedding their cultural views into our Project."



Flat Rock Creek

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.

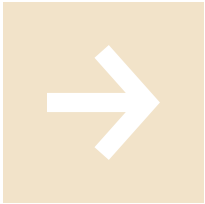
Cross-Sector Experience and Multidisciplinary Capability

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

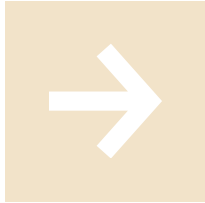


How to Design with Country

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

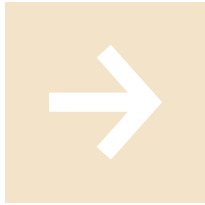
Questions to ask yourself?

- 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 thru time. This is to enable greater design outcomes, that is of benefits all during the process of connecting to country.

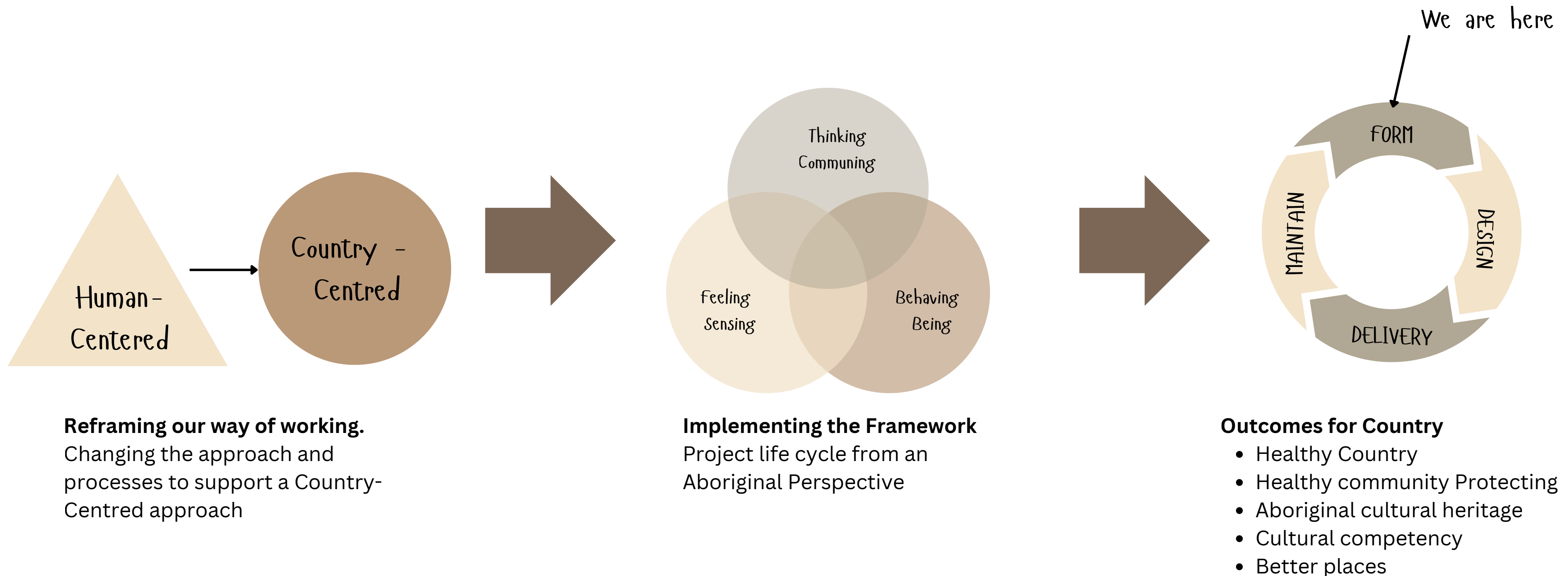


Our Methodolgy

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



Connecting to Country Commitment



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

Walking in Two worlds

What is your Cultural and Spiritual Foundation

Western Methodologies and Paradigms

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

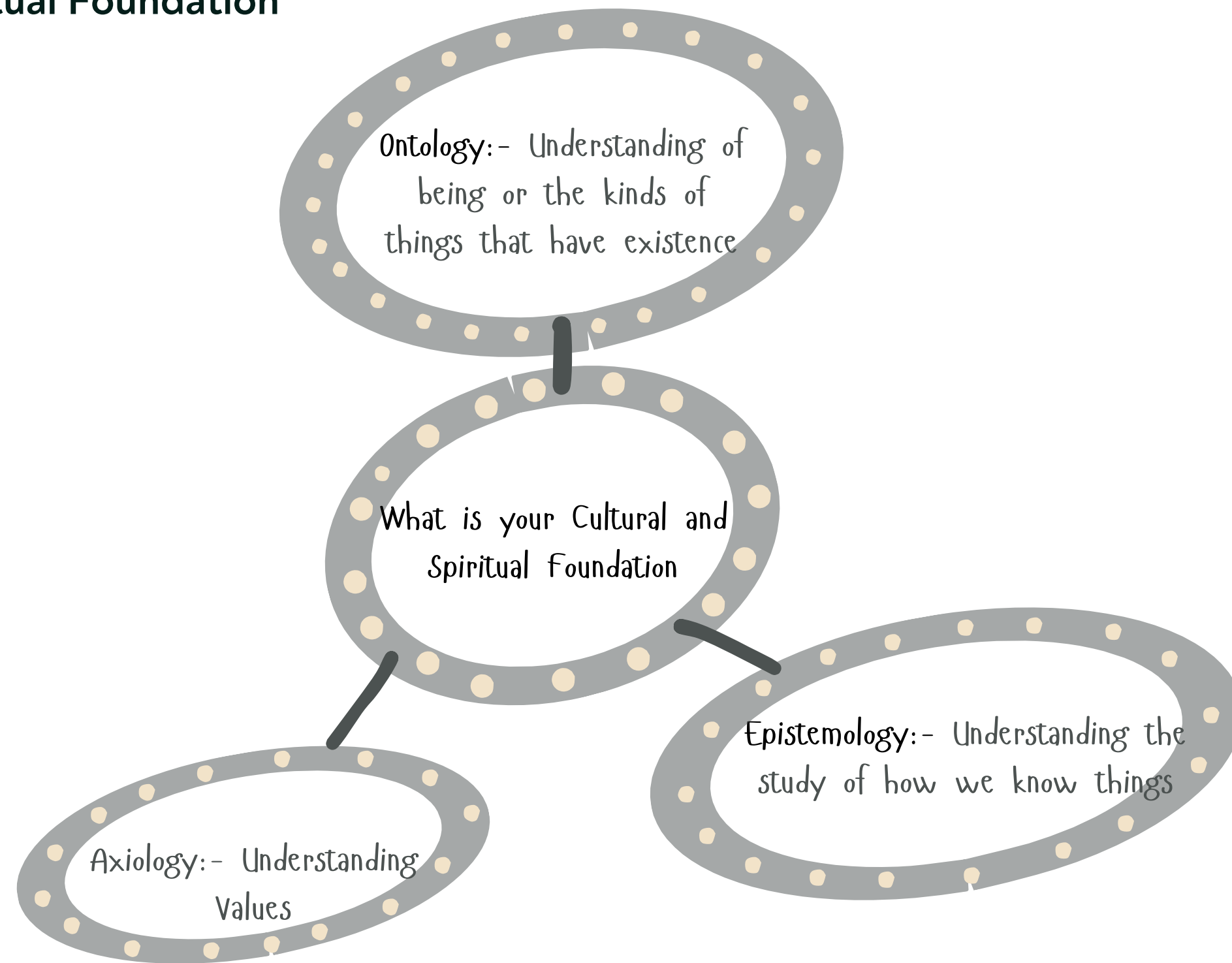
Positivism & Post-Positivism: Engineering projects rely on measurable, empirical data to guide decision-making. The assumption is that knowledge can be objectively gathered through observation, mathematical modelling, and experimentation.

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

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

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

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



Indigenous Methodologies and Paradigms

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

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

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

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

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



First Nations Customs and Spirituality



Sydney from North Shore

Aboriginal Lore

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

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

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

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



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

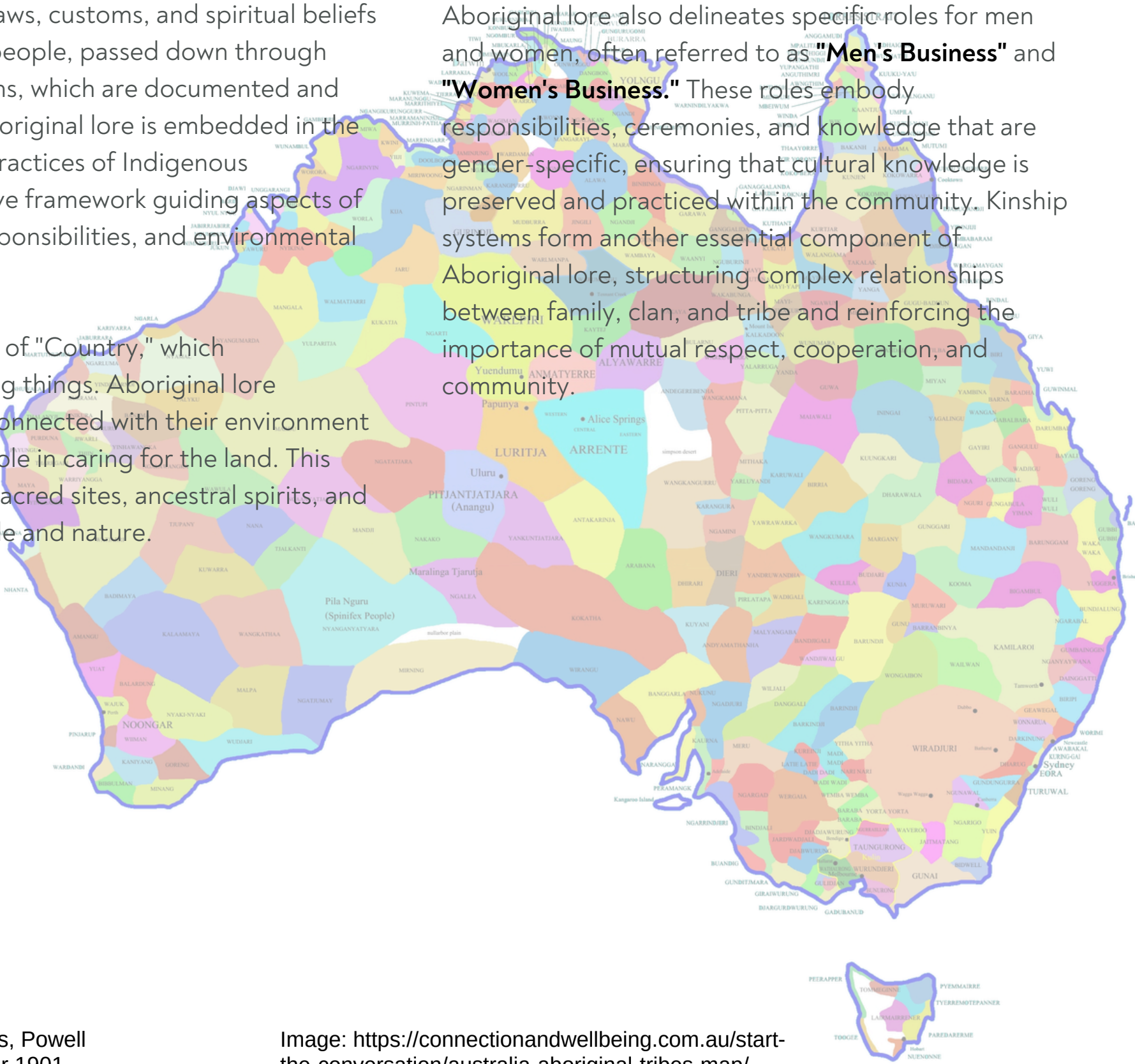


Image: <https://connectionandwellbeing.com.au/start-the-conversation/australia-aboriginal-tribes-map/>



