

FIRST NATIONS CO-DESIGN VALUES REPORT

5 Blue Street, North Sydney



Image Source: Joseph Lycett Aborigines Spearing Fish, Others Diving for Crayfish; a Party Seated beside a Fire Cooking Fish

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One Rosebery Connecting with Country team:



Prepared for:



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Acknowledgement of Country



JMP Aboriginal Consultancy would like to acknowledge the Cammeraygal people as the Traditional Custodians of the land on which 5 Blue Street, North Sydney stands. We pay our respects to their Elders past and present and extend that respect to all Aboriginal and Torres Strait Islander peoples.

The Cammeraygal people have cared for this Country for tens of thousands of years, sustaining its waterways, landscapes, flora, and fauna, and cultural knowledge systems. Their deep and enduring connection to land, water, and sky continues to shape the cultural identity of this place today.

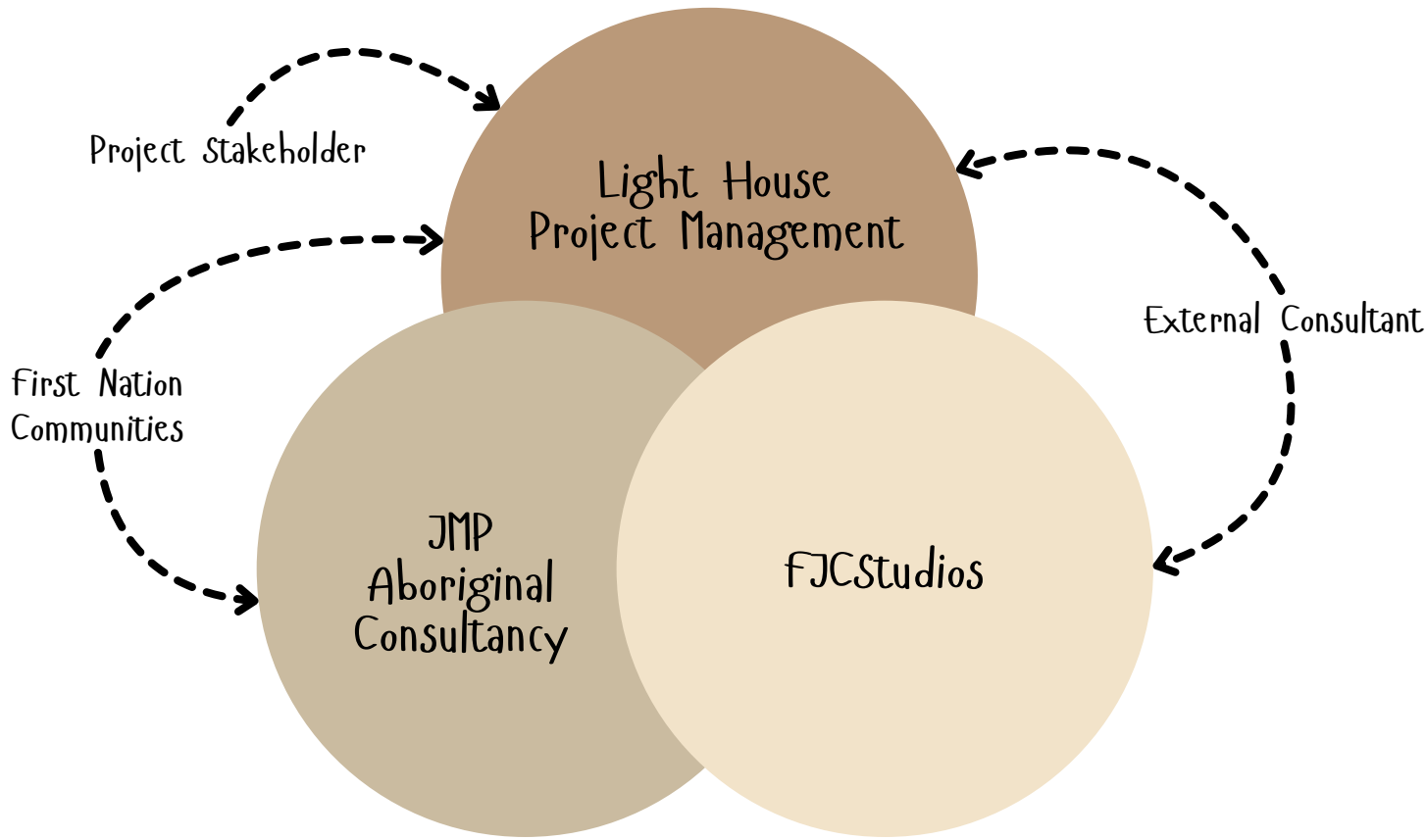
As we plan and design within North Sydney, we recognise the responsibility to honour this living culture through respectful engagement and meaningful co-design. This report seeks to acknowledge and reflect Cammeraygal values, knowledge, and perspectives, supporting outcomes that connect people to Country and embed First Nations cultural principles into the future of the North Sydney area.



2.0 About Us

Our Point in Difference

At JMP, we work at the centre of a collaborative partnership that brings together First Nations communities, project stakeholders, and external specialists to ensure that cultural knowledge, design thinking, and technical expertise come together in a shared space. Our role is to facilitate genuine co-design, bring community insight into project conversations, and ensure all inputs flow toward outcomes that are grounded in Country, culture, and place. This integrated model supports stronger relationships, clearer communication, and project solutions that reflect the values and knowledge of the people and Country they serve.



Culturally Grounded Leadership and Local Knowledge

JMP is led by First Nations professionals with deep connections to community, culture, and Country. Our leadership brings lived cultural knowledge, ensuring all advise is respectful, place-based, and guided by Aboriginal values and protocols. We work directly with Custodians, Elders, and knowledge holders from early engagement through to final outcomes, ensuring our work remains culturally informed, locally relevant, and grounded in long-term relationships.

Integrated Design and Cultural Strategy

We embed Aboriginal cultural knowledge into planning, design, and development through genuine co-design processes. Working alongside Custodians, architects, and planners, we ensure cultural narratives, values, and ecological knowledge shape meaningful design outcomes. Our approach extends beyond compliance - supporting lasting cultural visibility, community identity, and connection to Country

Cross-Sector Experience and Multidisciplinary Capability

JMP brings broad experience across infrastructure, urban planning, environment, education, and cultural heritage. Our team includes Aboriginal specialists in civil design, planning, ecology, and engagement, enabling integrated cultural advice at every project stage. This multidisciplinary capability ensures cultural values are embedded holistically and that we can navigate complex project requirements with integrity and responsiveness.

Trusted Facilitators of Place-Based Cultural Engagement

We deliver meaningful, place-based engagement through Connecting with Country processes. Our team facilitates Walks on Country, cultural mapping, and design workshops that bring Custodians, communities, and project teams together. Our approach creates space for dialogue, relationship-building, and cultural learning - ensuring Country is actively listened to and meaningfully reflected in project outcomes.

3.0 Connecting to Country

Overview



Designing with Country

Designing with Country begins with understanding Country - its stories, its people, and its cultural foundations. When we give respect, listen deeply, and share knowledge, the design process becomes reciprocal: *If I give, you give, and we all receive*. This approach strengthens relationships and leads to outcomes that honour both Traditional and contemporary Australia.

Questions to Ask Yourself

- What is your cultural and spiritual foundation?
- What similarities can you recognise between Traditional and modern Australia?
- How do you observe, listen to, and respect Country in your work?



Connecting to Country Aim

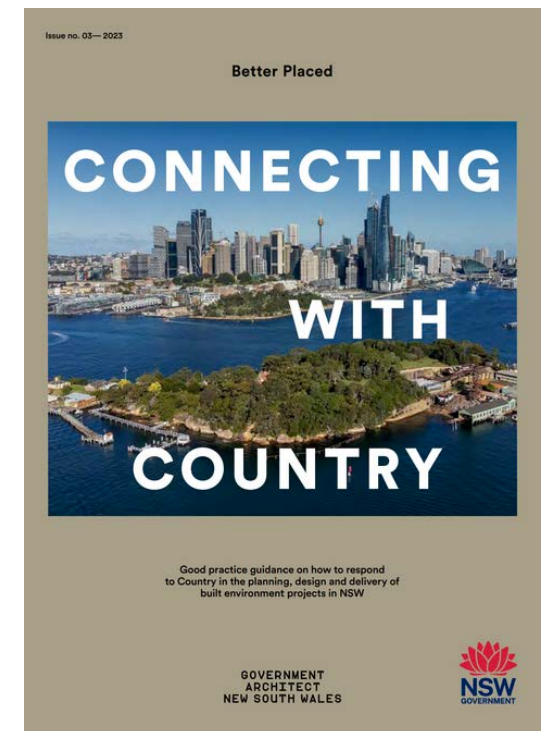
The aim of Connecting to Country is to guide project teams in understanding the deep cultural connection First Nations peoples have to their language regions and traditional lands. This process supports better design outcomes by ensuring that cultural knowledge, values, and perspectives contribute meaningfully throughout the project lifecycle. Ultimately, it benefits everyone involved - the land, the community, and the project.



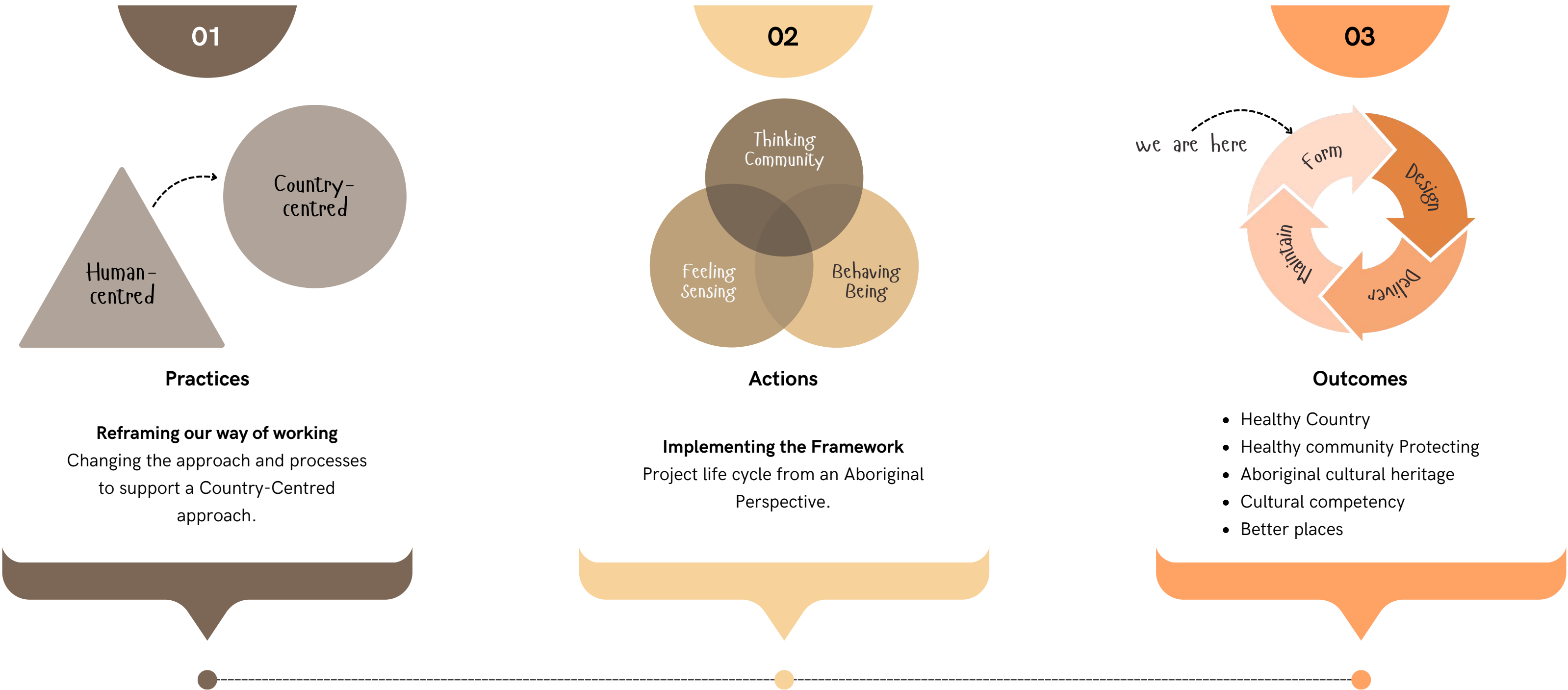
Our Methodology

Our approach guides design teams through a culturally informed Connecting to Country process. This involves:

- **Deepening Understanding:** Building awareness of the cultural narratives, histories, and knowledge embedded in the Traditional lands where our projects take place.
- **Research & Reflection:** Exploring the ancient past, cultural stories, and connections that continue to shape Country today.
- **Engagement with Elders:** Meeting and listening to community Elders to understand cultural values, priorities, and recommendations for the design.
- **Creative Integration:** Supporting design teams to draw inspiration from these cultural insights, allowing ancient values and modern creativity to shape meaningful, place-based outcomes.



Framework



Source: Connecting with Country Framework (Figure 5)

3.0 Connecting to Country

Walking in Two Worlds

Western Methodologies & Paradigms

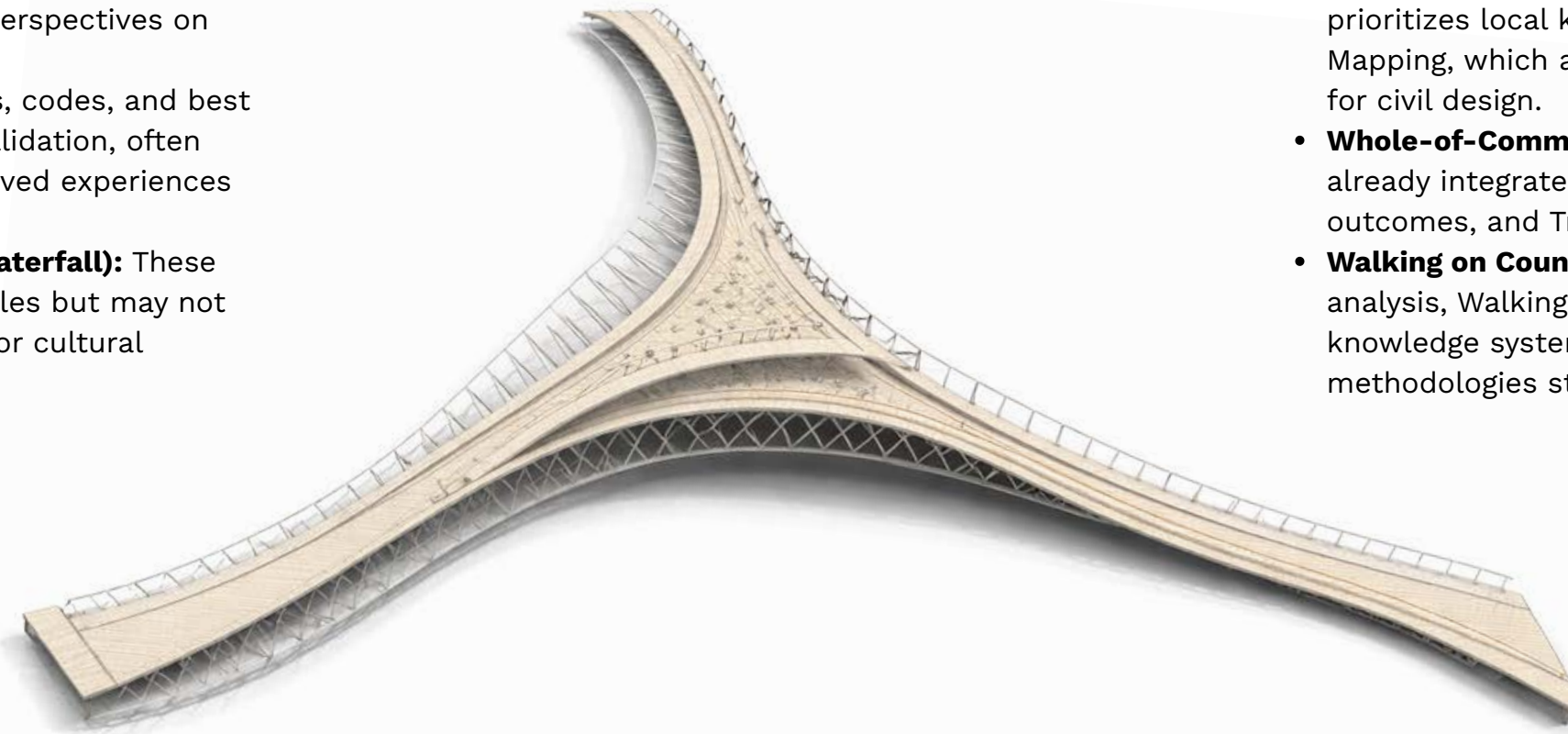
Western research methodologies are grounded in structured, systematic inquiry that emphasizes objectivity, empirical data, and repeatability. These approaches are common in engineering and project management:

- **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.