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

Sky Country

The Role of the Sky in Aboriginal Culture

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

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

The Practical and Spiritual Use of Sky Country

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

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

The Dreamtime and the Stars

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

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

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

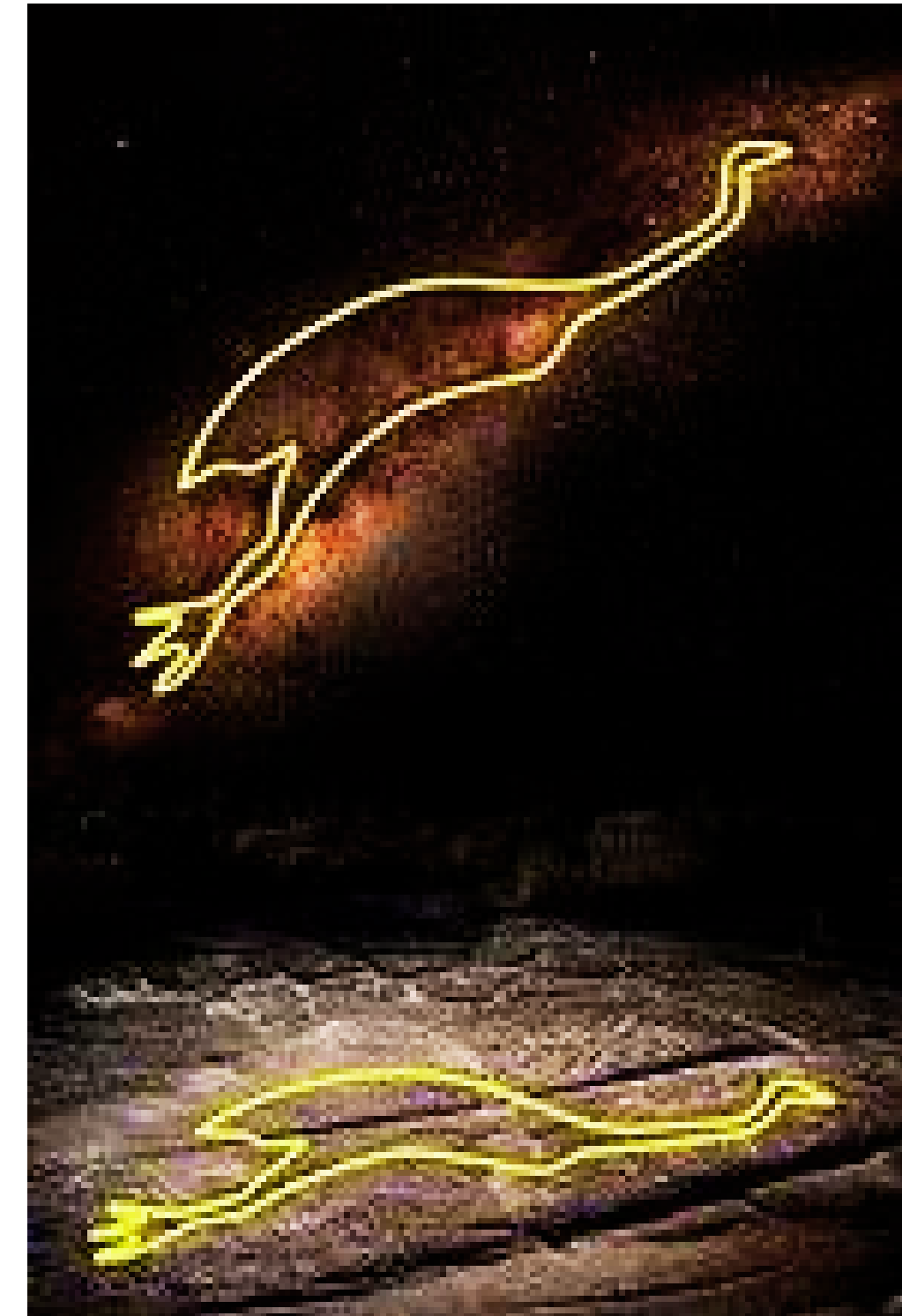


image:facebook/aboriginal astronomy/

Aboriginal Seasons

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

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

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

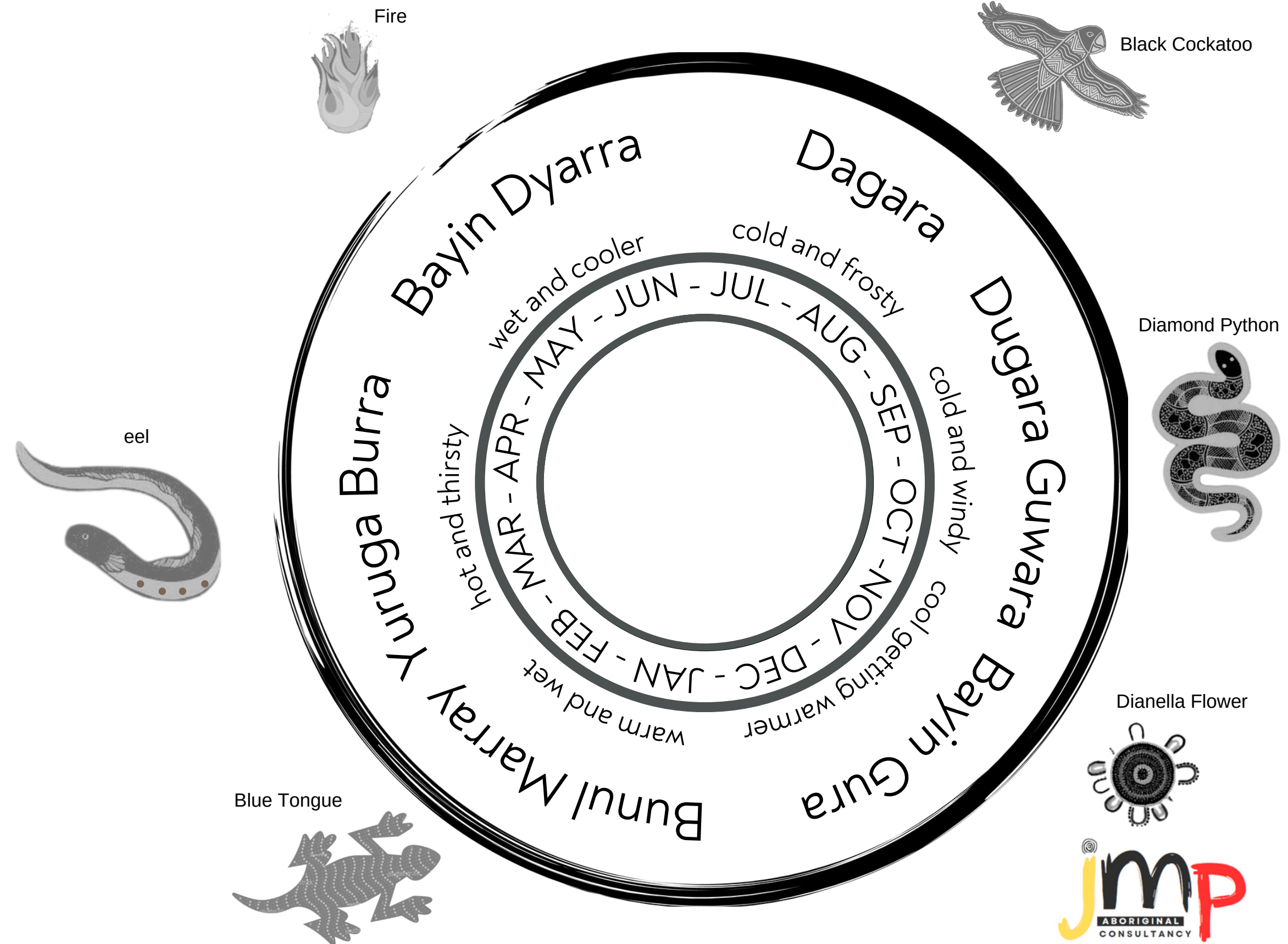
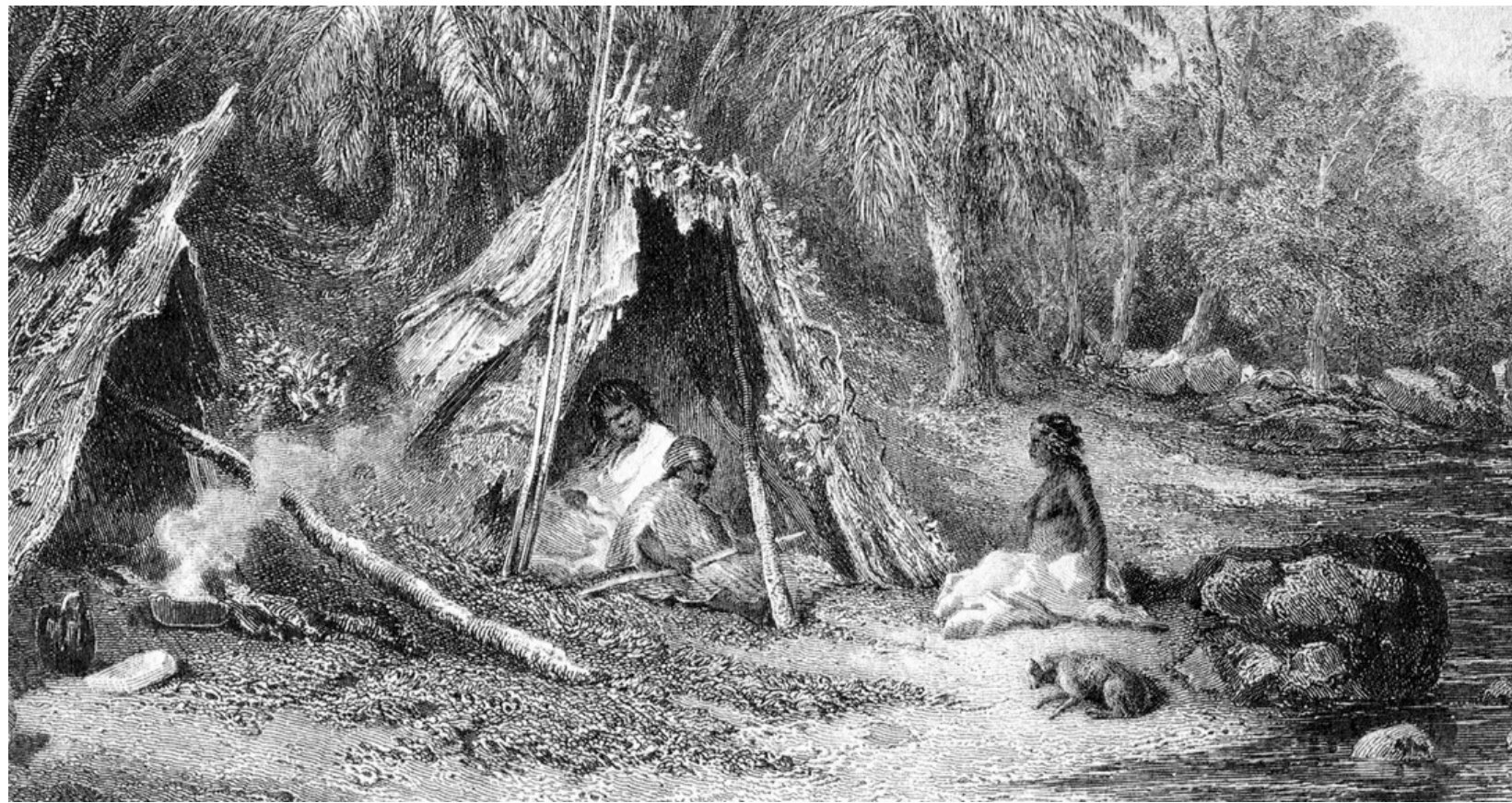


image: Weather cycles Dharug from the 2025 Western Sydney Parklands Trust, part of Greater Sydney Parklands



The First Architects

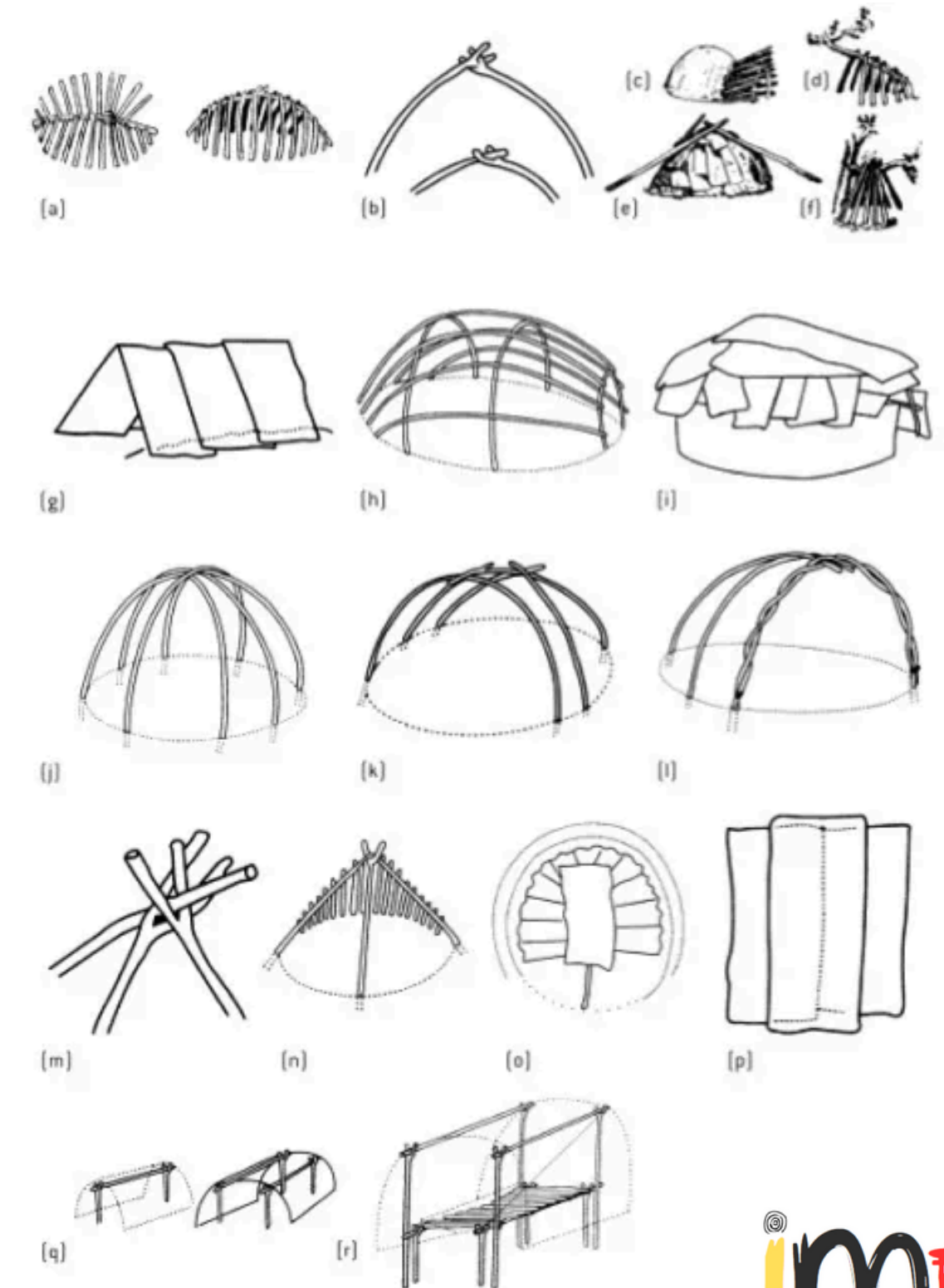


A 19th-century engraving of an indigenous Australian encampment,

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

Bediagal Culture



Bediagal Traditional Culture Overview

Bediagal

The Bediagal (also spelled Bidjigal, Bejigal, Bedeagal, Biddegall) are a coastal clan of the Dharug language group, traditionally custodians of lands across what is now western, northwestern, southeastern, and southern Sydney—including the Georges and Cooks Rivers, Salt Pan Creek, the Hills District, and the Bidjigal Reserve

<https://en.wikipedia.org/wiki/Bidjigal>

Bediagal People of Rouse Hill

Their country spanned from Hills Area in Sydney to Botany Bay areas like La Perouse and Salt Pan Creek like many other clans groups with in the Dharug Language group co existed with other clan groups of the Dharug Language in sharing their culture.

Cultural Practices & Society

Fire and smoking ceremonies held spiritual significance as respect for country, serving to cleanse places and communicate with ancestors from the past.

Men acted as protectors and hunters for the larger animals. Where women were fishers, shell gatherers, nurturers, storytellers—and renowned for coastal shellwork.

Totems were an important part of respect for country and sustainability, This was important as each clan and individual had their own totem. The purpose of the totem was the each clan and person protection animal for ecological and sustainability.

Historical Significance

The Bediagal were the first of many Aboriginal group encountered by the arriving First Fleet and by Arthur Phillip in 1788. They mounted strong armed resistance, led by leaders like Pemulwuy, engaging in guerrilla warfare from 1788 until around 1817. The smallpox epidemic of 1790 devastated their numbers, with estimates ranging up to half of the population—many perished.

A documented massacre also occurred near Windsor in 1794, when settlers killed Bediagal people in the Hawkesbury region. (For further reading see below)

https://www.salienceatsydney.org/blog/2021/07/14/killing-times-on-the-hawkesbury-river/?utm_source=chatgpt.com



Pemulwuy

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

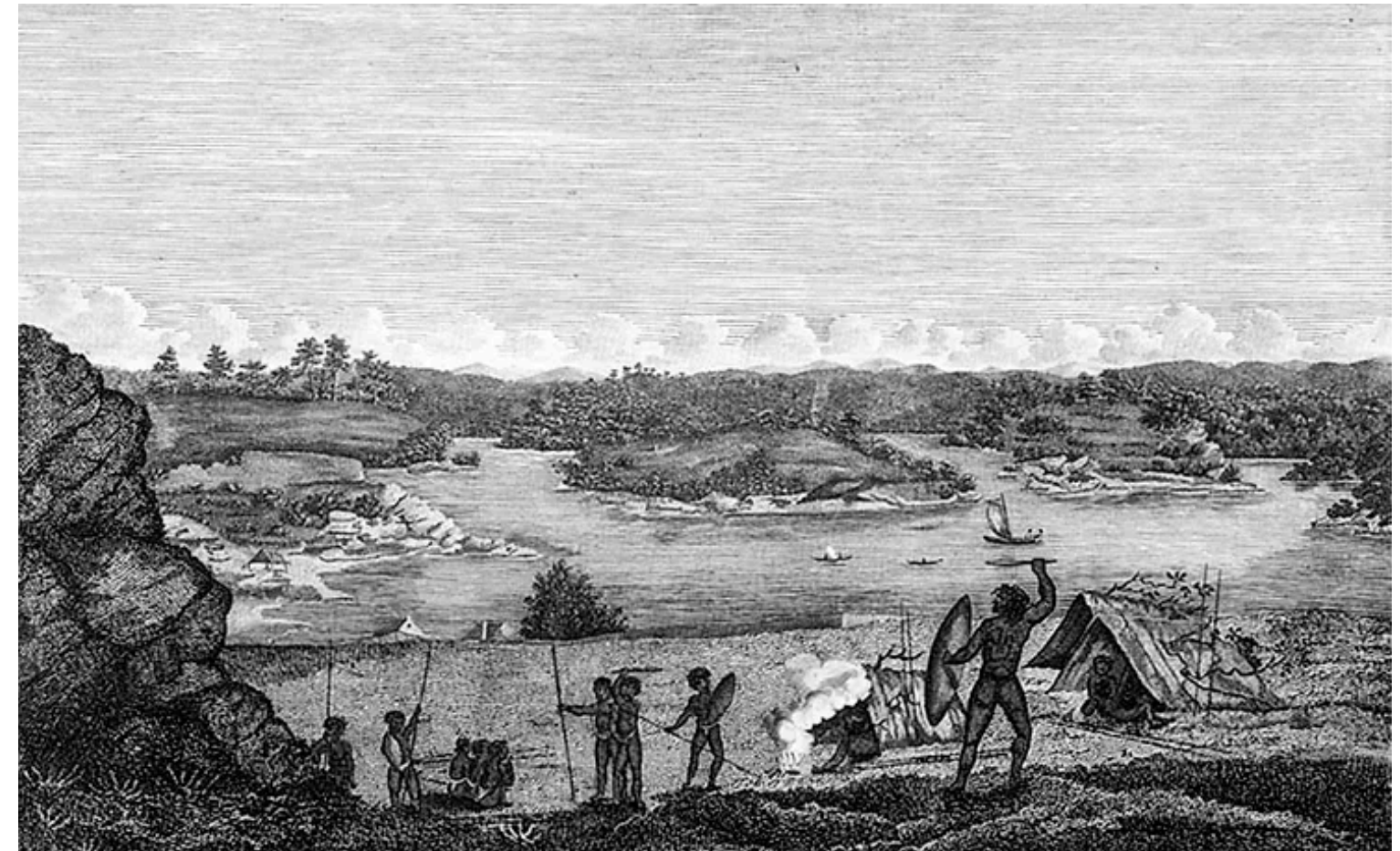


Image: "Native Camp Near Cockle Bay with a view of Parramatta River. Taken from Dawes Point." Probably Memel (Goat Island) in centre. 1813 engraving by John Eyre



Bediagal Culture - 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 Bediagal and other Darug clans defended their land from encroachment, though they were eventually displaced.
- By the mid-19th century, many Dharug people were forced into missions or assimilated into settler society, but their cultural connections remained.

Contemporary Recognition

- Today, the Dharug people's history and heritage are acknowledged in local conservation efforts and cultural revitalization programs.
- Aboriginal sites within the Rouse Hill Area continue to be protected and recognized. But many have been damaged due to the progression of developments and infrastructure.