Ontology
Understanding of being or the
kinds of things that have existence

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.

Axiology
Understanding values



Epistemology
Understanding the study of
how we know things

Indigenous Methodologies & 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 & Story work:** 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.



Lycett, Joseph. "Aborigines using fire to hunt kangaroos." NLA 1775-1828.

4.0

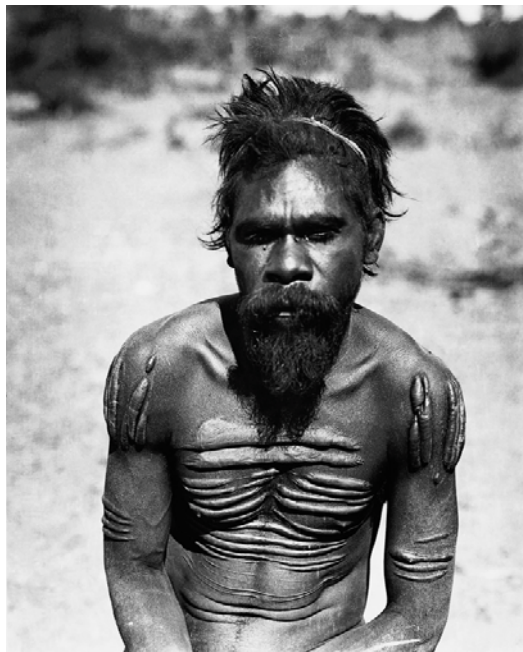
FIRST NATIONS CUSTOMS AND SPIRITUALITY

4.0 First Nations Customs and Spirituality

Aboriginal Lore

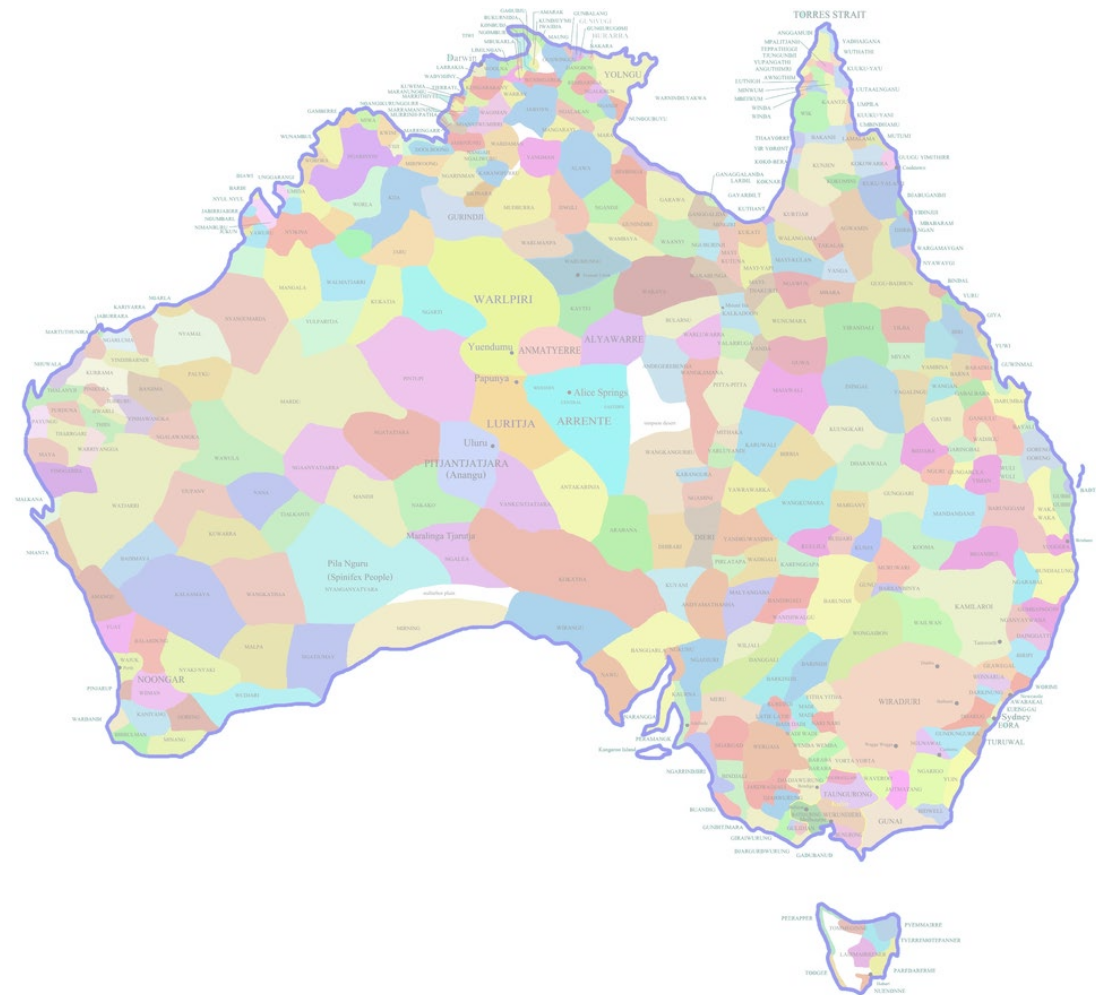
Aboriginal lore encompasses the traditional laws, customs, and spiritual beliefs of Aboriginal and Torres Strait Islander peoples, transmitted through generations. In contrast to Western legal systems, which are formally documented and enforced by institutions, Aboriginal lore is deeply rooted in oral traditions, songs, ceremonies, and the everyday practices of Indigenous communities. This lore serves as a comprehensive framework that shapes daily life, social relationships, cultural obligations, and environmental stewardship.

A fundamental aspect of **Aboriginal lore** is the concept of Country, which includes land, water, air, and all living entities. Aboriginal lore acknowledges the profound interconnectedness between people and their environment, with each individual bearing a custodial responsibility to nurture and protect the land. This stewardship is deeply embedded in respect for sacred sites, ancestral beings, and cultural practices that sustain both communities and the natural world.



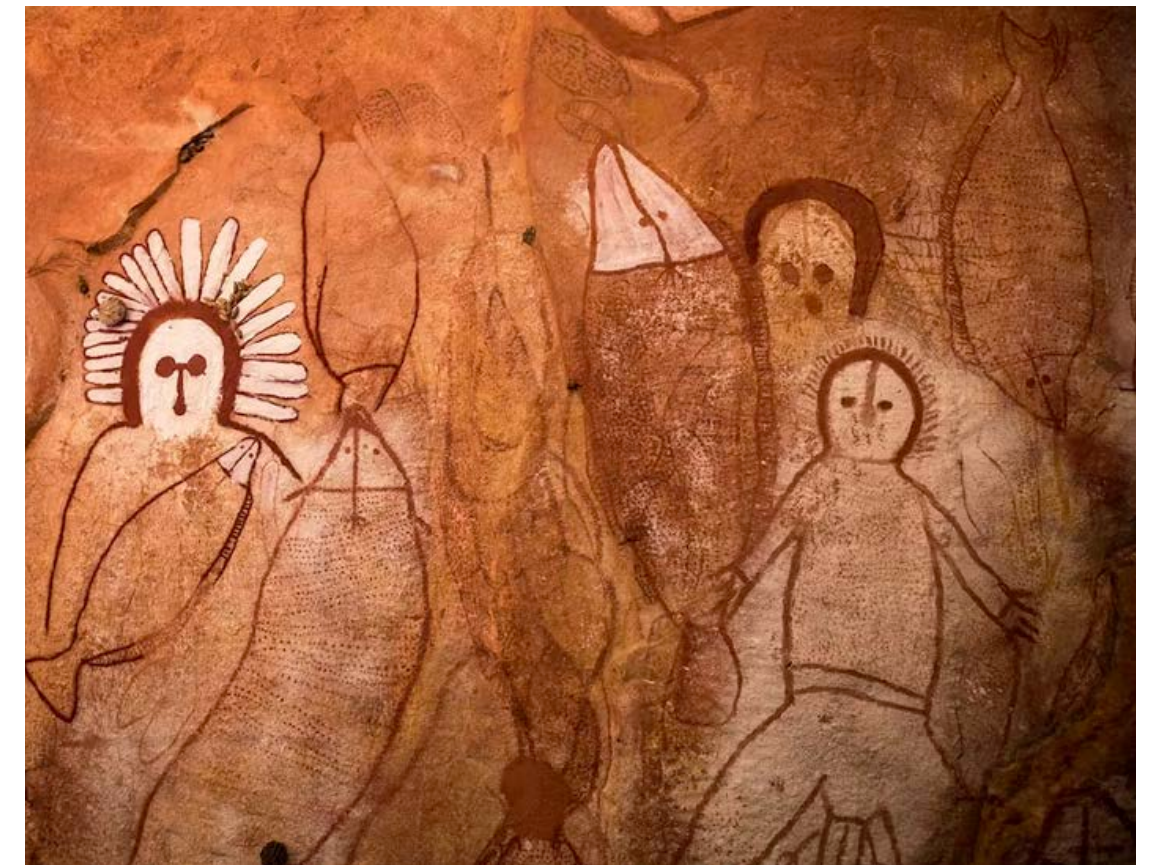
Jingili man with well-marked cicatrices,
Powell Creek, Central Australia,
September-October 1901

Aboriginal lore delineates distinct roles and responsibilities for men and women, commonly referred to as “*Men’s Business*” and “*Women’s Business*”. These roles encompass gender-specific knowledge, ceremonies, and cultural duties, thereby ensuring the preservation and practice of cultural heritage within the community. Additionally, kinship systems play a vital role in Aboriginal lore, establishing intricate relationships among family, clan, and the broader community. This framework reinforces values of mutual respect, cooperation, and collective responsibility.



Australia Aboriginal Tribes Map © Connection and Wellbeing Australia (CWA)

Deeply anchored in principles of respect, reciprocity, and a holistic understanding of existence, Aboriginal lore serves as a vital force that upholds cultural identity, directs ethical behaviour, and nurtures harmony between people and their Country. It transcends a mere set of rules; rather, it embodies a way of life that forges connections among past, present, and future generations through a steadfast commitment to land, culture, and community.



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

4.0 First Nations Customs and Spirituality

Sky Country

The Dreamtime and the Stars

In Aboriginal culture, the sky is understood as Sky Country - a living realm that holds deep spiritual, cultural, and practical significance. It is not separate from the land below, but intrinsically connected, forming part of a holistic worldview in which land, water, sky, people, and ancestors are interrelated. The sun, moon, stars, and the Milky Way each carry cultural meaning and are woven into stories that connect past, present, and future.

Sky Country has long played an essential role in guiding daily life. Aboriginal peoples used the stars as navigational tools, enabling movement across Country for hunting, gathering, trade, and ceremony. The appearance and position of particular stars and constellations marked seasonal changes, indicating when certain foods were available or when important cultural practices should take place. In this way, the sky functioned as a knowledge system, supporting sustainable relationships with the environment.

Alongside its practical role, Sky Country holds profound spiritual importance. It is understood as the realm of ancestral beings whose actions during the Dreaming shaped both the land and the sky and established cultural law. Celestial events, such as eclipses or meteor showers, are often interpreted as expressions of ancestral presence or communication, reinforcing the ongoing relationship between people and their ancestors.

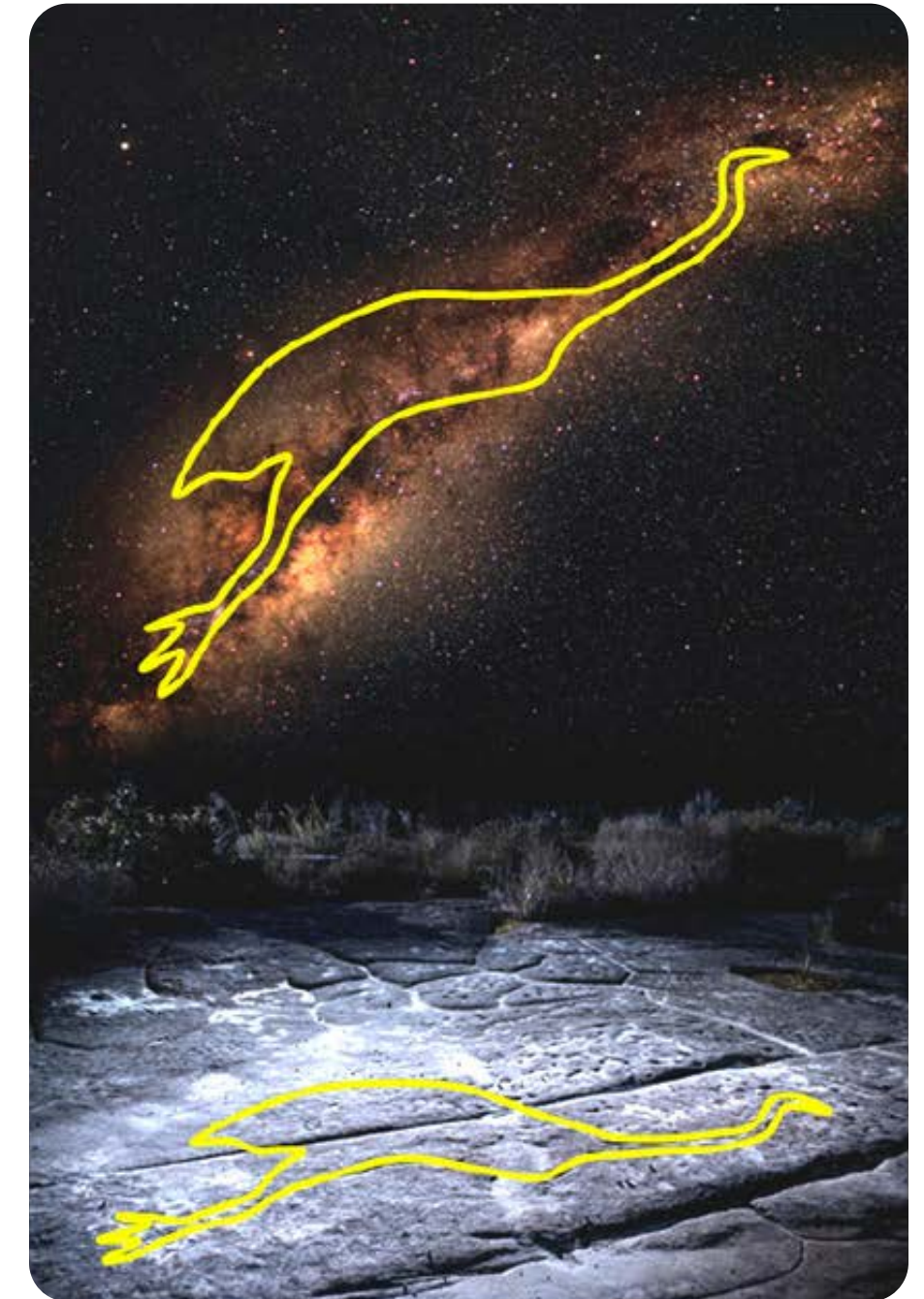
Star formations such as the Emu in the Sky and the Seven Sisters (Pleiades) are central to many Dreaming narratives, linking cosmology with ecology and cultural identity. These stories demonstrate how Sky Country continues to inform knowledge, law, and cultural practice, reinforcing an enduring connection between Country, ancestry, and living culture.