The Bediagal/Bediagal people are a deeply rooted coastal Dharug clan, central to the first encounters with European colonists. Their society centered on fishing, shellwork, fire rituals, strong clan identities, and resistance leadership by Pemulwuy. Despite suffering dramatic disruption through disease and frontier violence, their culture endures through rock art, monuments, protected lands, and ongoing ceremonial events.



Artwork :Fishing, Sydney Harbour 1790



Image : Nawi, Bark Canoe

Bediagal Culture - Overview continued

Bediagal

Aboriginal people have occupied the continent for over 40,000 years and it is through the Dreaming that Aboriginal people mark the beginning of time when the Rainbow Serpent moved across the land creating the rivers as it travelled and when Biame, the sky spirit, helped shape a barren and featureless world and gave the Aboriginal people the laws of life by which they live.

Over the five to eight thousand years Aboriginal people have inhabited the Sydney region they formed family clans and these clans formed nations. Spiritual connection to the land was everything to the Aboriginal people who inhabited this land; family, plants, animals, sea, land and sky were all Country and as individuals they too were a part of Country. Their role was to care for Country and they learnt to do so through storytelling, song and sharing of Traditional Knowledge.

Resources: <https://georgesriver.org.au/learn-about-the-river/aboriginal-culture>



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

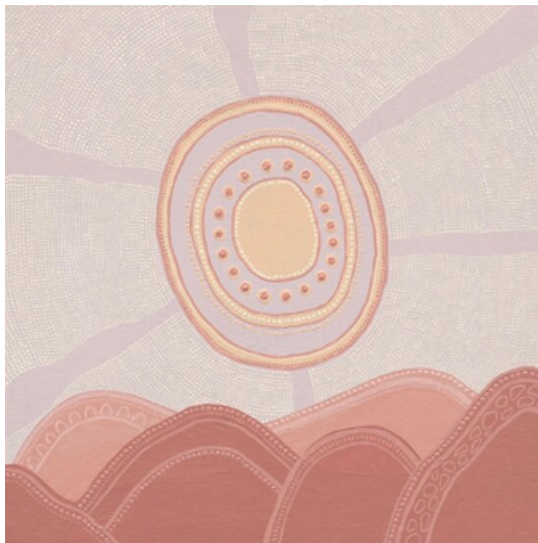
Bediagal (Dharug) Influence in Design



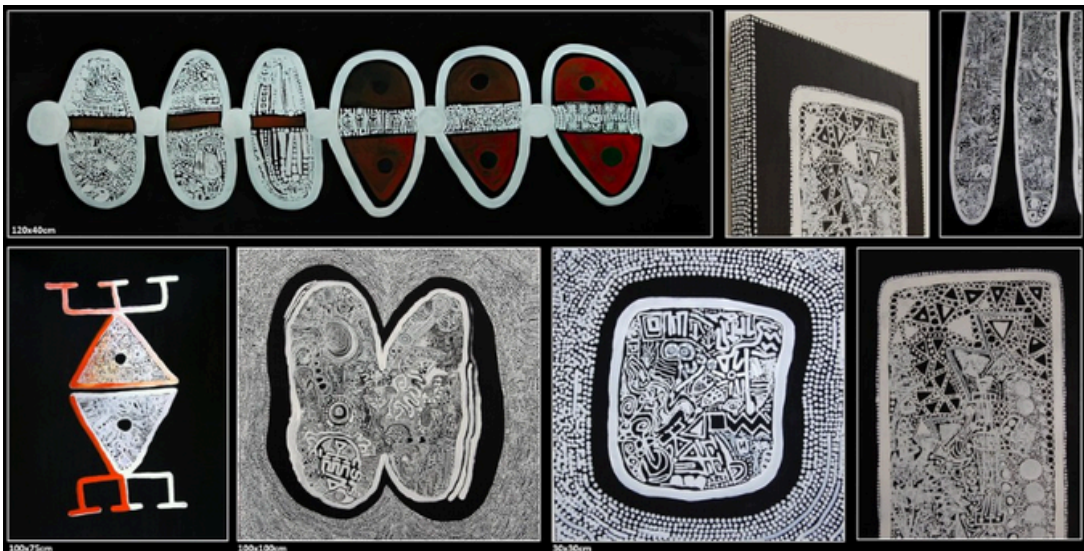
Artefacts and Art



Artwork: Melissa Barton



Artwork: Kyrilee Shields



Artwork: Adam Law



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



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)



Artwork: Adam Laws

Dance and Practices



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

Welcome to Country

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

Smoking Ceremony

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

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

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

Key Aspects of Aboriginal Dance

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



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

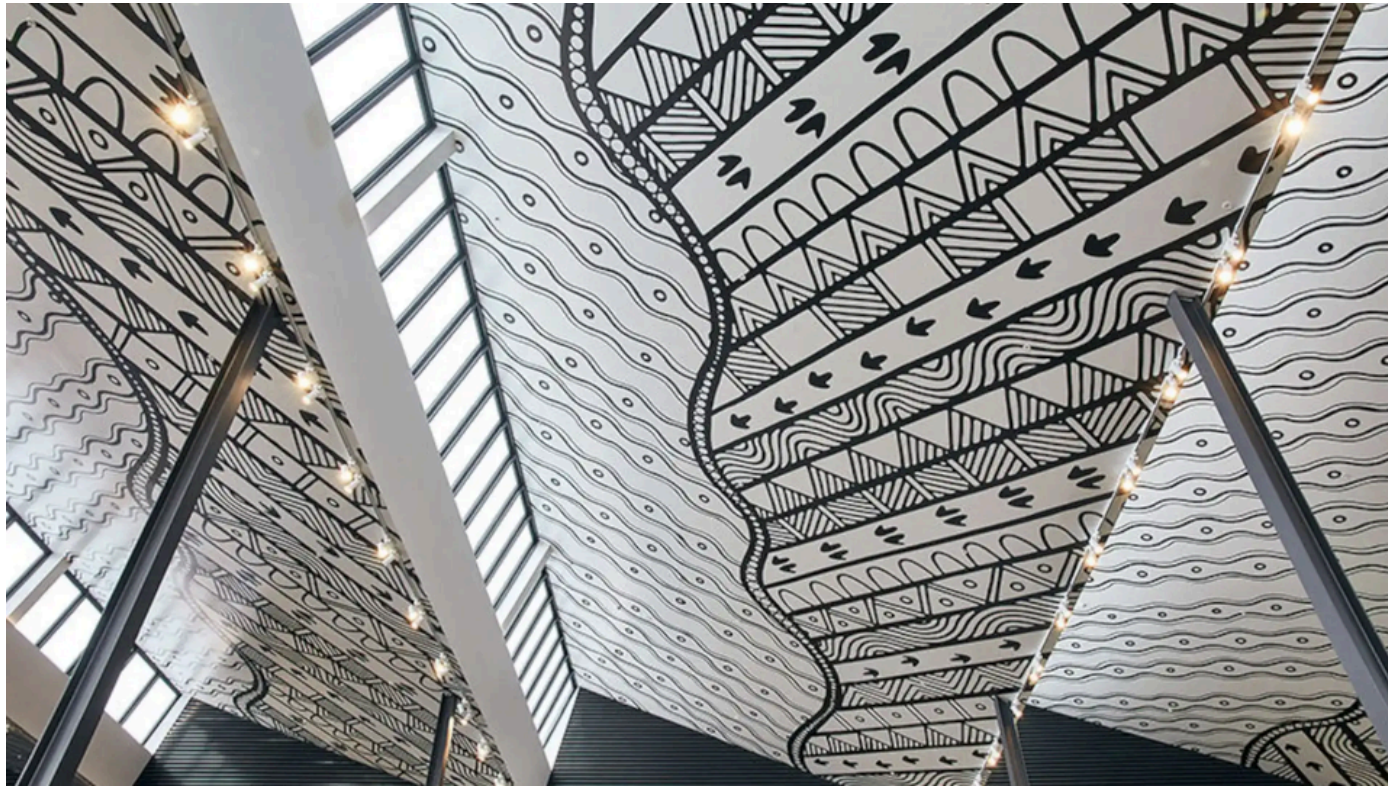


Major James Wallis' engraving of Dyarubbin at Windsor showing a group of Aboriginal people around a camp fire at Dowlaba, near the mouth of Wiannamatta/South Creek in about 1816. Bulyayorang/ Windsor is on the high bank on the left. A big flood has roared through and destroyed the wharf. (SLNSW)

First Nations Design Elements

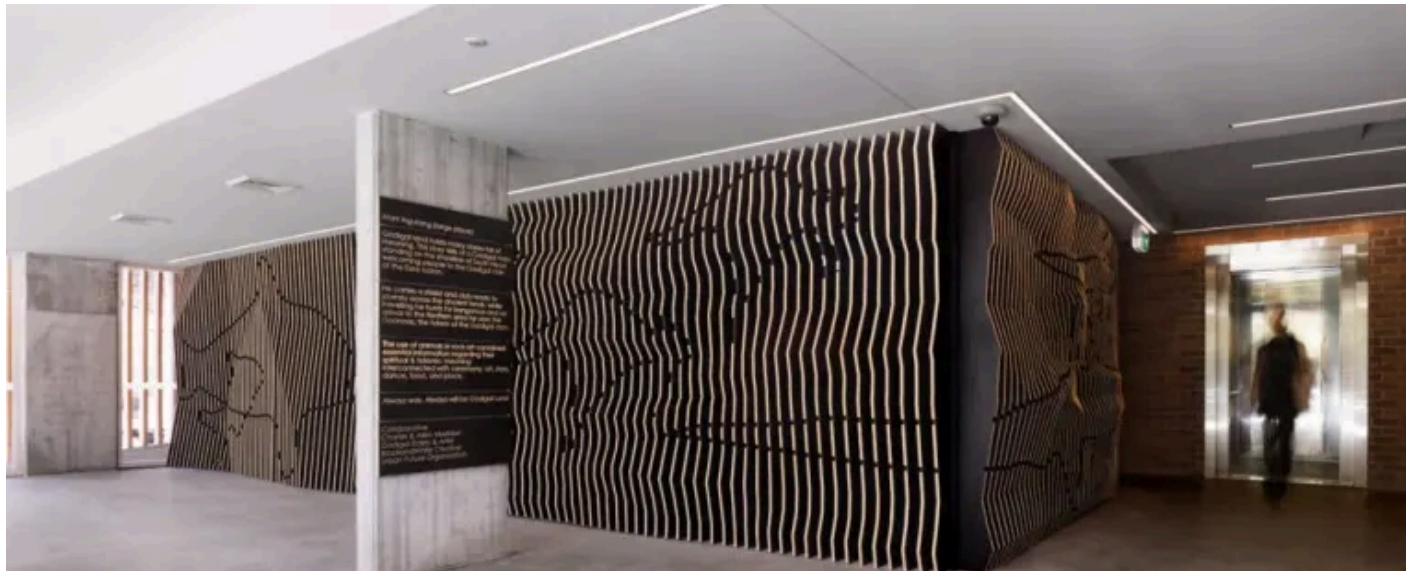


Ceiling Treatment



Yagan Square, located in Perth's CBD

Interior Design



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

Facade Design



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

Pavement Design



Ballarat Line Upgrade



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

Entry Statement



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



Burraja Bush Tucker Garden - Wodonga

Other Uses

- First Nations language
- Wayfinding

Garthering Area



Kindy Garden McDowall | Tessa Rose

Shading Area



The shade canopy Image: Courtesy of University of Tasmania

Scuptures / Public Art



Macquarie Group 1 Elizabeth Street Public Art - Balarinji

Immersion Area



Burraja Bush Tucker Garden - Wodonga



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

Walking with First Nations



Walk On Country / Design Input Session



Walk on Country

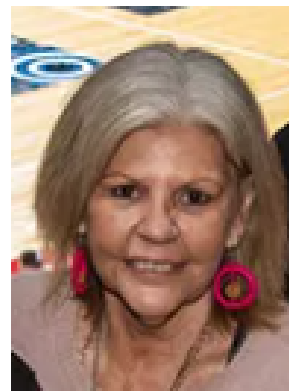
Took place on the 14 th of July 2025 For 806 - 812 Windsor Road, Rouse Hill to create a cultural narrative with Elder Aunty Thelm Rudd, Uncle Paul Webb and Richard Burrell from Murru Mittigar



Design Input Session

Was conducted after the Walk on Country back at the Coffee Studio 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



“Theme's around all 3 Blocks”

Aunty Thelm Rudd



Walk On Country / Design Input Session - cont.



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

Aunty Thelm Rudd



“multi - generational community creation”

Aunty Thelm Rudd



“totems allowed better sustainability”

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



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 Gum

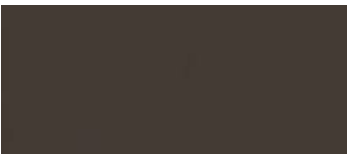


Grey Box



Narrow-leaved Ironbark

Colours - Cumberland Wood Land



Connecting 2 Country - Comments

Cultural

- (Yaragowy) to be reconigned in the steet naming.
- Cultural Burning was the old people way to reguenate country and to reduce weeds and to promote native seedlings
- Smoking ceremory before construction to culturally cleanise the site
- Many of the Main Roads today were old walking tracks used as songlines
- Boundary Roads cross Sydney are named as this was where boundary lines were used as separation.
- Aboriginal clan group were Intergenerational with other clans during cultural pactices by tradtional Moiety system
- Root system of a gum tree is twice the size of its canopy
- Gum tree can hold spare water 509 litres per day and hold @00 litres
- Native species are more hardly and can handle a drought and less maintenance
- Red Kangaroo is the totem of the Dharug people
- Some of the trees in the reverse are 300 -400 years of age.

Design

- Rainforest Plant
- Roof top garden (eatable garden, BBQ areas and direction pointer of neighboring Aboriginal Clans)
- Water runoff to water the rooftop garden
- BLOCK A - BADU CREEK
- BLOCK B YARRU-TREES
- BLOCK C BIRONG_STARS
- (with Sculptures at each of the BLOCKS with the Dharug name as an entry Statement)
- Gathering Areas, the area's outside of the development
- Connection to Sky Country by using Sky Country story for lighting opportunity (Lighting and Safety)
- Carpark Design (Dharug animals as an art feature for a warmer welcome home)
- Red gum Creek Colours for wet areas on Landscaping
- Shading option's to use Dharug Design (Refer Dharug Artist
- Grass on the rooftop to reduce the increase in heat of hard surfaces
- Native meadow landscaping blending the Cumberland Wood plain and Red River Gum
- Country to blend into the Facade by using wianamatta colour tones
- Dual Footpath for safety and sense of community creation
- What is council's plans regarding run off of water from the site to protect the creek from contaminates and erosion.
- Footpath & cycleway down the greenspace along the Creek
- Hard surface areas to be designer to be cooler in the extreme heat.
- Native species to be used to have the sense of sitting in country to used native herb's
- Waning of the street
- Old tree in the reverse to be an art piece to showcase the Dharug 6 seasons
- Repurpose demolished trees into the development to keep country on Country. Re-seeding opportunity (Murru Mittigar)
- Leanne Watson's 6 seasons play area can used as a reference for cultural play areas for children

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.



Kyrilee 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.



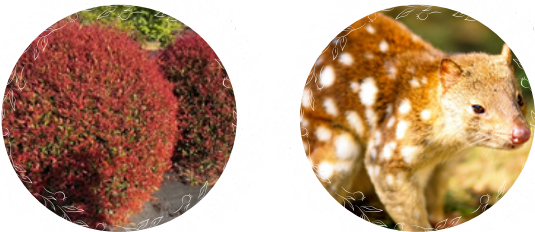
Adam Laws grew up within the knowledge of his cultural background, as a descendant of the Dharug and Darkinjung people of the Hawkesbury and Blue Mountains regions of New South Wales, Australia. As a member of an extended family network of artisans and cultural practitioners, Adam began contributing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



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

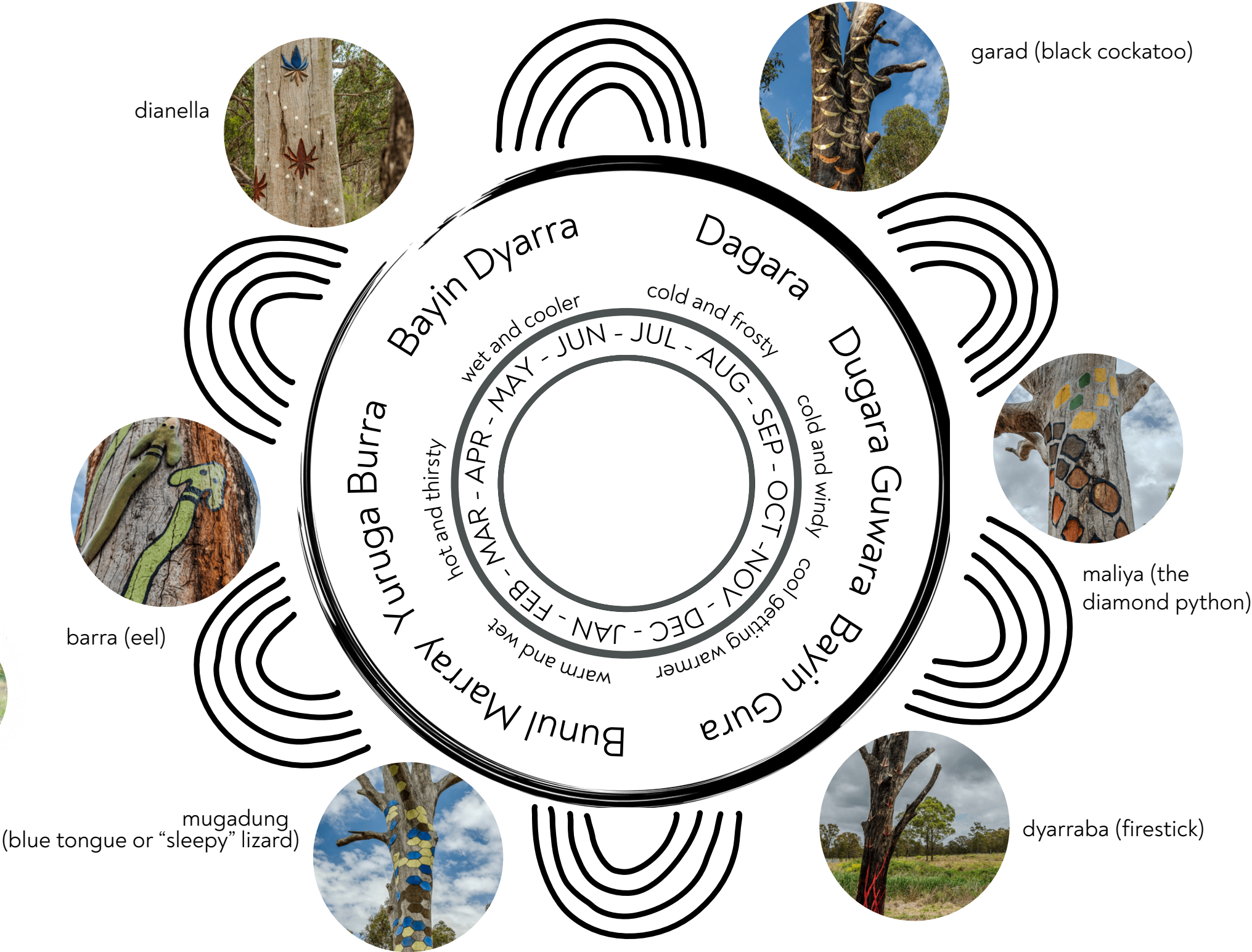


image:Weather cycles Dharug from the 2025 Western Sydney Parklands Trust, part of Greater Sydney Parklands

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**.



Connection 2 Country - Design Themes

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

FUSE—ARCHITECTS
TaylorBrammer



1974: Early ALS team members including Gary Williams, Lyn Craigie, Alan Cameron, Gary Foley, Louisa Williams, Ann Weldon and Billy Craigie stand in front of the office in Redfern. Image courtesy of the National Archives of Australia.

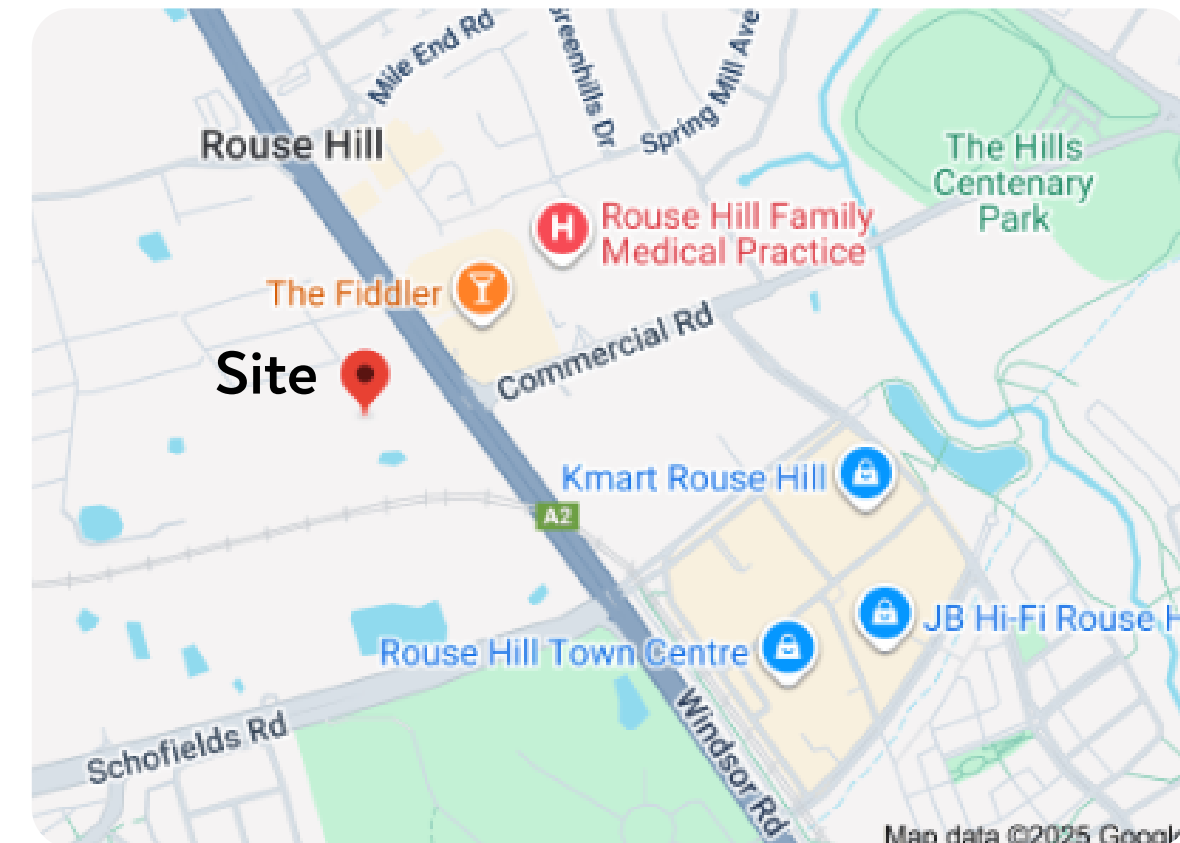
Project Site 806 - 812 Windsor Road, Rouse Hill

The 22,374 m² parcel at 806-812 Windsor Road in Rouse Hill has been designated for a substantial residential-led redevelopment in Sydney's rapidly growing north-west corridor. The proposed scheme involves several four-storey residential flat buildings (Buildings A–H) delivering approximately 364 apartments and 375 basement parking spaces.