Seven Sisters (Pleiades) Star Dreaming Story - Japingka Aboriginal Art Gallery



'Sky Country' © Holly Sanders



The Emu in the Sky as seen from Kuringai National Park. © Barnaby Norris/Ray Norris

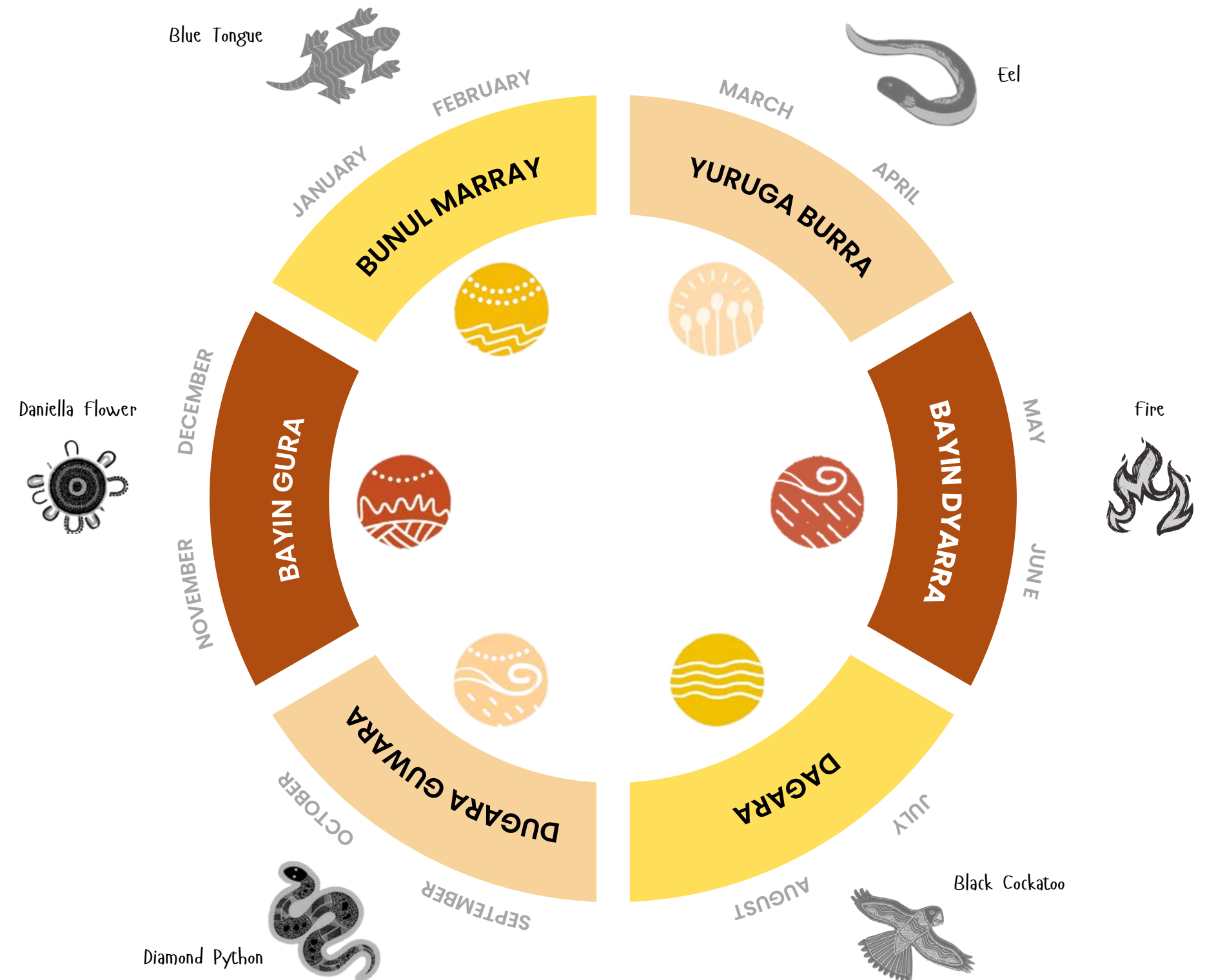
4.0 First Nations Customs and Spirituality

Aboriginal Seasons

Aboriginal seasons represent a fundamental aspect of how Aboriginal Australians perceive and interact with the natural environment. In contrast to the conventional four-season system prevalent in Western cultures - spring, summer, autumn, and winter - Aboriginal cultures recognise a more diverse array of seasons, typically ranging from six to seven. These classifications vary significantly based on the specific climate, geography, and environmental conditions unique to each region.

The Aboriginal conception of seasons is intricately linked to the land, flora, fauna, weather patterns, and cultural practices of various communities. The cyclical nature of the environment, along with the movements of the sun, moon, and stars, plays a pivotal role in shaping the Aboriginal seasonal calendar. This calendar serves as a guide for activities such as hunting, gathering, cultural ceremonies, and sustainable land management practices.

Aboriginal seasons represent a sophisticated and deeply ingrained system that integrates the physical, spiritual, and practical dimensions of life. These seasonal frameworks equip Aboriginal communities with the knowledge necessary for navigating the land, sustainably harvesting resources, and aligning their activities with the rhythms of nature. More than merely a method of tracking time, the seasons act as a map of relationships - connecting people, the land, and the ancestral spirits that inhabit both. Understanding Aboriginal seasons thus provides insight into the profound and intimate connection that Aboriginal peoples maintain with the natural world, a relationship that has been cultivated and transmitted over tens of thousands of years.



Manicuring Country

“If you are looking across the landscape and there is a particular heritage site or place in the landscape, that’s a tangible thing. But associated with that site might be stories, song, dance, and they are all part of our Australian Indigenous cultural heritage”

- Chrissy Grant, a Kuku Yalnji and Mualgal woman

The First Landscape Architects

Landscapes were designed, not discovered

For tens of thousands of years, Aboriginal peoples actively shaped and cared for the Australian continent. The land encountered by European settlers was not untouched wilderness - it was managed, productive, and carefully observed cultural landscape.

Through cultural burning, selective harvesting, and seasonal movement, Aboriginal communities maintained mosaic environments that balanced forest, grassland, and wetland systems. Fire was applied deliberately and at low intensity to regenerate growth, reduce fuel loads, and support animal habitats. Plant species were encouraged, transplanted, or protected according to ecological knowledge developed over millennia.

Country was not owned - it was cared for. Management practices were guided by cultural law, kinship responsibility, and intergenerational knowledge systems. The landscape was read as a living entity requiring ongoing attention and reciprocity.

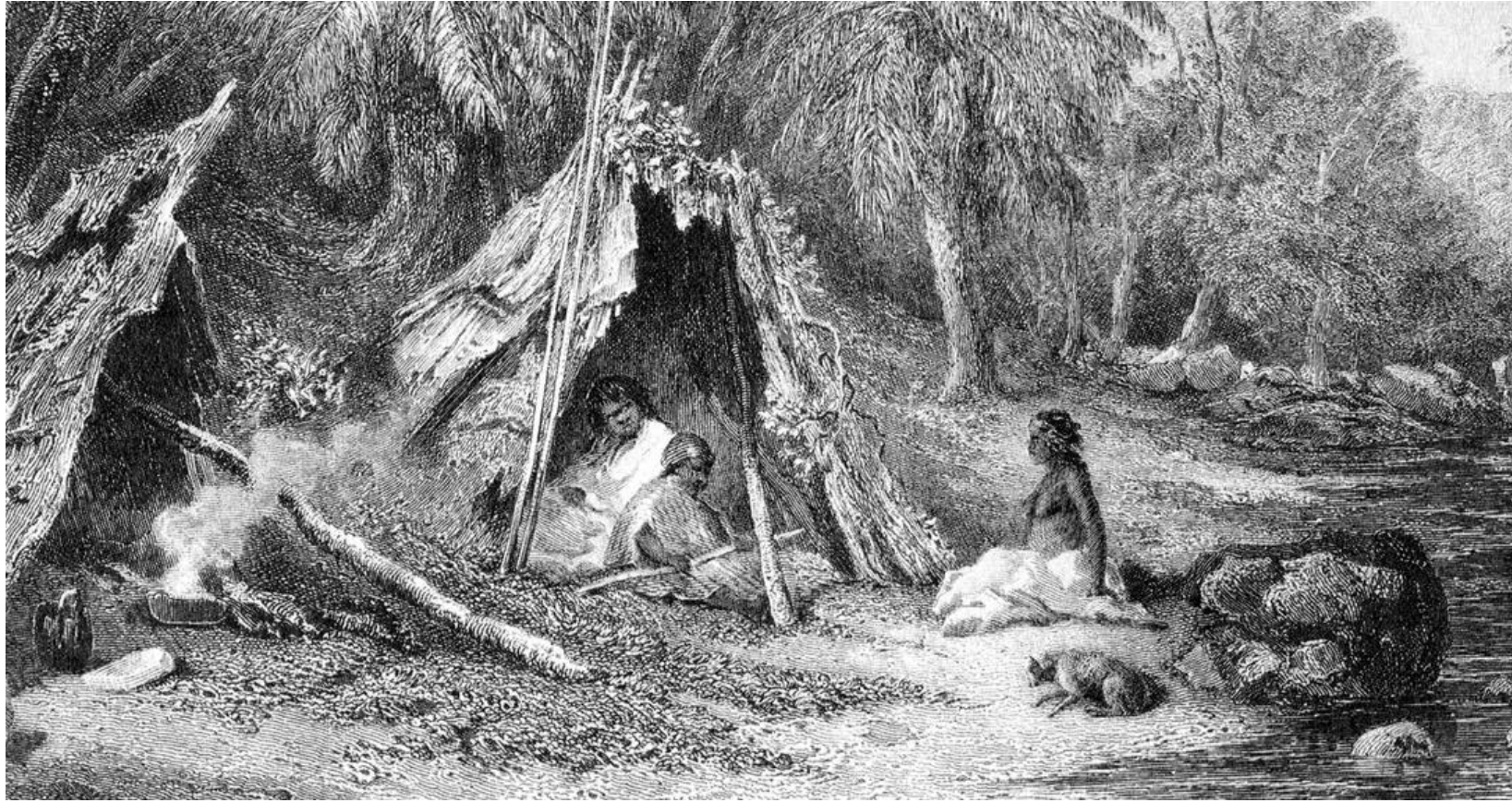
Engineered ecologies and food systems

Aboriginal economies were highly sophisticated and regionally adapted. Across the continent, people cultivated native grains, managed yam fields, harvested seeds, and stored food. Grasslands were deliberately maintained to support grazing species, creating reliable and renewable food sources.

Aquaculture systems were equally advanced. Fish traps, stone weirs and modified water channels regulated tidal flow and fish movement. Coastal and riverine communities maintained sustainable harvesting cycles based on seasonal indicators and spawning patterns. Shell middens document long-term management rather than opportunistic extraction.

These systems demonstrate that Aboriginal land management was scientific, ecological, and enduring. *“Manicuring Country”* recognises that the Australian landscape was shaped through knowledge, intention, and deep custodial responsibility - not by accident, but by design.

The First Architects

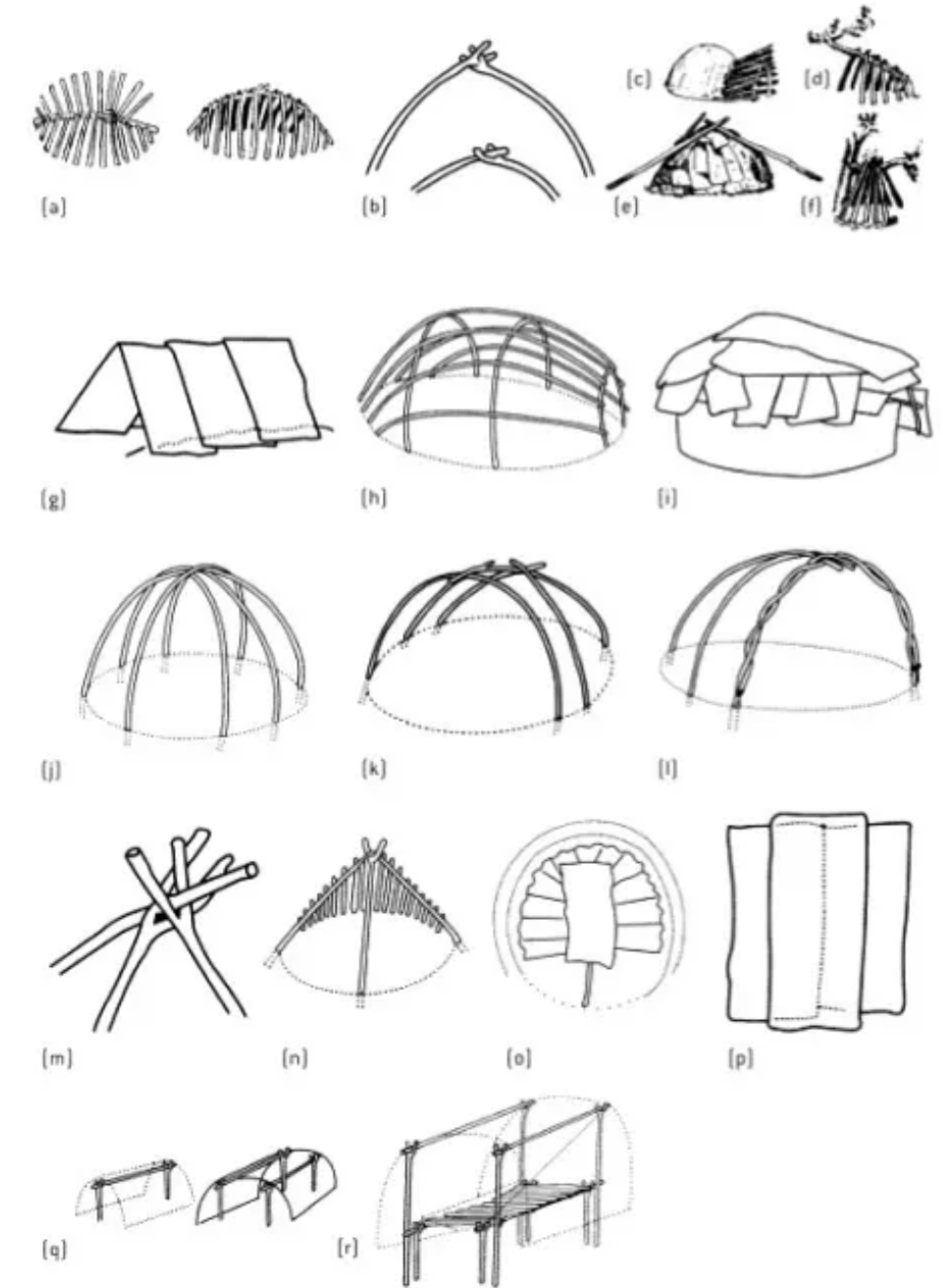


A 19th-century engraving of an indigenous Australian encampment

Aboriginal people are often acknowledged as the world's first architects - not in the conventional sense of modern construction, but through their adept and sustainable design, creation, and maintenance of environments over millennia. Their profound connection to the land, deep understanding of nature, and intricate systems of knowledge enabled them to become pioneering architects of the landscape, long before the advent of Western architectural practices.