Windsor Road lies on the traditional lands of the Dharug people, one of the oldest continuous cultures in the Sydney Basin. For thousands of years, this corridor served as a pathway of connection, linking water sources, hunting grounds, and ceremonial sites across Country. The area around Rouse Hill and Windsor was a place where Dharug people gathered to hunt, feast, share stories, and conduct ceremony, maintaining spiritual and kinship ties across the region. Today, Windsor Road remains part of a living cultural landscape, with archaeological evidence and ongoing heritage assessments recognising its enduring significance as a route that once carried the movements, trade, and stories of the Dharug ancestors.



courtesy of the Mitchell Library, State Library of NSW.



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.

CREEKLINE CONNECTION - BADU

The Creek line connection is a valuable component to the development allowing residents to experience the natural landscape embedded into the Block that is close to Second Ponds Creek

DHARUG 6 SEASONS

Allows all residents to experience the sense of country and the education of plants blooming thru out the year. Experiencing the seasons the same way traditional Dharug custodians still do to this day.

COMMUNITY + COUNTRY

By caring for family, we are caring for country - By creating opportunities for multi-generational community living.

SKY COUNTRY - BIRONG

is the interconnected realms of the sky, stars, and celestial bodies, which hold deep spiritual and cultural significance. It encompasses the understanding that the sky is not a distant or separate domain but an integral part of the natural world, influencing and guiding life on Earth.

YARRU - SITTING IN COUNTRY

Allows residents the natural sense of connecting to country via the landscape theme of trees. This transition of the middle Block when going towards Windsor Road is to exhibit the change of country from the Creek into the Cumberland Bush Scrubland.

Design Architecture

“Built form uniquely Dharug”

The changes to the original design to provide more consolidated landscape areas at street level, opportunities for rest and informal social interaction along the street interfaces and a clear publicly accessible path of travel - Fuse Architecture



Colours of Country:-
Wianamatta Geology
country colours tones of
Ashfield Shale and
Country of the Narrow
leaf Iron Bark tree



The design of the units to
provide diversity and to support
multi-generational living - First
Nation Dharug Values

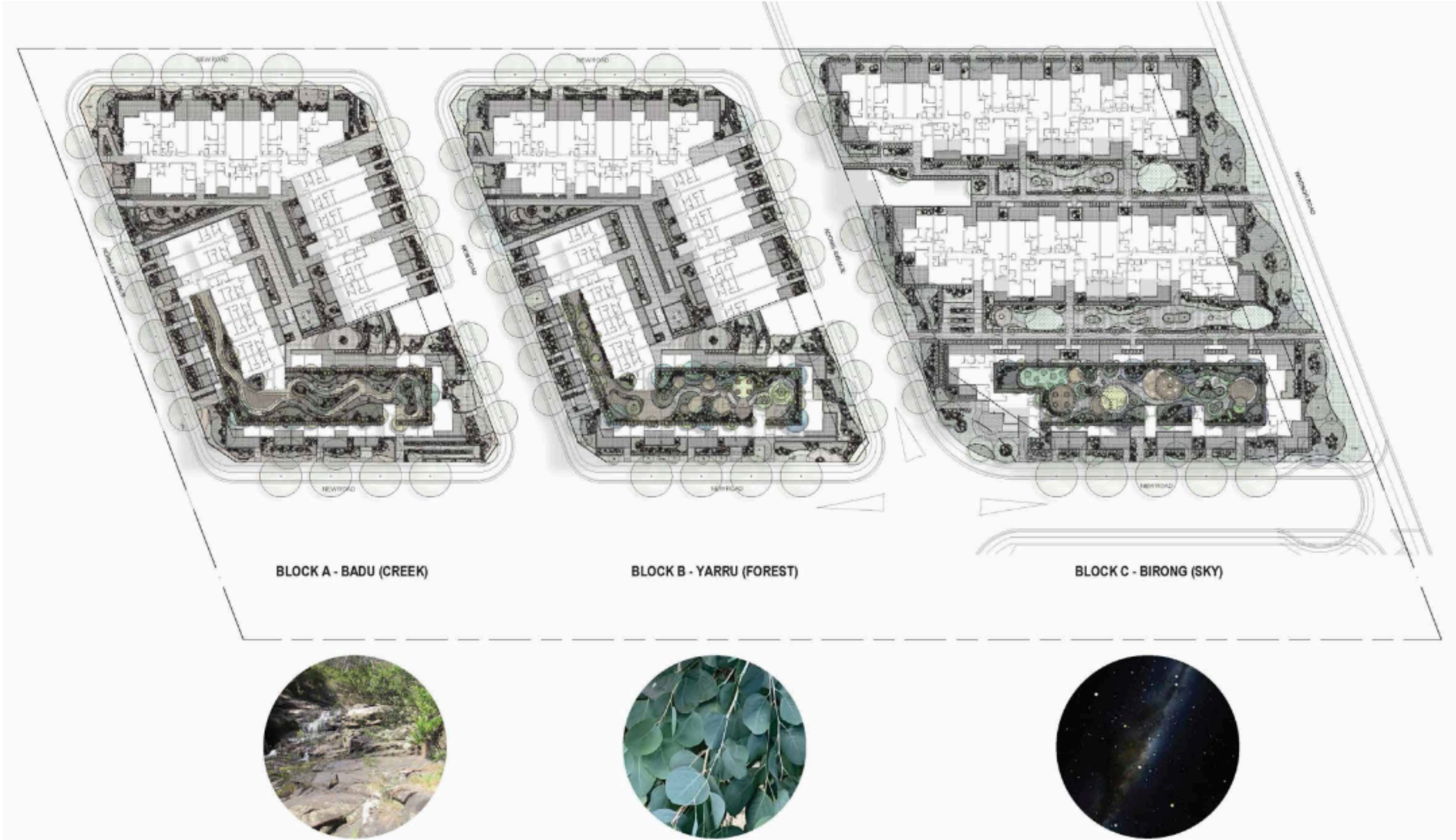


Connecting to Country

Landscaping Strategy

The landscape design proposal is informed by the Walk-on-Country and guidance from the Elders, reflecting a deep connection to Country. The residential community comprises three buildings, each inspired by a distinct theme – Badu (Creek), Yarru (Forest), and Birong (Sky) – which guides planting palettes, materials, colours, textures, and spatial layout across both ground-level landscapes and rooftop gardens. The design responds to the Dharug six seasons by selecting planting and materials that express seasonal changes, using flowering, foliage colour, and water features to reflect the cycles of the land. Seasonal transitions

The design responds to the Dharug six seasons by selecting planting and materials that express seasonal changes, using flowering, foliage colour, and water features to reflect the cycles of the land. Seasonal transitions inform outdoor activity spaces, sightlines, and seating arrangements, encouraging residents to experience the rhythms of nature throughout the year. Circular patterns are incorporated across the landscape to define gathering spaces, pathways, and focal points, echoing the interconnectedness of people, land, and ancestral stories



806-812 WINDSOR ROAD, ROUSE HILL | DA LANDSCAPE REPORT | REVISION A - 04.11.2025
TAYLOR BRAMMER LANDSCAPE ARCHITECTS



Connecting to Country

Landscaping Strategy

cont.

Feature planting, communal seating, and activity areas are carefully layered to support social interaction, play, and contemplation while maintaining ecological sensitivity. Walk-on-Country sessions with Uncle Paul Webb and Auntie Thelmarie Rudd, as well as the workshops with JMP aboriginal consultant ensured the design proposal authentically reflects Aboriginal cultural values. Through this approach, each building expresses a unique identity while maintaining cohesion across the community, creating a landscape that is culturally resonant, spatially engaging, and responsive to the cycles of Country.

BADU / YARRU / BIRONG

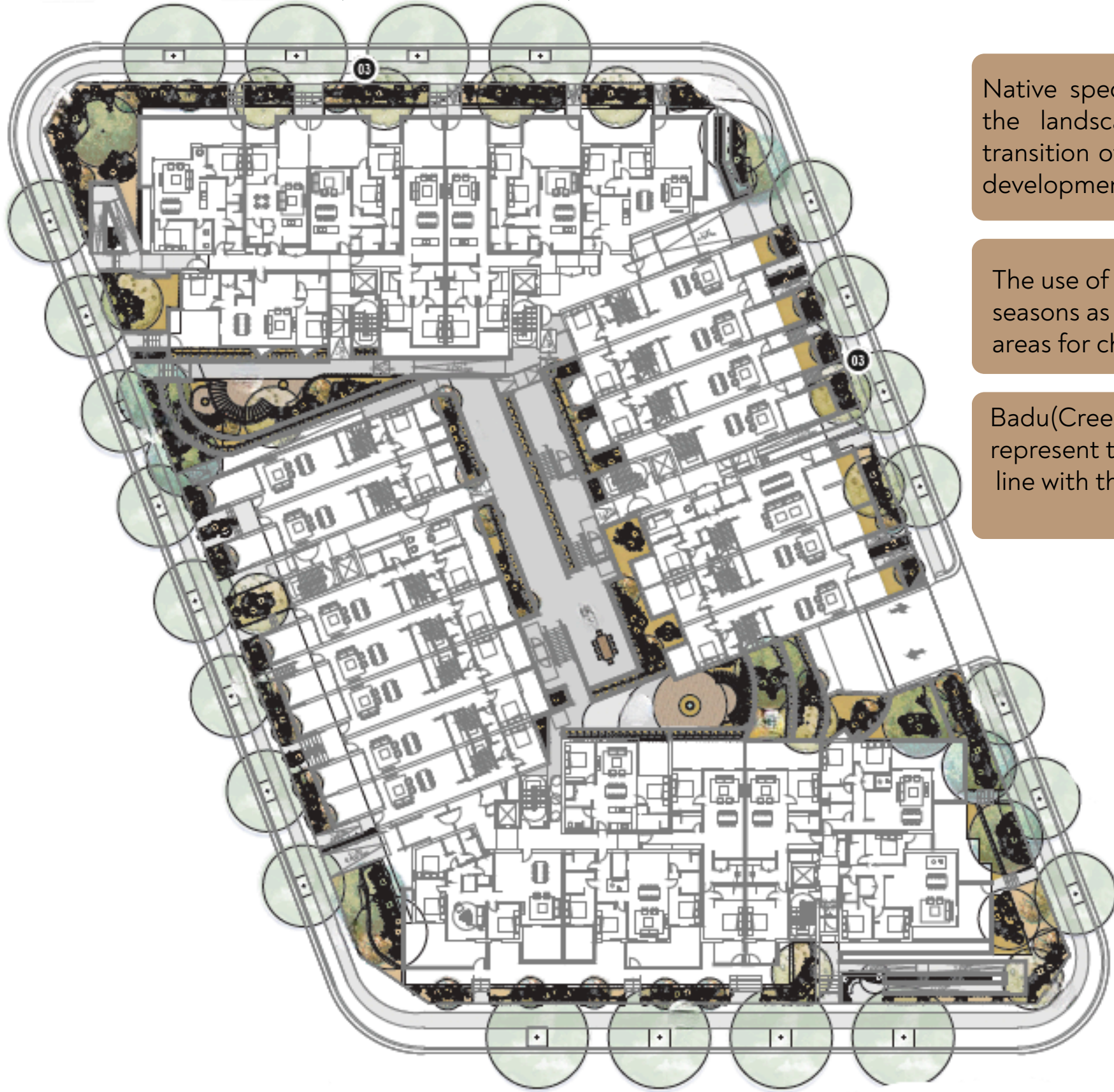
To honour the connection between Badu, Yarru and Birong Country, the design proposal integrates three themes for each building, inspired by Sky, Forest, and Creek, to guide the design language and shape the spatial experience throughout the site. Each theme informs the selection of planting, materials, and colours, as well as the form and atmosphere of communal spaces, creating a cohesive yet distinctive expression of Country across the site.