The Architecture of the Land

Aboriginal architecture transcends the physical structures typically associated with Western definitions. It encompasses the environment itself - landscapes, waterways, seasonal cycles, and ecosystems - all of which were intentionally shaped and managed by Aboriginal communities. Their architectural accomplishments are evident in their harmonious coexistence with the land, skilfully transforming the natural world to meet their needs while simultaneously protecting and sustaining it.



© Walter Roth: Studies of Aboriginal ethnoarchitectural forms, Queensland, 1897

4.0 First Nations Customs and Spirituality

Influence in Design

Dance and Practices

Welcome to Country

A Welcome to Country is a formal ceremony conducted by Aboriginal or Torres Strait Islander peoples to greet visitors on their traditional lands. This ancient practice has been adapted to modern contexts and is often performed at the beginning of events, including public ceremonies, festivals, and significant gatherings. The ceremony serves to acknowledge the local Indigenous communities' enduring connection to the land while ensuring that visitors recognize and respect the customs and cultural significance of the area they are entering.

Smoking Ceremony

The Smoking Ceremony is another vital ritual among Aboriginal and Torres Strait Islander peoples, frequently incorporated into the Welcome to Country but also performed in other contexts, such as cleansing a space or commemorating an important event. This ceremony involves burning native plants, typically leaves from specific trees, to produce smoke believed to possess cleansing, healing, and protective properties.



Bidjigal Elders & traditional owners Aunty Yvonne Simms and Uncle Glen Timberly
Welcome to Country and Smoking Ceremony - UNSW & PVC Indigenous and Nura Gili

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 - Darkeye Photography

Aboriginal dance is a culturally significant practice that embodies deep spiritual, social, and historical meaning for Aboriginal Australians. It serves as an expression of identity and a connection to the land, facilitating the communication of stories, traditions, and ancestral knowledge through movement, music, and symbolism. Integral to ceremonies, rituals, and celebrations, Aboriginal dance acts as a vital link between the people, their ancestors, and the natural world.

More than merely an art form, Aboriginal dance is a dynamic cultural practice that holds profound significance. It connects Aboriginal people to their ancestors, the land, and the cosmos, serving as a vehicle for knowledge transmission, cultural preservation, and reverence for nature. Through its movements, music, and symbolic elements, Aboriginal dance remains a powerful medium for storytelling and expression, fostering a deep connection to the past while continuing to thrive in contemporary Aboriginal life.



Barangaroo and the Eora Fisherwoman

5.0

CAMMERAYGAL CULTURE

5.0 Traditional Custodians of the Land

Cultural Scale

Mapping is a way of understanding place beyond cadastral boundaries. It situates 5 Blue Street, North Sydney within the layered cultural, ecological and historical systems that long predate contemporary urban development. Rather than viewing the site as an isolated commercial tower within North Sydney's CBD, mapping reveals relationships — between harbour waters and sandstone headlands, between tidal systems and remnant bushland, and between clan estates and established movement pathways across Warrane.

For projects on Cammeraygal Country, mapping acknowledges that North Sydney is not simply a commercial centre; it sits within a broader harbour cultural landscape structured by Warrane (Sydney Harbour), sheltered coves, rocky foreshores and elevated sandstone ridgelines. These systems supported fishing, canoe travel, shellfish gathering, plant harvesting and inter-clan exchange across the Eora Nation. The harbour functioned as both a food source and a movement corridor, connecting estates across saltwater and sandstone, with ridgelines guiding movement and orientation across Country.

By mapping across scales from site, to local harbour edge, to Cammeraygal estate, to the wider Eora cultural network, we recognise that Country operates relationally. Each layer informs how land and water were understood, used and cared for over thousands of years, and how these systems continue to shape the identity of place today. Mapping these connections prevents Country from being reduced to symbolic acknowledgement. It provides spatial clarity to cultural knowledge, grounding design and planning decisions within the deeper structure of place. In doing so, mapping becomes both an act of respect and a practical framework, ensuring contemporary development at 5 Blue Street responds thoughtfully to the enduring cultural landscape of Cammeraygal Country.



5.0 Traditional Custodians of the Land

Cultural Landscape

Eora Nation

The Eora Nation refers to the Aboriginal peoples of the coastal Sydney basin at the time of first contact in 1788. The word “Eora” is commonly understood to mean “here” or “from this place,” reflecting a deep identification with Country rather than a rigid political boundary. Eora Country spans the saltwater harbour, river systems and coastal headlands of what is now central and eastern Sydney, including the harbour foreshores, Botany Bay, and the lower reaches of the Parramatta River.

Eora society was organised through interconnected clan groups, each with defined responsibilities to specific tracts of land and water. These clans included the Gadigal, Wangal, Cammeraygal, Gweagal and others, each maintaining custodianship over their own Country while remaining part of a broader kinship network. 5 Blue Street, North Sydney sits on Cammeraygal Country, within this broader Eora network, where boundaries were understood through story, resource systems, marriage ties and shared ceremonial practice rather than fixed lines. Movement across Country occurred through permission, relationship and reciprocity, with harbour crossings and ridgeline pathways connecting neighbouring clans.

The harbour and river systems were central to Eora life. Saltwater environments provided fish, shellfish and marine mammals, while adjacent forests supplied plant foods, medicines and materials for tools and shelters. Canoes carved from local timber enabled regular travel across Warrane (Sydney Harbour), linking places such as North Sydney to surrounding foreshores and coves. Shell middens, rock engravings, shelter art and grinding grooves remain as material evidence of this long-standing cultural occupation across the harbour landscape.

Early colonial records frequently described the Eora as skilled fishers, canoe makers and navigators of the waterways. However, colonisation rapidly disrupted these systems through land seizure, disease, violence and environmental transformation. Despite this, Eora descendants continue to maintain cultural identity, language revitalisation, artistic expression and custodial authority. The Eora Nation is not a historical concept but a living cultural reality, with continuing connection to Country across the Sydney basin.

Understanding the Eora Nation provides the broader cultural framework within which the Cammeraygal clan and the site at 5 Blue Street, North Sydney must be situated. The site is part of a much older cultural geography that extends across Warrane and its connected landscapes, predating modern urban development and continuing to shape identity, belonging and responsibility today.



5.0 Traditional Custodians of the Land

Cultural Landscape (cont.)

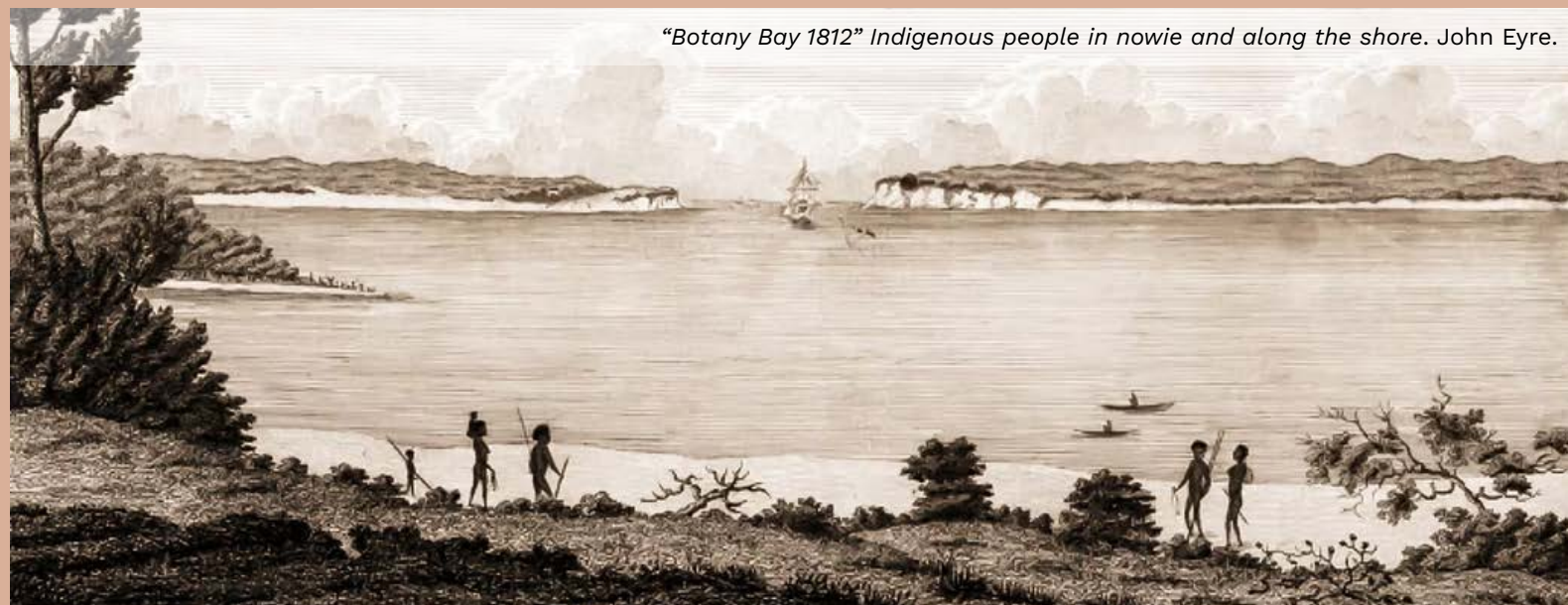
SONGLINES AND MOVEMENT PATHWAYS

Across the coastal lands now known as Sydney, the Eora cultural landscape was structured by water. Sydney Harbour, the Parramatta River, and Kamay (Botany Bay) formed an interconnected saltwater system that functioned as both ecological foundation and cultural highway. Canoes moved efficiently across tidal waters, linking headlands, coves and river mouths through daily travel and ceremonial gathering.

Movement followed both waterways and sandstone ridgelines. These natural corridors guided seasonal travel, trade, marriage connections and the sharing of knowledge.

Songlines embedded these routes within story, memory and law - mapping Country through narrative rather than boundary lines. Knowledge of currents, tidal shifts, fish migration and weather patterns shaped safe passage and resource management.

The marine economy was inseparable from these movement systems. Fishing grounds, shellfish beds and coastal plant resources were accessed through established pathways. Water was not a barrier but a connector, binding clan estates within a shared saltwater world. At this scale, Country operated relationally - through flow, exchange and continuity.



"Botany Bay 1812" Indigenous people in nowie and along the shore. John Eyre.

INTERCONNECTED CLAN ESTATES

The Eora Nation comprised multiple coastal clan estates, each with custodial responsibility for specific tracts of land and water. While estates were distinct, they were not isolated. Kinship networks, ceremonial obligations and shared ecological systems ensured ongoing interaction between neighbouring groups.

Boundaries were understood through relationship rather than rigid demarcation. Resource use was governed by cultural law, ensuring access while maintaining balance within ecological systems. Fishing areas, freshwater sources and gathering grounds were managed with awareness of seasonal cycles and collective responsibility.

This interconnected structure reinforced both autonomy and cohesion. Each clan maintained authority over its estate while remaining embedded within a broader cultural network. The coastal saltwater system was the unifying framework - linking estates through trade, marriage, ceremony and shared knowledge across the Eora landscape.

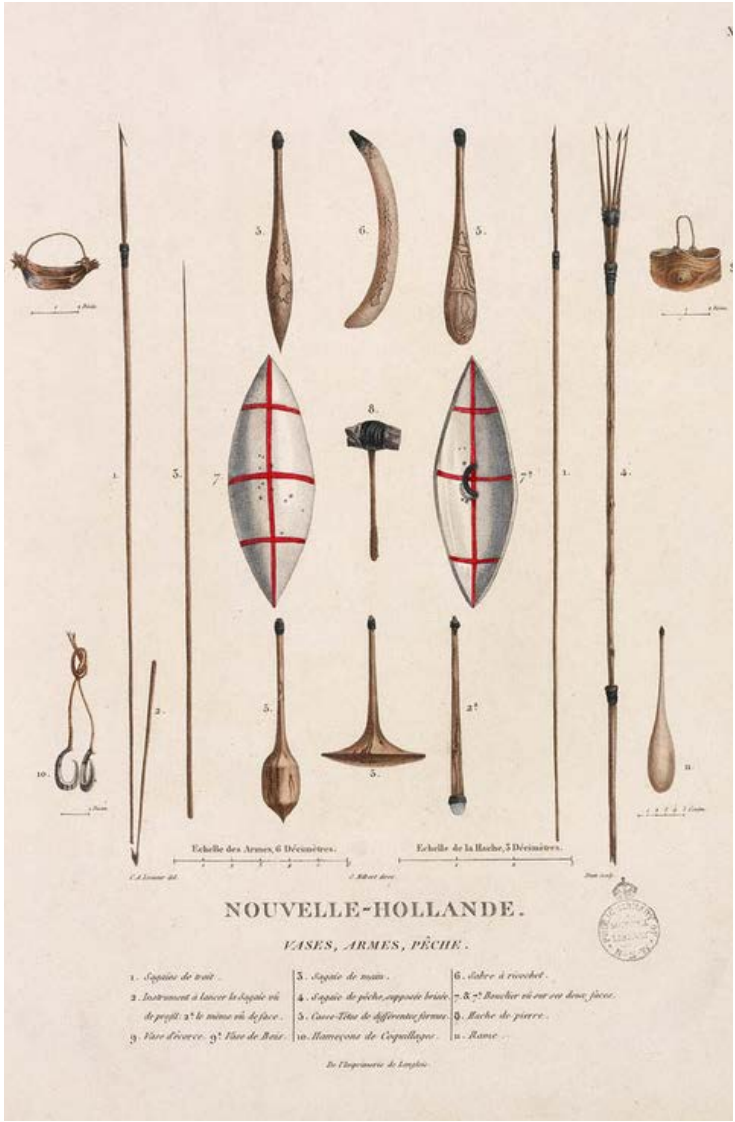


Cultural Expression

ARTS AND ARTEFACTS



Fish hooks of New South Wales and a feather of the cassowary c1789. By John White



By Charles Alexandre Lesueur



Whale carving at Balls Head



Carved Trees. By RJ Jr Etheridge.

Cultural Expression (cont.)

TOOLS



Backed artefacts from sites in Sydney region. By Paul Oviden.



Ground-edged hatchet with wooden wrap-around handle.



Shell fish-hooks made from 'Turbo turquata'. By Paul Oviden.

People of Country



Cammeraygal Country

The Cammeraygal people are the Traditional Custodians of the lands and waters along the northern shores of Warrane (Sydney Harbour), encompassing sandstone ridgelines, sheltered coves and harbour edges that define what is now North Sydney and the broader north harbour region. 5 Blue Street sits within this landscape, positioned on elevated ground that historically formed part of a network of ridges and pathways connecting harbour foreshores to inland bushland.

Early accounts described Cammeraygal men and women as physically strong and resilient, a reflection of lives lived in close relationship with harbour and terrain. Daily movement across sandstone ridges, travel along established pathways, fishing from canoes, and gathering along rocky foreshores required endurance, skill and deep environmental knowledge. Physical strength was not incidental, but shaped through continuous interaction with Country and the demands of moving between ridge, harbour and bushland.

Cammeraygal life was closely attuned to the harbour environment. Tidal waters, coves and foreshores provided fish and shellfish, while surrounding woodland and sandstone country supplied plant foods, fibres, timber and materials for tools and watercraft. The harbour functioned not only as a food source but as a key movement corridor, linking places such as North Sydney to neighbouring clan estates across Warrane. Ridgelines, including those running through the North Sydney area, supported overland travel and orientation across Country.

Country was understood relationally as an interconnected system of land, water, sky and kin. Knowledge of tides, winds, seasonal cycles and ecological patterns guided daily life and cultural practice. These systems were not separate but deeply interwoven, with responsibility for their care embedded in cultural law and expressed through story, ceremony and lived experience.

Cammeraygal Country is not defined solely by mapped boundaries, but by enduring relationships between people and harbour, between ridge and water, and between generations who continue to maintain cultural connection to this place. The site at 5 Blue Street, North Sydney sits within this ongoing cultural landscape, where these relationships remain present and continue to inform how Country is understood and respected today.

People of Country (cont.)

KINSHIP AND CULTURAL LAW

Cammeraygal society was structured through kinship systems that defined identity, responsibility and belonging across what is now North Sydney and the surrounding harbour landscape. Relationships extended beyond immediate family to wider clan networks across Warrane and neighbouring estates. These kinship structures governed marriage, ceremony, resource sharing and custodial obligations to specific places, including the ridgelines and harbour edges that form part of the North Sydney area today.

Cultural law guided how land and water were used and cared for. Access to resources, movement across Country and participation in ceremony were shaped by inherited responsibility rather than ownership in a Western sense. Within the North Sydney context, these systems were expressed through movement between harbour and ridge, and through ongoing relationships with surrounding Country. Authority was relational and embedded in knowledge, age and cultural role, ensuring that balance between people and environment was maintained across generations.

Cammeraygal Country in North Sydney remains living Country. Cultural practice continues through community gatherings, ceremony, cultural education and advocacy across the local area and broader Sydney region. Contemporary Cammeraygal and wider Eora descendants maintain connection through Welcome to Country ceremonies, cultural walks, language renewal and storytelling that reassert relationships to Warrane (Sydney Harbour), surrounding ridgelines and urban landscapes.

Today, connection to harbour and the sandstone landscape of North Sydney remains central. Even within a highly urbanised environment, cultural presence continues to be expressed through ceremony, education and visibility in public space. Cammeraygal custodianship endures — sustaining relationships between land, water and community, and ensuring Country remains recognised, respected and connected in the present day.

KNOWLEDGE AND PRACTICE

Cammeraygal knowledge was grounded in close observation of the harbour landscape that defines what is now North Sydney. Understanding tides, currents, wind patterns and seasonal change shaped daily life and informed when and where to fish, gather or travel across Warrane. The sandstone ridgelines, headlands and sheltered bays surrounding North Sydney were read as living systems, each with distinct qualities, uses and cultural responsibilities.

Practical knowledge was transmitted through story, demonstration and ceremony. Skills such as canoe making, fishing, plant harvesting and tool production were embedded within broader cultural teachings connected to the harbour and surrounding bushland. In the North Sydney context, this knowledge was tied to movement between ridge and water, and to the ongoing relationships with place. Knowledge was not abstract it was practiced, performed and continually renewed through lived experience and deep connection to Country.

5.0 Traditional Custodians of the Land

Living Culture

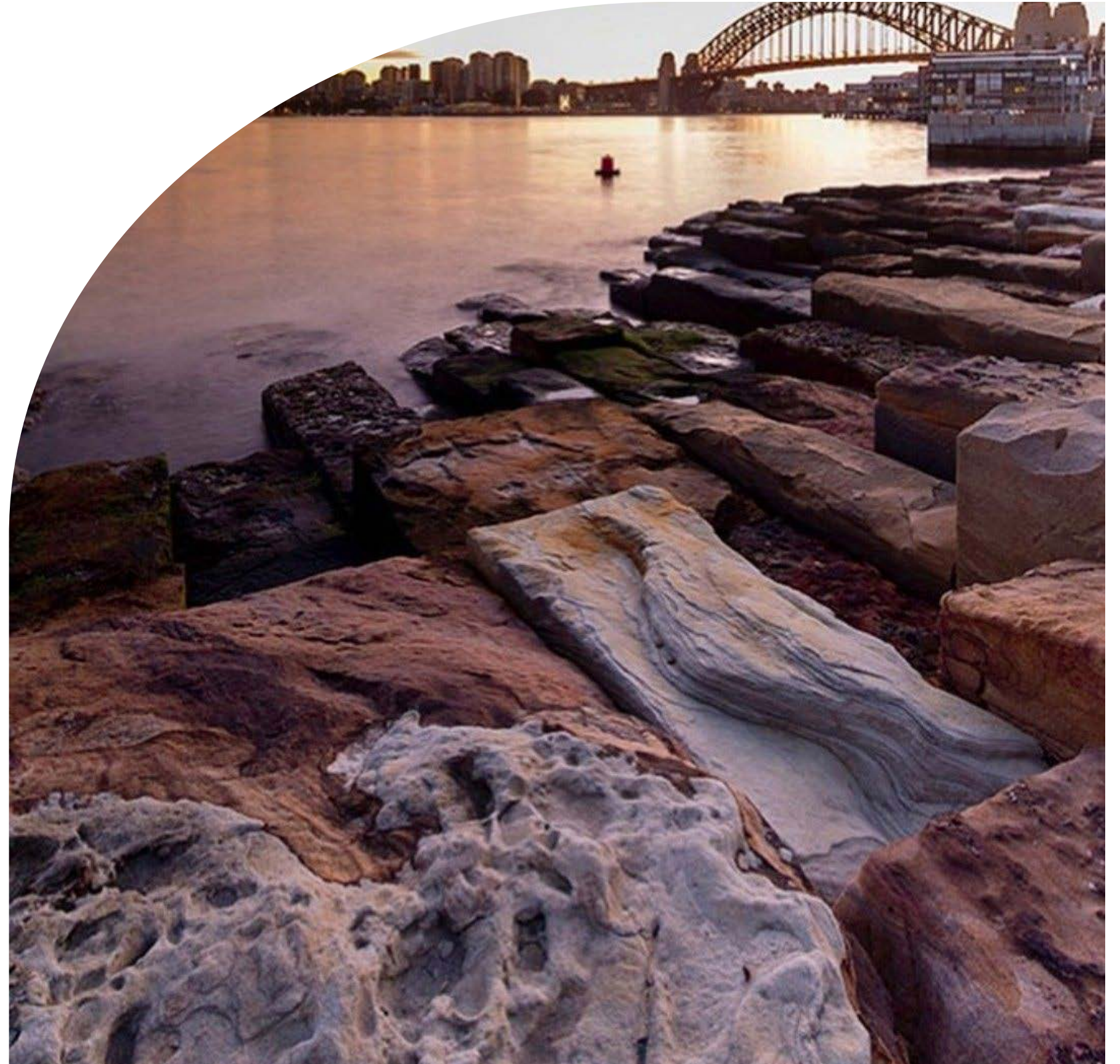
Continuity and Adaption

Despite the profound disruption brought by colonisation, Cammeraygal culture did not disappear. Connection to harbour, sandstone ridgelines and sky continued through family lines, community networks and the persistence of cultural knowledge. While access to land and water around North Sydney and Warrane (Sydney Harbour) was restricted and the physical landscape transformed into an urban centre, relationship to Country endured.

Cultural practice adapted to new conditions. Knowledge that once guided fishing, gathering and movement across the harbour and along ridgelines was carried forward through story, teaching and community memory. In areas such as North Sydney, where traditional pathways have been overlaid by streets and buildings, these cultural systems remain present through intangible connections to place. Kinship structures continue to sustain identity and belonging, even as communities were displaced or dispersed across the Sydney region.

Across North Sydney today, Cammeraygal custodianship remains active. Cultural education, public recognition, language renewal and acknowledgement of Aboriginal place names reaffirm ongoing connection to Country. Adaptation has not meant loss of identity; rather, it reflects resilience, the capacity to maintain cultural continuity while navigating an increasingly urban and transformed environment.

Continuity is expressed not only through remembrance, but through active presence. Cammeraygal Country remains living Country, including at 5 Blue Street, sustained through enduring relationships between people, harbour, ridge and land, and continuing to inform how place is understood, respected and reconnected today.



5.0 Traditional Custodians of the Land

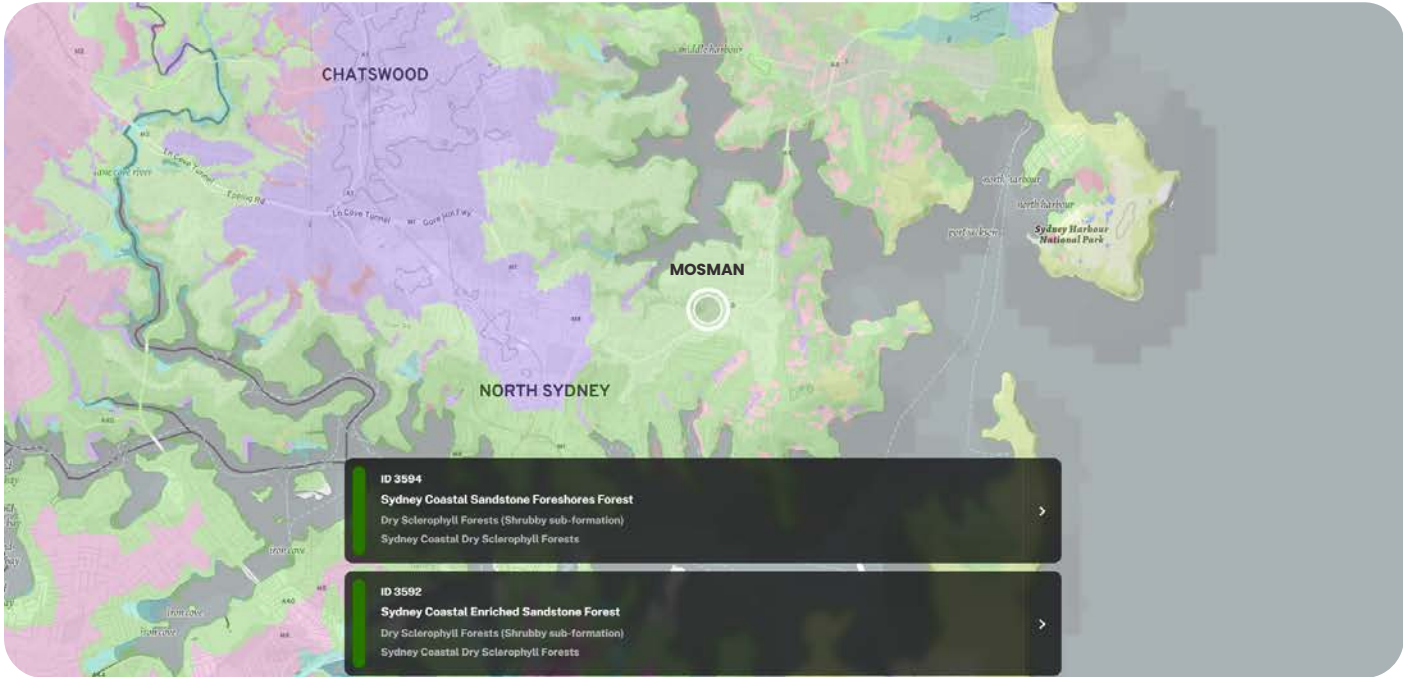
Local Landscape



Angophora Costata



Banksia Serrata



Corymbia Gummiifera



Eucalyptus Piperita



Grevillea Sericea



Hakea Teretifolia



Leptospermum Laevigatum



Themeda Triandra



Dianella Caerulea



Lomandra Longifolia

The canopy species of the Sydney Coastal Sandstone Foreshores Forest — including Angophora, Banksia, Bloodwood and Peppermint — form the structural backbone of sandstone Country. These trees provided timber, bark, resin and medicinal leaves, while also shaping habitat, shade and seasonal indicators across the headlands. More than resources, they functioned as ecological markers, signalling soil conditions, water availability and seasonal change. Their presence reflects a long-standing relationship between people and the resilient sandstone landscape.

The canopy species of the Sydney Coastal Sandstone Foreshores Forest - including Angophora, Banksia, Bloodwood and Peppermint - form the structural backbone of sandstone Country. These trees provided timber, bark, resin and medicinal leaves, while also shaping habitat, shade and seasonal indicators across the headlands. More than resources, they functioned as ecological markers, signalling soil conditions, water availability and seasonal change. Their presence reflects a long-standing relationship between people and the resilient sandstone landscape.

The dense shrubby understory characteristic of this forest type supported biodiversity and cultural practice alike. Flowering species such as Grevillea, Hakea, Tea Tree and Geebung offered nectar, edible fruits, medicines and materials for tools and shelter. These shrubs stabilised soils along exposed slopes and coastal edges, while also contributing to pollination cycles and habitat networks. The diversity of the shrub layer reflects the fine-grained ecological knowledge embedded within Aboriginal land management systems.