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TAYLOR BRAMMER LANDSCAPE ARCHITECTS



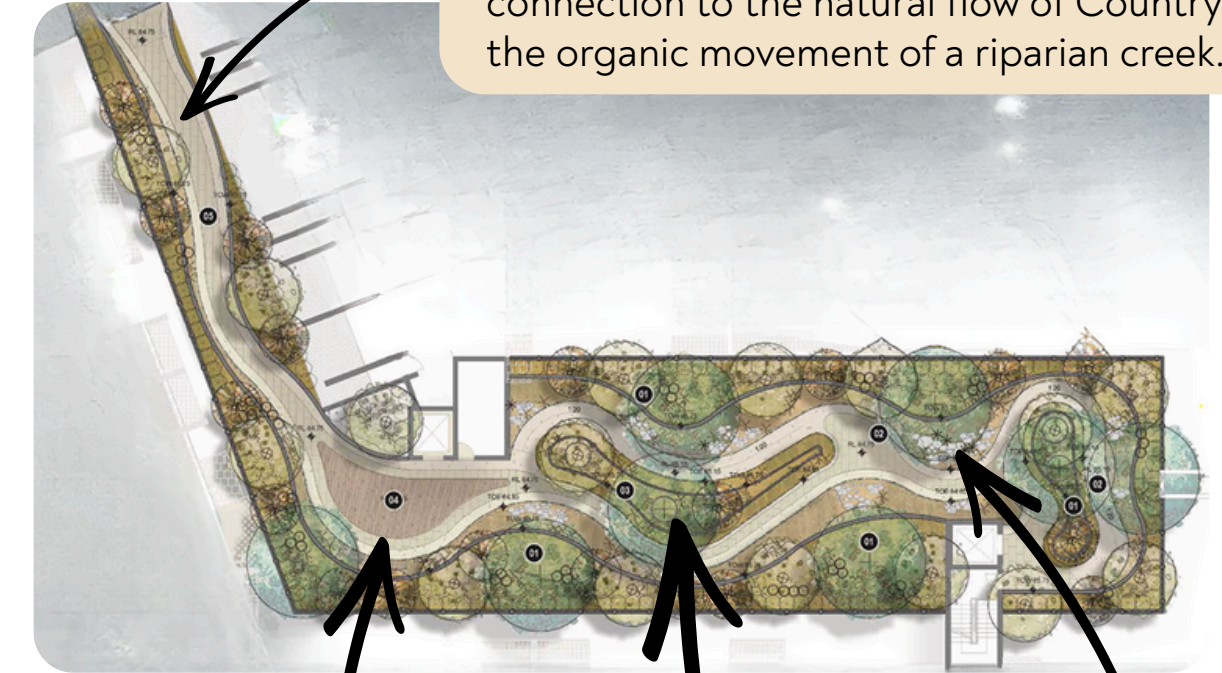
BADU - (Creek) Ground Plane & Roof Top



Native species of the Creek line in the landscape in showcasing the transition of country throughout the development.

The use of the Aboriginal 6 seasons as a reference cultural play areas for children

Badu(Creek) planting selection is to represent the River Red Gum Creek line with the connection to Second Ponds creek.



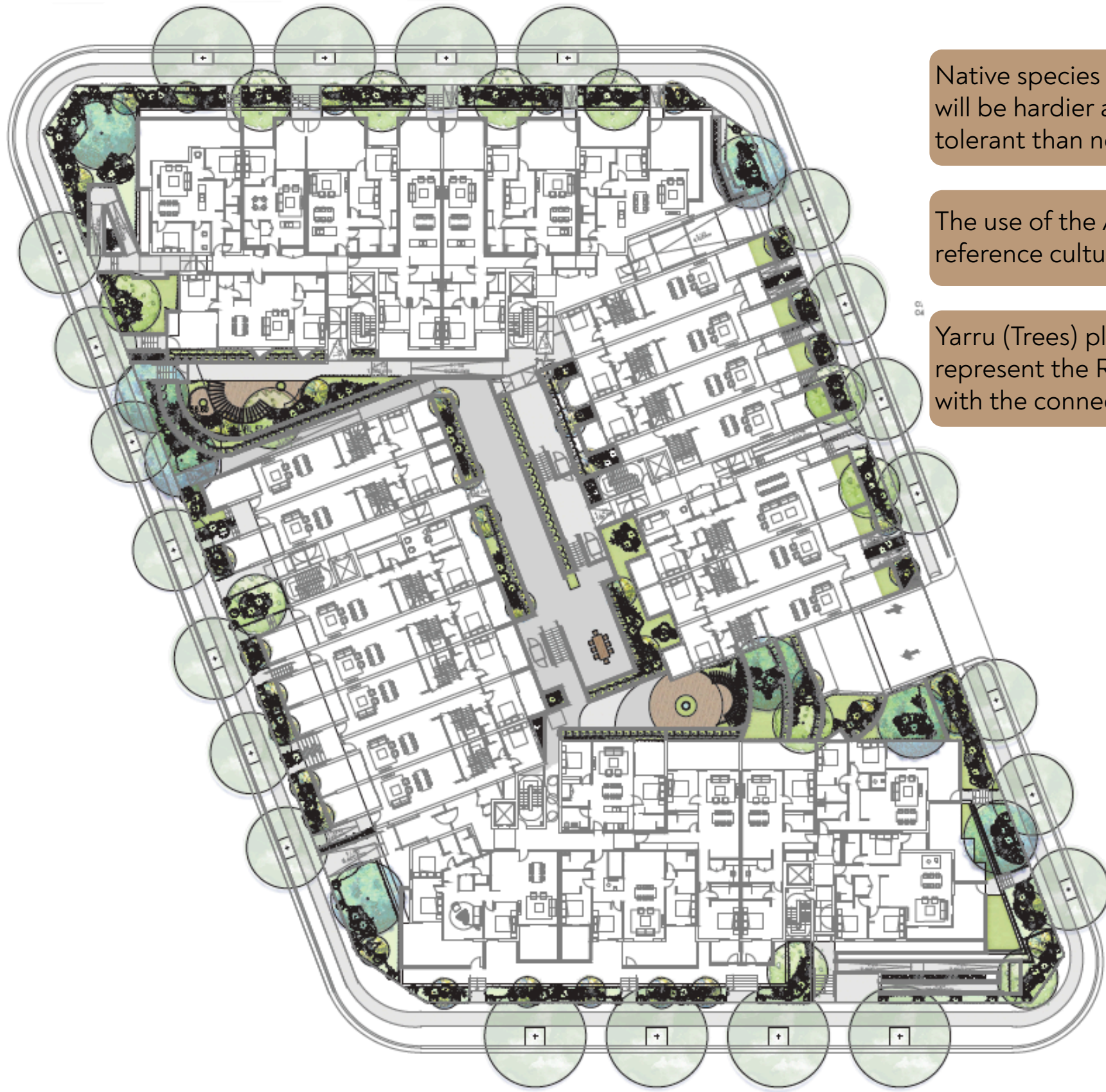
A gently curving pathway that meanders through the space can reflect an Aboriginal cultural connection to the natural flow of Country, mimicking the organic movement of a riparian creek.

A breakout deck designed for gathering and social interaction reflects Indigenous cultural values of connection, community, and sharing.

Planting densely foliated native trees provides shade and wind protection while reflecting an Indigenous respect for living in harmony with Country.

A central planting with a feature tree as the focal point reflects an Aboriginal cultural understanding of Country as a living presence that brings people together.

YARRU - (Trees) Ground Plane & Roof Top



Native species in the landscape as they will be hardier and more drought tolerant than non-natives

The use of the Aboriginal 6 seasons as a reference cultural play areas for children

Yarru (Trees) planting selection is to represent the River Red Gum Creek line with the connection to Second Ponds creek.



A central gathering space with a feature tree as the focal point at the end of a tree-lined pathway reflects an Indigenous cultural connection to nature, place, and community. From an

An open turf and deck space offering flexibility for yoga, group exercise, or quiet reflection aligns with an Aboriginal cultural perspective of balance, wellbeing, and connection to Country. Such spaces encourage physical and spiritual renewal while honouring the land as a source of healing and grounding.



BIRONG - (Stars) Ground Plane and Roof top

Bush tucker garden that will provide a sense of being in country both to educate about country but also to encourage this sense of reciprocity and belonging

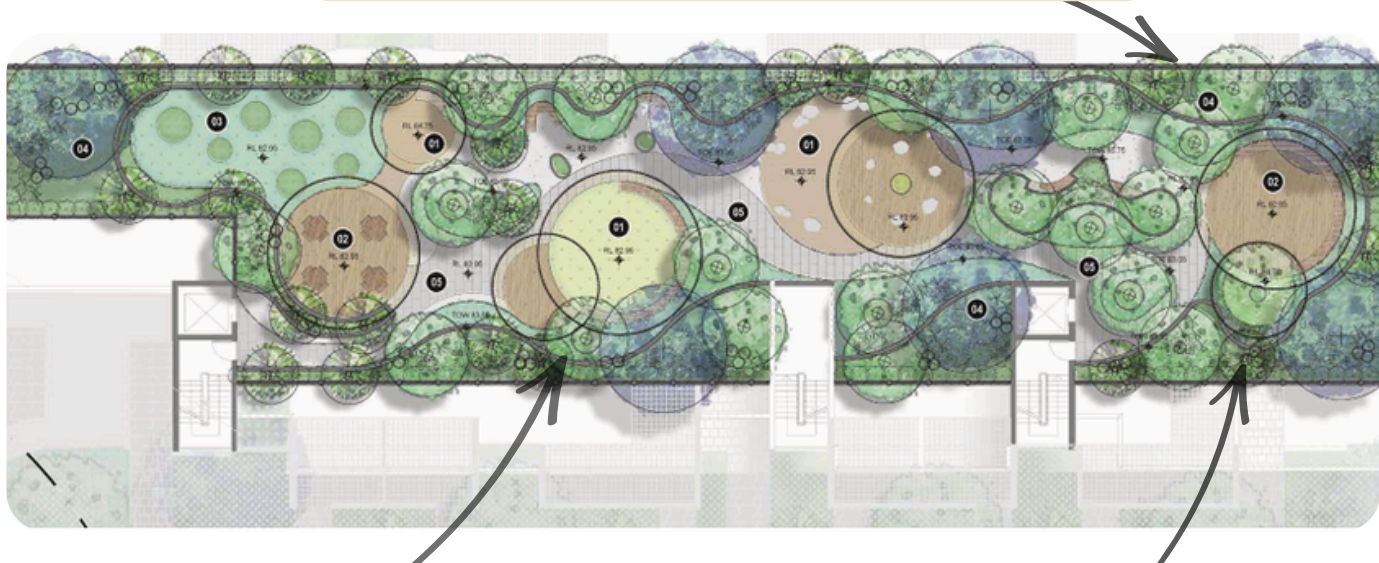
The design decisions to provide access to views and landscape from the public domain

Sky Country story in the lighting strategy to Connect to Sky Country

Using dense planting to create a protective “cloud” serves both practical and symbolic purposes. It reflects Aboriginal cultural views in which natural elements—earth, wind, water, and skyare interconnected and spiritually significant, reinforcing the connection between people and Country.



The introduction of additional communal open spaces through nature), located to take advantage of the views to the future park to the south



Many Aboriginal cultures view the Milky Way as a “River in the Sky,” a living pathway of ancestral beings and stories. It symbolically links the heavens with the land, connecting waterholes, landscapes, and songlines, and guiding people’s relationship with Country.

An outdoor living room beneath a sky inspired perforated canopy reflects Aboriginal cultural connections to the cosmos and natural cycles, where the sky is viewed as a living storybook filled with ancestors, creation beings, and guiding stories.



Materials - Block A Badu (Creek)

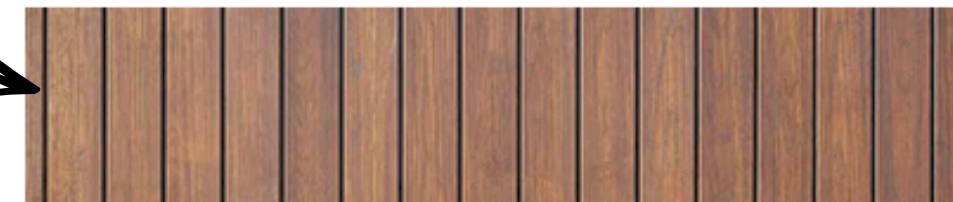


Architectural materials in Aboriginal Australia are understood as living elements of Country, carrying cultural, ecological, and spiritual significance rather than serving merely functional or aesthetic roles. This worldview is reflected in the relationship with Minchinbury sandstone, a geological layer shaped over millions of years and intertwined with local flora such as River Red Gum and surrounding Cumberland bush Scrubland. The stone holds deep-time memory of the landscape and the cultural practices sustained by it, and when used in contemporary architecture it becomes a way to honour these connections—acknowledging the land as the first architect and embedding built form within enduring Aboriginal relationships to place and ecology.

Minchinbury
Sandstone

River Red Gum

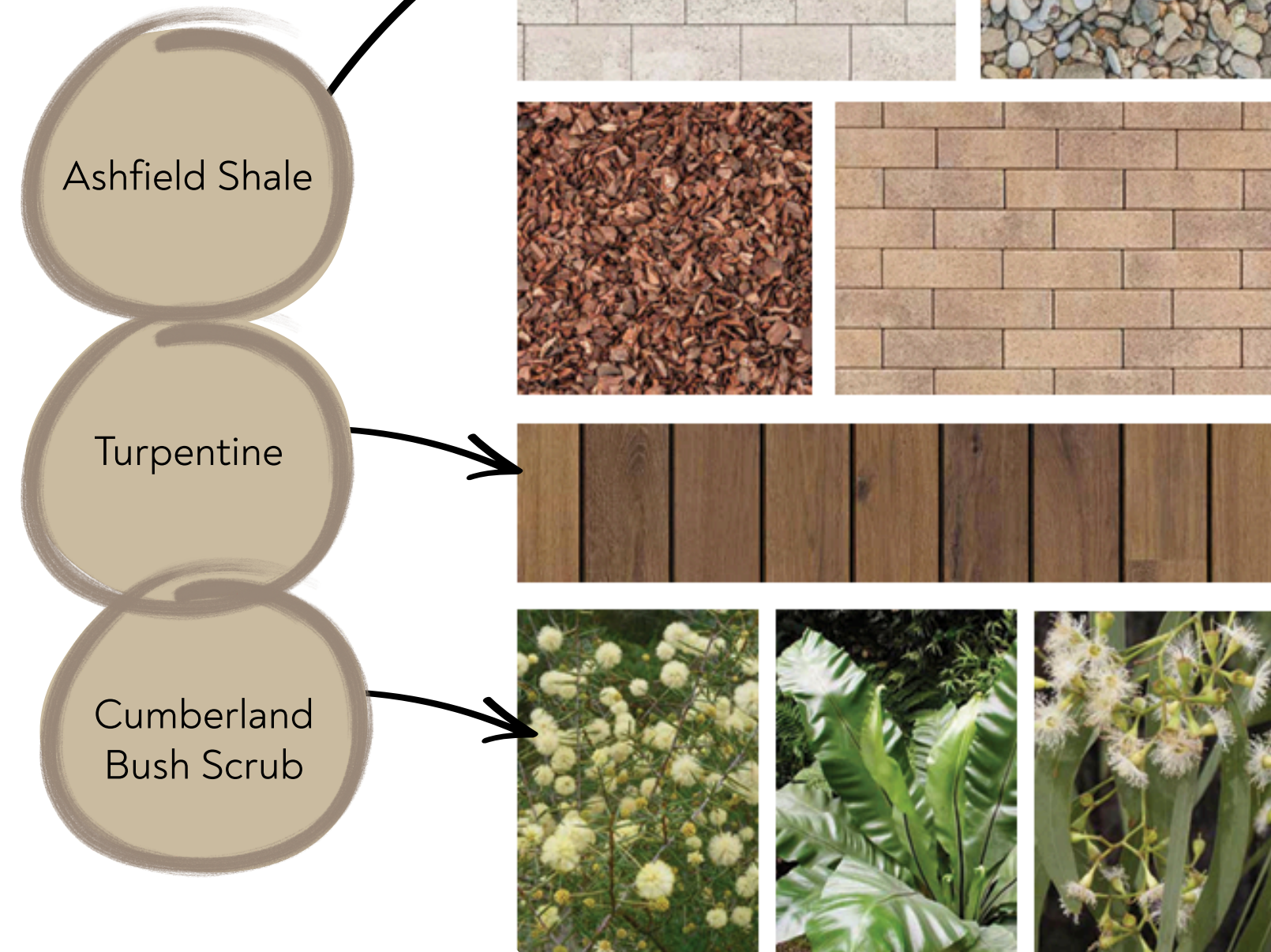
6 seasons



Materials - Block B Yarru (Trees)



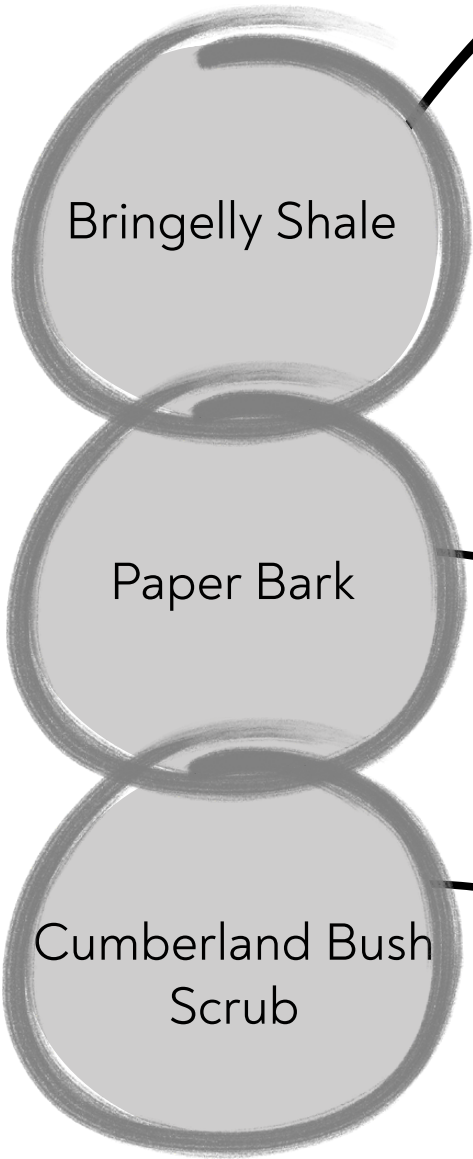
Ashfield Shale, a dense and finely layered geological formation across parts of Sydney, holds deep cultural resonance as a material shaped by the same forces that have long informed Aboriginal relationships to Country. Its rich clay-derived soils support ecologies such as the Turpentine–Ironbark forest, where the Turpentine tree (*Syncarpia glomulifera*) stands as a culturally and ecologically significant species known for its strength, durability, and role in sustaining diverse plant and animal communities. In an architectural narrative, the pairing of Ashfield Shale and Turpentine highlights a continuum between geology, flora, and cultural knowledge: the shale forming the fertile grounds that nourish the Turpentine, and the Turpentine offering materials, stories, and ecological functions that sustain Aboriginal connection to place. Together, they illustrate how built environments can honour deep-time landscapes, embedding design within the living systems and cultural histories of the Country from which these materials emerge.



Materials - Block C Birong (Stars)



Bringelly Shale, with its dark, moisture-holding clay soils, forms a landscape that has long shaped the cultural rhythms and ecological knowledge of Aboriginal communities across south-western Sydney. This Country—cracked in dry times, soft and rich after rain—has always been read as a living surface that signals seasonal change, animal movement, and the availability of plant resources. Among the species that thrive here, the paperbark tree (*Melaleuca* spp.) stands out as a cultural and practical companion: its bark layered like memory, its softness and resilience offering materials for shelter, wrapping, carrying, and ceremony. In an architectural narrative, the relationship between Bringelly Shale and the paperbark tree speaks to a deep cultural understanding that materials arise from Country’s character—that the ground’s chemistry shapes the forest, and the forest shapes the cultural uses, identities, and stories carried into built form. To draw inspiration from these elements today is to honour a lineage where geology, plant life, and Aboriginal cultural practices are intertwined, guiding design toward a gentler, more reciprocal relationship with place.

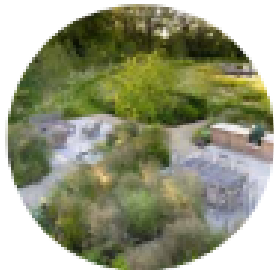


Connection to Country - Planting Strategy



Block A - BADU (Creek)

- Feature Planting
- Endemic Planting



Block B - YARRU (Forest)

- Feature Planting
- Endemic Planting



Block C - BIRONG (Sky)

- Feature Planting
- Endemic Planting





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