6.0

FIRST NATIONS DESIGN ELEMENTS

6.0 First Nations Design Elements

Ceiling Treatment



Yagan Square, located in Perth’s CBD

Façade Design



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

Pavement Design



Ballarat Line Upgrade

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



Western Sydney University Indigenous Centre of Excellence



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

6.0 First Nations Design Elements

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

Gathering Area

Shading Area

Sculptures/Public Art

Immersion Area



Yunggorendi Mande Cultural Gathering Space



The shade canopy image: Courtesy of University of Tasmania



Macquarie Group 1 Elizabeth Street Public Art - Balarinji



Burraja Bush Tucker Garden - Wodonga



7.0

WALKING WITH FIRST NATIONS

7.0 Walking with First Nations

Walk on Country and Design Input

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

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 and Design Input Session

Walk on Country and Design Input Session

Took place on the 9th of March 2026 For 5 Blue Street, North Sydney, to create a cultural narrative and allow the Elders and Design Team to collaborate and blend Modern design with the influence of Indigenous Traditional input, with Elder Aunty Jean Moran and Aunty Maree Walford.



Our Elders



Aunty Jean Moran

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



Maree Walford

Maree Walford is a proud Gamilaraay/Yuwaalaraay woman from Lightning Ridge and is well respected in the community.



Connecting to Country

Notes

- Wind country and Feeling of Country
- Neighbouring clan's maps from the site of Wangal & Gadigal & Cammeraigal
- Sense of Place and knowing country and their totem and or representation
- Foundation story is Cammeraigal
- Barangaroo and Patergarang is from Cammeraigal
- Sense of Women's Country
- Pelican Story,
- Nawi
- Singing of Whale's
- Shells to make the hooks
- Oyster shells is the design
- Language to be incorporated, but to have the correct language is important
- GyMEA Lilly is it from the country
- Women's fishing line
- Women trees 11 special area
- middens were a community gathering area.
- ridge line is where the site is.
- Would have been a lot of site's in North Sydney
- Daughters of country as a reference
- Valley of Seawater
- Symbols
- Bring the elements of Water up to the site
- Harbour connection (Clan's)
- Local Artist's to be used.
- Creating the story of country.
- Artist to sit with Aunty to design an artwork for the site.
- Family Unit & Community Creation
- Shading opportunities
- Stair design opportunity
- Angophora (Women's tree)
- Bush turkey
- Book in a meeting in a mouth time.
- the first story of is a Love story of country
- Fast paced world how to slow it down in the plaza space
- representation of Country & culture (to be grounded)
- Water theme/ Coastal Theme
- Rock formation
- Women ancestor
- midden's
- treading lightly.
- Harbour Connection

Artists – Local Cammeraygal



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, Northern New South Wales. Inspired by her Mother's land, she has been an artist for nearly 25 years and gained prominence after winning the Blake Prize in 2000, becoming the youngest and first Indigenous recipient in its history.



8.0

CONNECTION TO COUNTRY – DESIGN THEMES

Walk on Country Narrative

Walking on Country at this site begins with recognising it as Cammeraygal Country, grounded along a ridge line that once connected neighbouring clans including the Wangal and Gadigal. This elevated position holds the memory of movement, wind and observation, where Country is felt through shifting air, changing light and deep connections to the harbour below. The design responds to this by bringing water up to the site, reconnecting to the Valley of Seawater and reinforcing the harbour as a unifying cultural thread. Through this, a strong sense of place is created, one that acknowledges totems, symbols and the living knowledge embedded within Country.

This is also a story of Women's Country, where cultural practices of fishing, gathering and community are honoured. Narratives of the Pelican, the Nawi, and the singing of whales are interwoven with the physical design, alongside references to oyster shells, middens and women's fishing lines. The Gynea lily, women's trees and Angophora become markers of identity and continuity, while the idea of "Daughters of Country" reflects ongoing cultural presence. Middens are reinterpreted as spaces of gathering, learning and exchange, reinforcing the role of women as knowledge holders and creators of community.

The design carries a foundation story of love for Country, expressed through materiality, form and experience. Rock formations, coastal textures and shell-like elements ground the site, while shaded areas, seating, and stair opportunities create moments to pause in an otherwise fast-paced world. Language is carefully and respectfully incorporated, ensuring cultural accuracy and integrity, supported by collaboration with local artists and Elders. Through these gestures, the site becomes a place of storytelling, connection and belonging where community is fostered, culture is visible, and people are invited to tread lightly and engage deeply with Country.



8.0 Connection to Country – Design Themes

Design with Country Narrative

Designing with Country on this site begins with acknowledging Cammeraygal Country as a place of interconnected systems, wind, water, ridge and harbour, where knowledge is embedded in the land and carried across neighbouring clans including the Wangal and Gadigal. The ridge line becomes a cultural spine, guiding movement and orientation while reconnecting the site to the Valley of Seawater through the introduction of water-sensitive design and coastal references. Forms, materials and spatial arrangements draw from rock formations, oyster shells and harbour textures, creating a grounded expression of Country that reinforces a strong sense of place, totems and cultural identity.

The design is shaped by the understanding of Women's Country, where spaces support gathering, storytelling and community creation inspired by practices such as fishing, shell collecting and the formation of middens. Elements like shading, seating, stair thresholds and circular gathering areas are designed to slow people down, encouraging reflection and connection in contrast to the fast-paced urban context. Cultural narratives, including the Pelican story, Nawi, and the presence of whales are embedded through collaboration with local artists and Elders, ensuring authenticity and respect. Language, symbolism and planting such as Gynea lily and Angophora are carefully integrated, allowing the site to become a living expression of Country that honours past, present and future custodians.



Design Themes

Harbour & Water Connection

- Reintroduce water to the ridge through flowing elements, coastal planting and reflective surfaces that connect visually and symbolically back to the harbour and the Valley of Seawater.

Women's Country & Gathering

- Create circular, shaded gathering spaces inspired by middens and women's fishing practices, supporting community, storytelling and intergenerational knowledge sharing.

Wind, Ridge & Sky Country

- Use elevated forms, open edges and responsive materials to express wind movement along the ridge, reinforcing the site as a place of observation, transition and connection to surrounding clans.

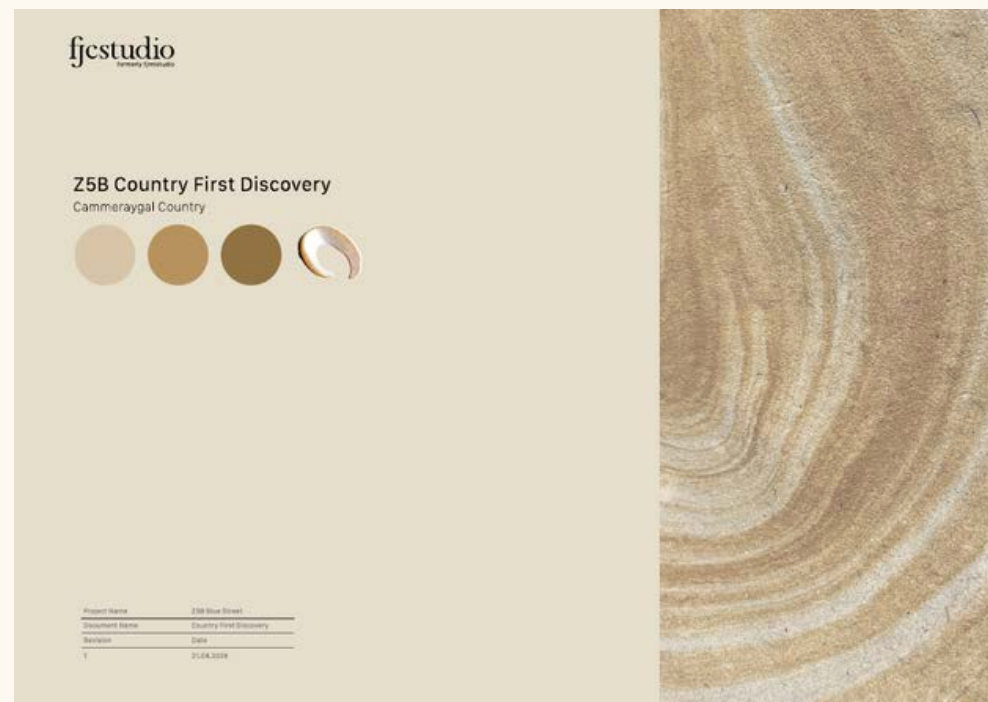
Storytelling Through Material & Form

- Embed cultural narratives such as the Pelican, Nawi and whale stories through oyster shell textures, rock formations and integrated artwork co-designed with local artists and Elders.

9.0

CONNECTION TO COUNTRY – DESIGN IMPLEMENTATION

Successful implementation ensures that cultural principles identified during engagement are reflected within the final built environment, creating places that acknowledge Aboriginal heritage while supporting contemporary community use.



Project Overview

5 Blue Street, North Sydney, is located on Cammeraygal Country within a precinct that has evolved from a prominent harbour-side landscape into one of Sydney's most significant commercial and transport centres. The North Sydney ridge and escarpment have long provided strategic vantage points overlooking Sydney Harbour, with the area undergoing substantial transformation following European settlement through urbanisation, transport infrastructure, and commercial development. Today, the site occupies a key position adjacent to North Sydney Station and within a rapidly evolving mixed-use precinct that supports a diverse community of residents, workers, commuters, and visitors.

For thousands of years, the Cammeraygal people maintained strong cultural, spiritual, and economic connections to the harbour, foreshore environments, sandstone ridgelines, and creek systems that characterise the area. The surrounding landscape, including connections to Sydney Harbour, Flat Rock Gully, and Gore Cove, provided important resources, movement corridors, and gathering places that formed part of a broader cultural network across Country. While urban development has significantly altered the natural landscape, the enduring presence and cultural legacy of the Cammeraygal people remain integral to the identity of the place. Contemporary landscape and public domain design presents an opportunity to acknowledge these connections through the integration of native planting, references to local landforms and waterways, and the creation of public spaces that celebrate Country while supporting the future growth and vitality of North Sydney.



Design

Connecting to Country Overall

The design draws inspiration from the landscapes, materials, and cultural stories of Cammeraygal Country. Colours and textures are influenced by the sandstone formations of Sydney Harbour, while references to the **Nawi (canoe)**, traditional **fish hooks (Muggara)**, stringybark, shells, and middens celebrate the deep connection between Aboriginal people, waterways, and Country. Together, these elements create a cohesive design language that reflects local identity, cultural heritage, and the natural character of place.

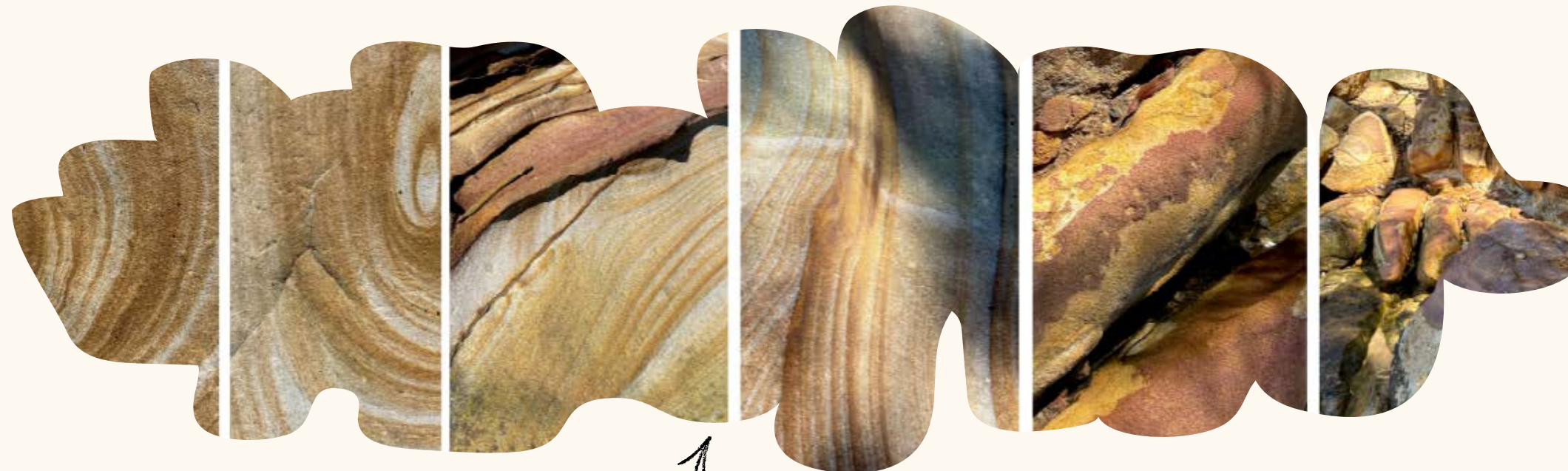


Nawi (Canoe)

"Inspired by Cammeraygal Country, the design draws on sandstone landscapes, sea Country, Women's Country, and cultural symbols to celebrate the enduring connections between people, waterways, community, and Country."



Shells and middens are significant cultural features of the Cammeraygal coastline, reflecting long-standing connections to sea Country, gathering places, family, community, and the use of marine resources.



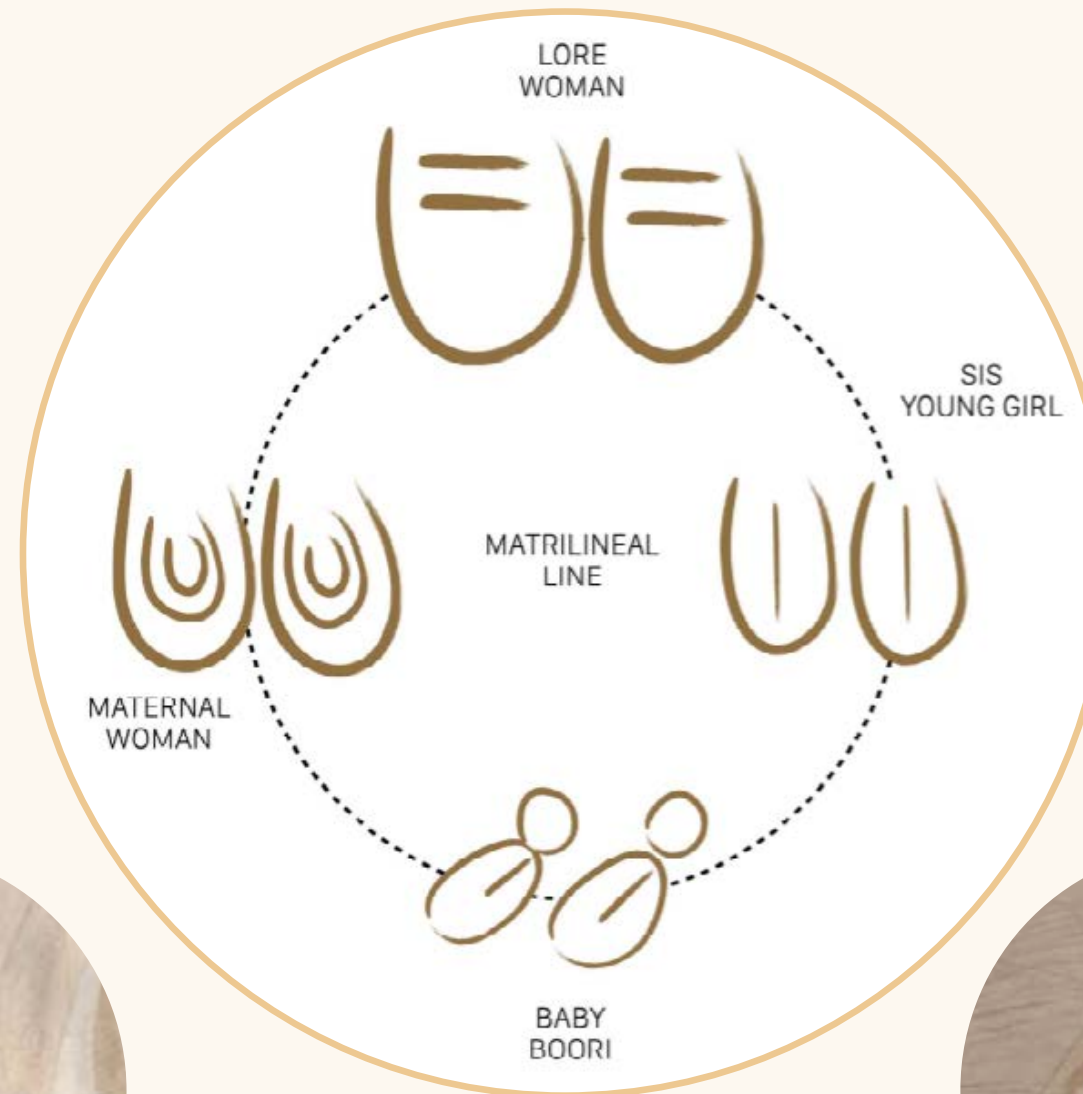
Variety of Berry Island coastal sandstone



Colors resembling the sandstone

Design

Barangaroo Country – Matriartial country



This design acknowledges **Barangaroo** as a powerful Aboriginal woman and leader of the Cammeraygal people, celebrating the importance of **women, family, and the continuation of cultural knowledge** through maternal lineage. The artwork is inspired by Aboriginal symbols representing women, children, and kinship connections, reflecting the concept of a matrilineal line and the passing of knowledge, responsibility, and identity from one generation to the next.

The **circular composition symbolises** the interconnected relationships between Lore Woman, Maternal Woman, Young Girl, and Child, highlighting the strength of women as cultural custodians and caretakers of Country. Integrated within the landscape materials, the artwork creates a meaningful expression of connection, belonging, and continuity, honouring **Barangaroo's legacy** and the enduring relationship between the Cammeraygal people, family, and Country.

"Honouring Barangaroo and the significance of Women's Country, this design celebrates the strength of women, family, community, and the enduring connection between culture, waterways, and Country across generations."

Design

Indicative Materials and Finishes Palette

Colours and materials play an important role in expressing the stories, landscapes, and cultural knowledge of **Cammeraygal Country**. Natural stone, timber, **shell-inspired textures**, and earthy tones reflect the **sandstone ridgelines, waterways, harbour connections**, and coastal environment, while acknowledging traditional practices such as fishing, gathering, and the use of natural resources. Thoughtful material and colour selection helps create a meaningful connection to Country, celebrating Women's Country, community gathering places, and the enduring **relationship** between Aboriginal people, water, and place.

“These materials and finishes palette draws on the colours, textures, waterways, and sandstone landscapes of Cammeraygal Country, creating a culturally grounded design that celebrates harbour connections, Women's Country, community gathering, and enduring Aboriginal connections to Country.”



“Inspired by cultural connection to Country, this design blends natural materials, flowing architectural forms, and shared gathering spaces to reflect community, storytelling, and belonging.”



Design

Landscape Masterplan

The Landscape Masterplan brings together a series of interconnected outdoor spaces that celebrate the cultural, ecological, and historical significance of Country. Drawing inspiration from the waterways, native flora, and **traditional practices** of the **Cammeraygal people**, the design incorporates gathering spaces, native planting, and sculptural landscape elements that encourage connection, learning, and reflection. The masterplan creates a welcoming and inclusive environment that strengthens the relationship between people, place, and the enduring cultural heritage of Sydney Harbour.



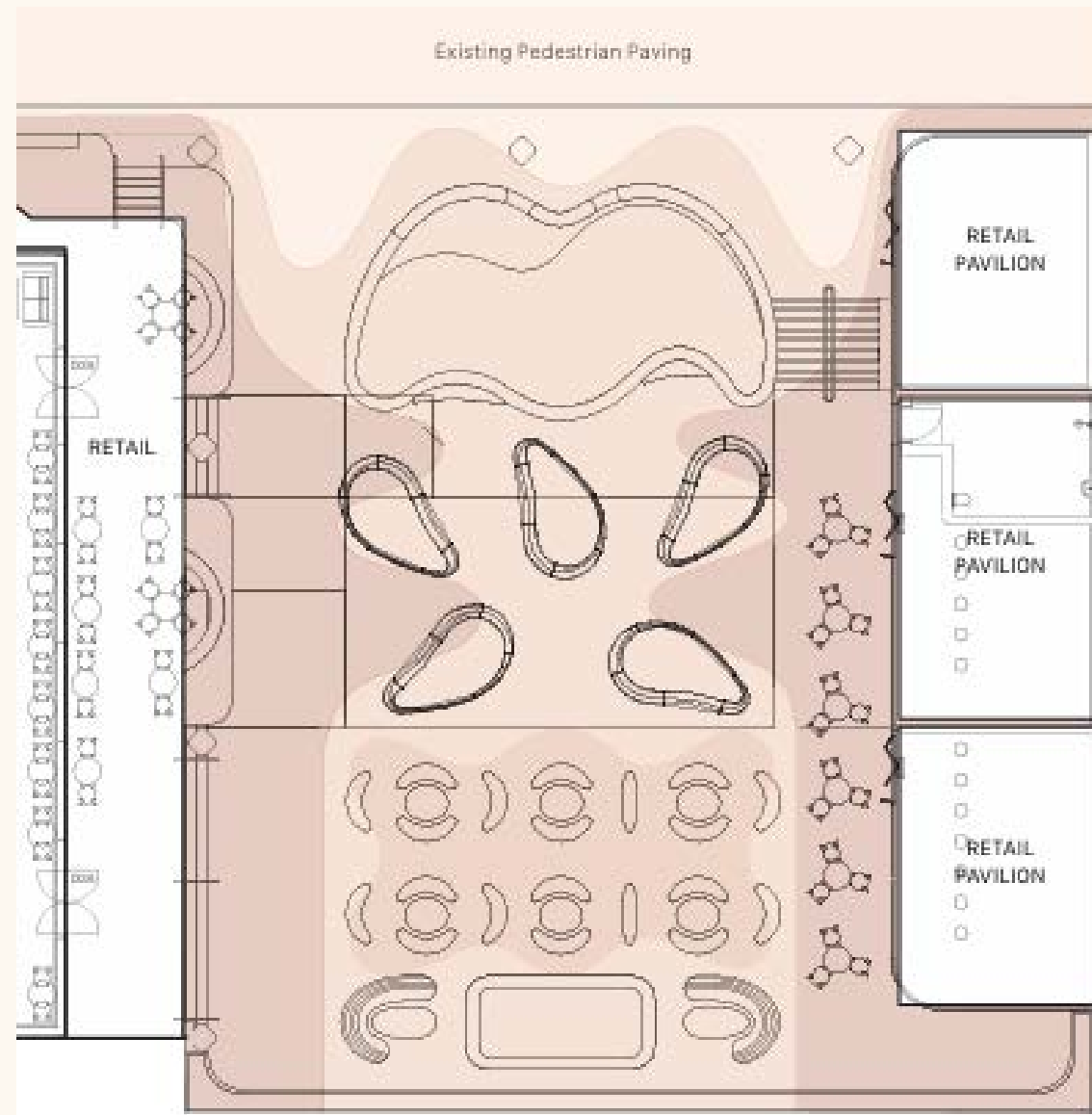
"A connected landscape that celebrates Aboriginal culture, native ecology, and the stories of place."



Design

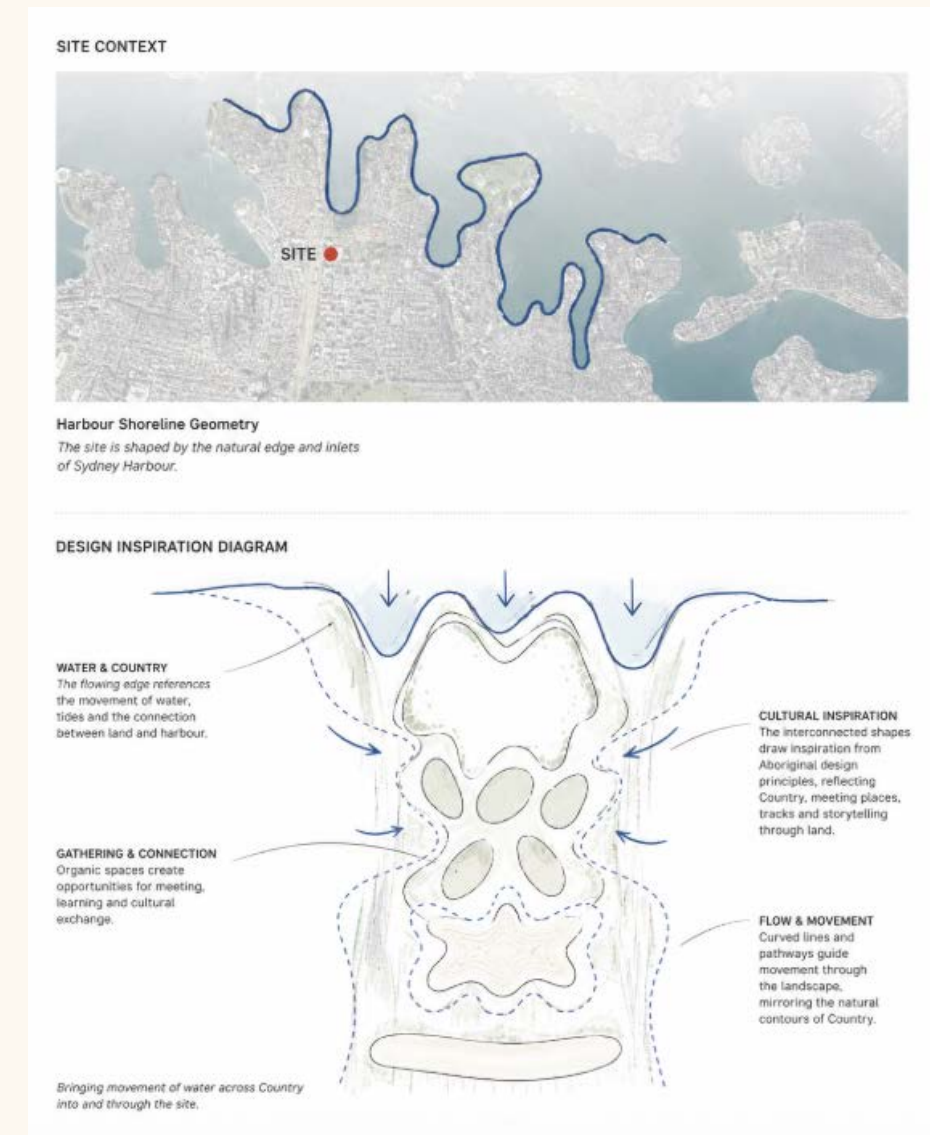
Landscape Concept

"The flowing forms of this landscape draw inspiration from the waterways, sandstone ridgelines, and harbour connections of Cammeraygal Country, reflecting the movement of water, the significance of gathering places, and the enduring relationship between Aboriginal people, culture, Women's Country, and Country."



The landscape design is informed by the natural forms and patterns found throughout Country, drawing inspiration from the **waterways**, **shorelines**, and **ecological systems** that have shaped the Sydney Harbour landscape for thousands of years. The flowing curves and interconnected shapes reference the movement of **water across Country**, reflecting the deep relationship Aboriginal people have with waterways as pathways for travel, trade, gathering, and cultural exchange.

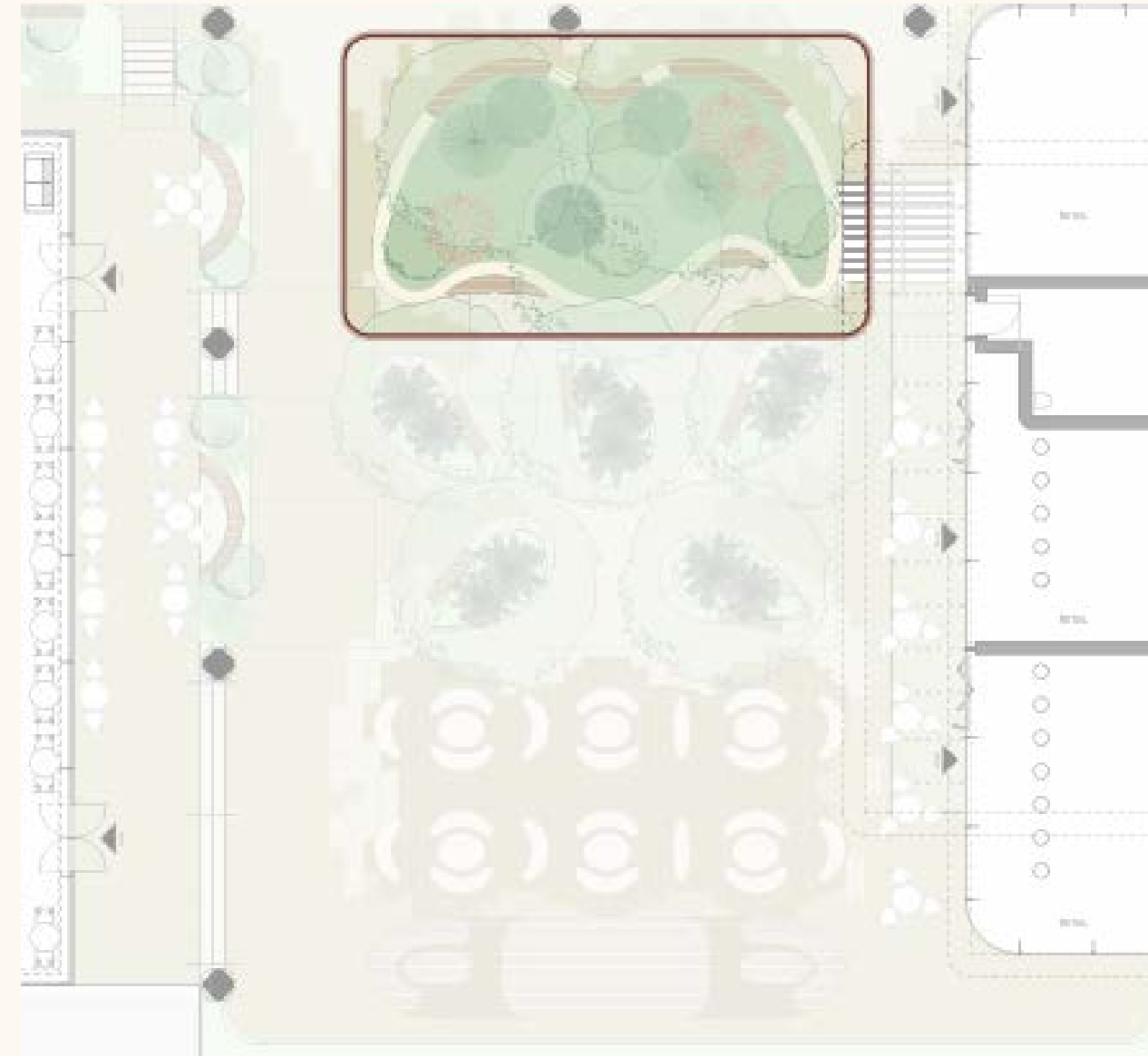
The organic geometry of the landscape also echoes traditional **Aboriginal design principles**, where patterns and forms are often inspired by natural features, **tracks**, **meeting places**, and the **interconnectedness** of people, land, and water. Curvilinear planting beds, gathering spaces, and pathways create a visual language that mirrors the **harbour's inlets and contours**, reinforcing a sense of movement and connection throughout the site. By embedding these forms into the landscape, the design creates a contemporary **expression of Country** that acknowledges the cultural significance of place, celebrates Aboriginal knowledge systems, and strengthens the ongoing relationship between people, culture, and the natural environment.



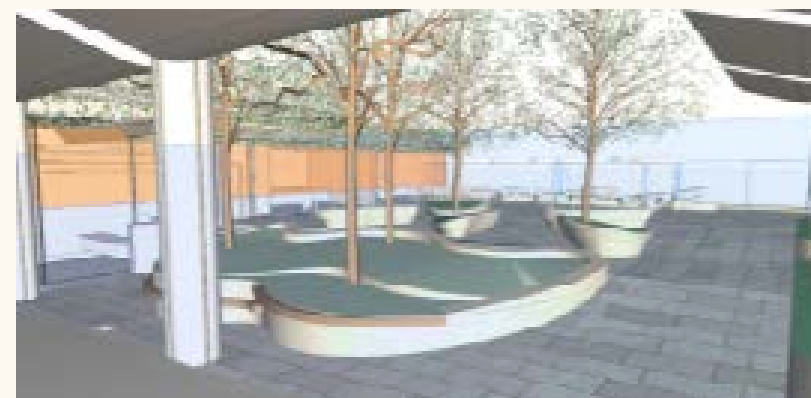
Design

Landscape Concept Native Terrace – Design Approach

The planting structure layers native groundcovers, grasses, shrubs, and canopy trees to create a diverse landscape that reflects the natural ecosystems of Sydney Harbour. This layered approach supports biodiversity, provides seasonal interest, and strengthens the connection between people and Country through the use of culturally significant native species.



The Native Terrace design celebrates the **Cammeraygal** people's deep connection to Country through the use of locally significant native plant species and organic landforms that reflect the natural harbour landscape. The flowing terrace edges mimic the contours of the **shoreline, waterways, and bushland** that have sustained the Cammeraygal people for thousands of years. The planting palette may incorporate species traditionally used for **food, medicine, tools, and cultural practices**, creating opportunities for **education and connection** to Aboriginal ecological knowledge. The layered planting and naturalistic forms evoke the diverse ecosystems of the Sydney Harbour region, reinforcing the importance of **caring for Country** and maintaining biodiversity. By creating a green, immersive landscape experience, the Native Terrace provides a space for gathering, reflection, and cultural storytelling while acknowledging the enduring **custodianship** of the Cammeraygal people and their ongoing relationship with the land, waterways, and native flora of the area.



"Inspired by the natural contours of the harbour, the Native Terrace connects people to the landscapes, stories, and ecological knowledge of Country."

Design

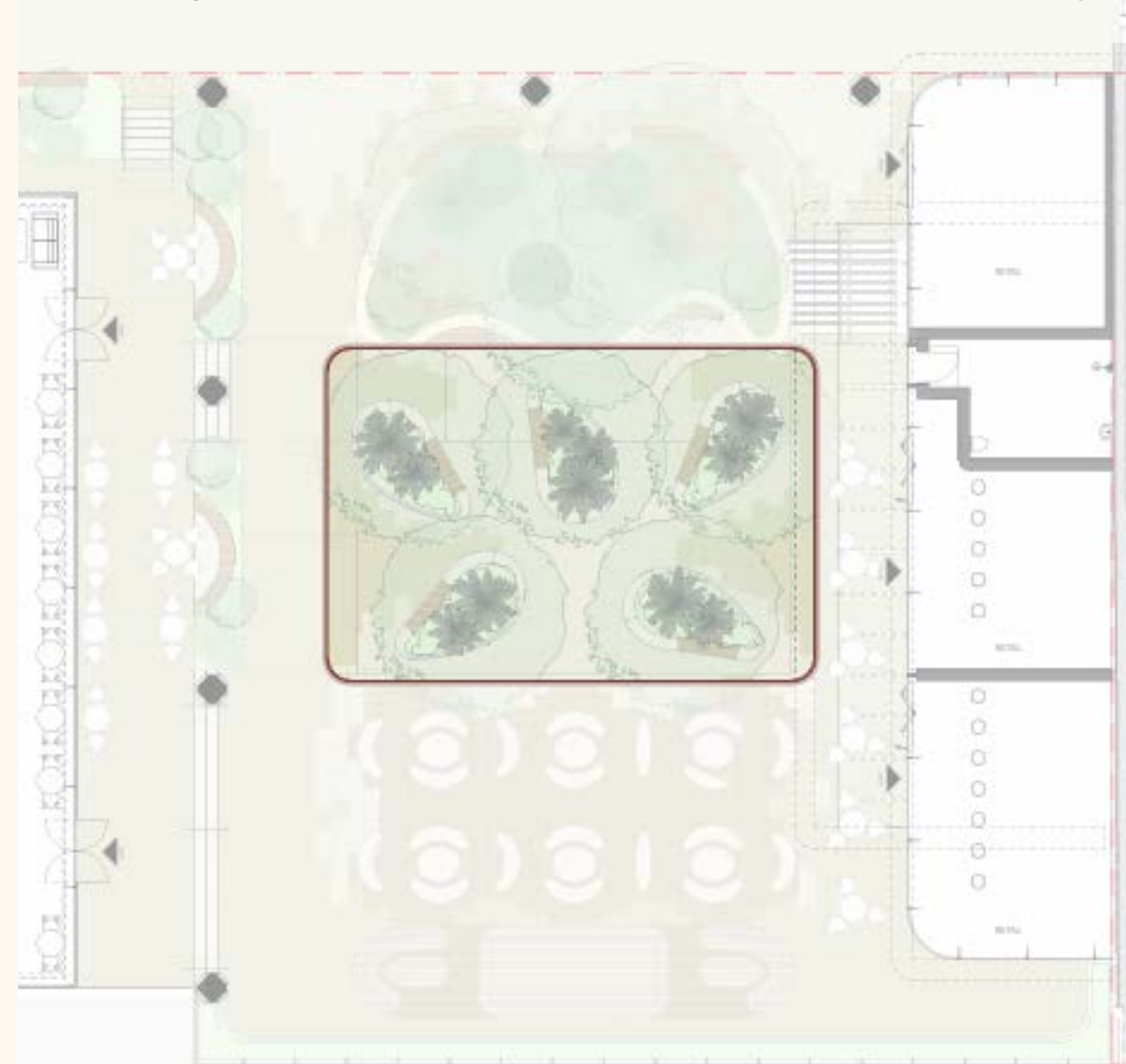
"The Muggara was more than a fishing hook; it represents Aboriginal knowledge, women's fishing practices, sustainable use of marine resources, and the enduring connection between people, waterways, harbour, and Country."

Landscape Concept Raised Planter/Seating – Design Approach

The raised planter and seating design draws inspiration from traditional Aboriginal fish hooks, known as **muggara**, which were used by the Cammeraygal people and other Coastal Sydney Nations for fishing in the harbour and surrounding waterways. The soft curved edges and looping forms of the planter reflect the distinctive shape of these **shell fish hooks**, creating an organic design language throughout the landscape.

Fish hooks were an important tool for the **Cammeraygal woman**, supporting fishing practices that provided food and sustained strong connections to the marine environment. Traditionally crafted from shell, bone, or wood, these hooks demonstrate the ingenuity and deep ecological knowledge of Aboriginal people.

By incorporating the curved forms of the fish hook into the seating and planter edges, the design celebrates the Cammeraygal people's enduring **relationship** with **Sydney Harbour** and its resources. The flowing shapes encourage gathering, learning, and reflection while acknowledging the **cultural significance** of fishing, water, and caring for Country. This contemporary interpretation creates a meaningful connection between the landscape and the traditional practices of the Cammeraygal people, **embedding cultural storytelling** into the public realm.



Traditional Aboriginal fish hooks were carefully crafted from shell, bone, wood, or stone, with shell hooks often shaped and polished from turban shells using stone tools and abrasion techniques.

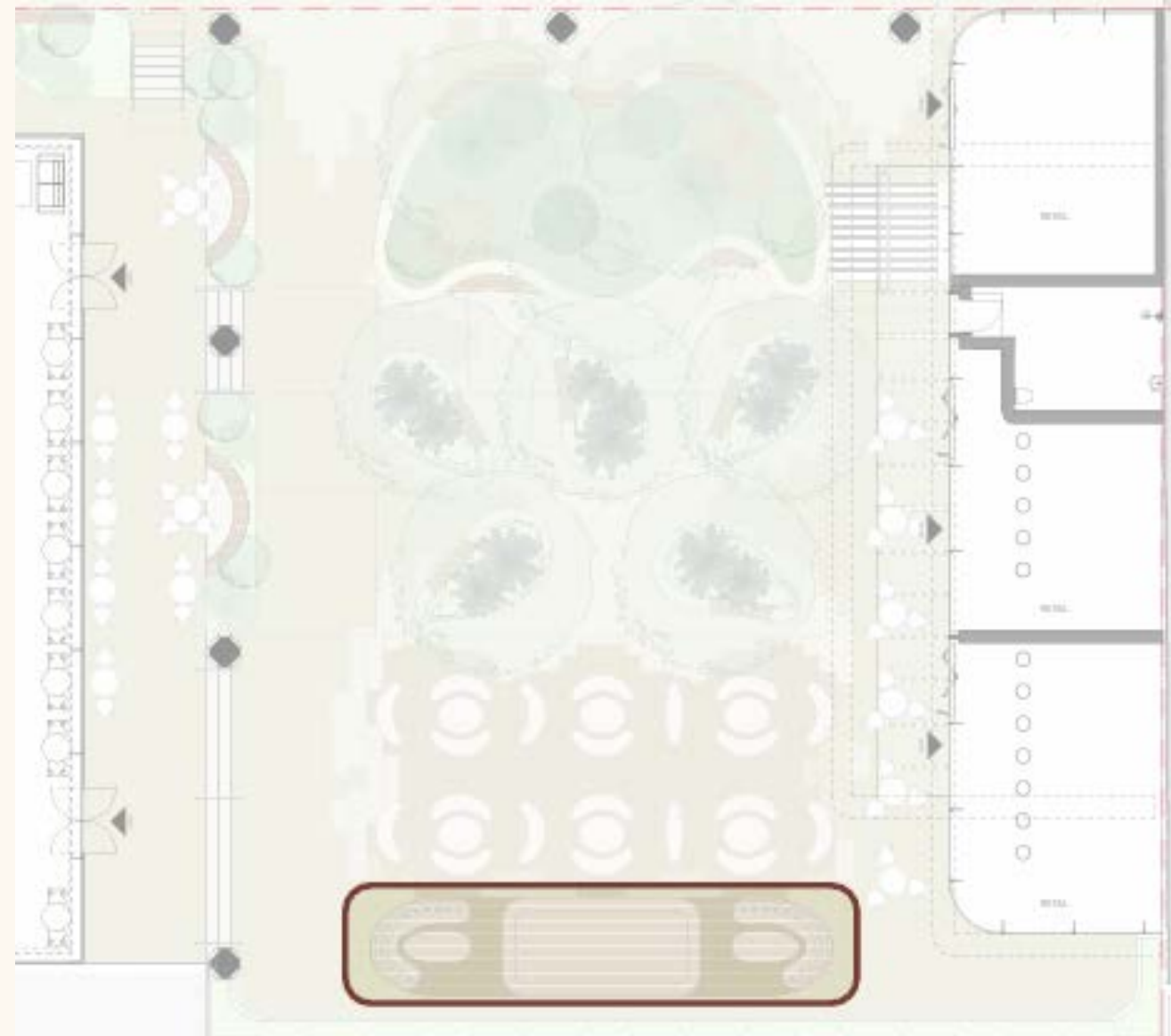
Design

Landscape Concept Lookout to Water - Design Approach

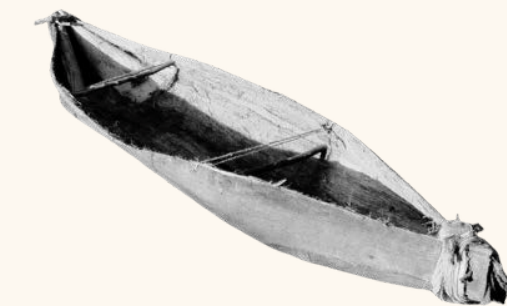
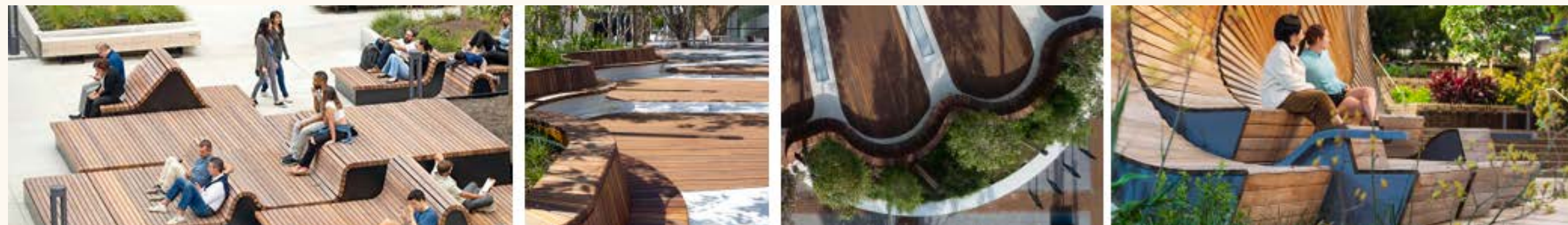
This landscape design draws inspiration from the **Nawi** (also spelled Narwi) canoe, a traditional bark canoe used by the **Cammeraygal** and other Coastal Sydney Aboriginal peoples. The **design** translates the form, materials, and cultural significance of the Nawi into a contemporary gathering and viewing space overlooking the water.



Stringy Bark



The **Nawi** (canoe) was an important part of daily life for the Cammeraygal and other Coastal Sydney Aboriginal peoples. Aboriginal men commonly used the **Nawi** for fishing, hunting, travelling across waterways, and accessing different parts of Country. Women also used the **Nawi** extensively, often paddling the canoe while fishing with handlines and gathering shellfish and other marine resources. Children would often accompany their mothers, learning cultural knowledge and skills connected to the waterways. The **Nawi** was more than a vessel for transport it was a vital tool that supported family life, cultural practices, and the strong connection between Aboriginal people and the harbour environment.

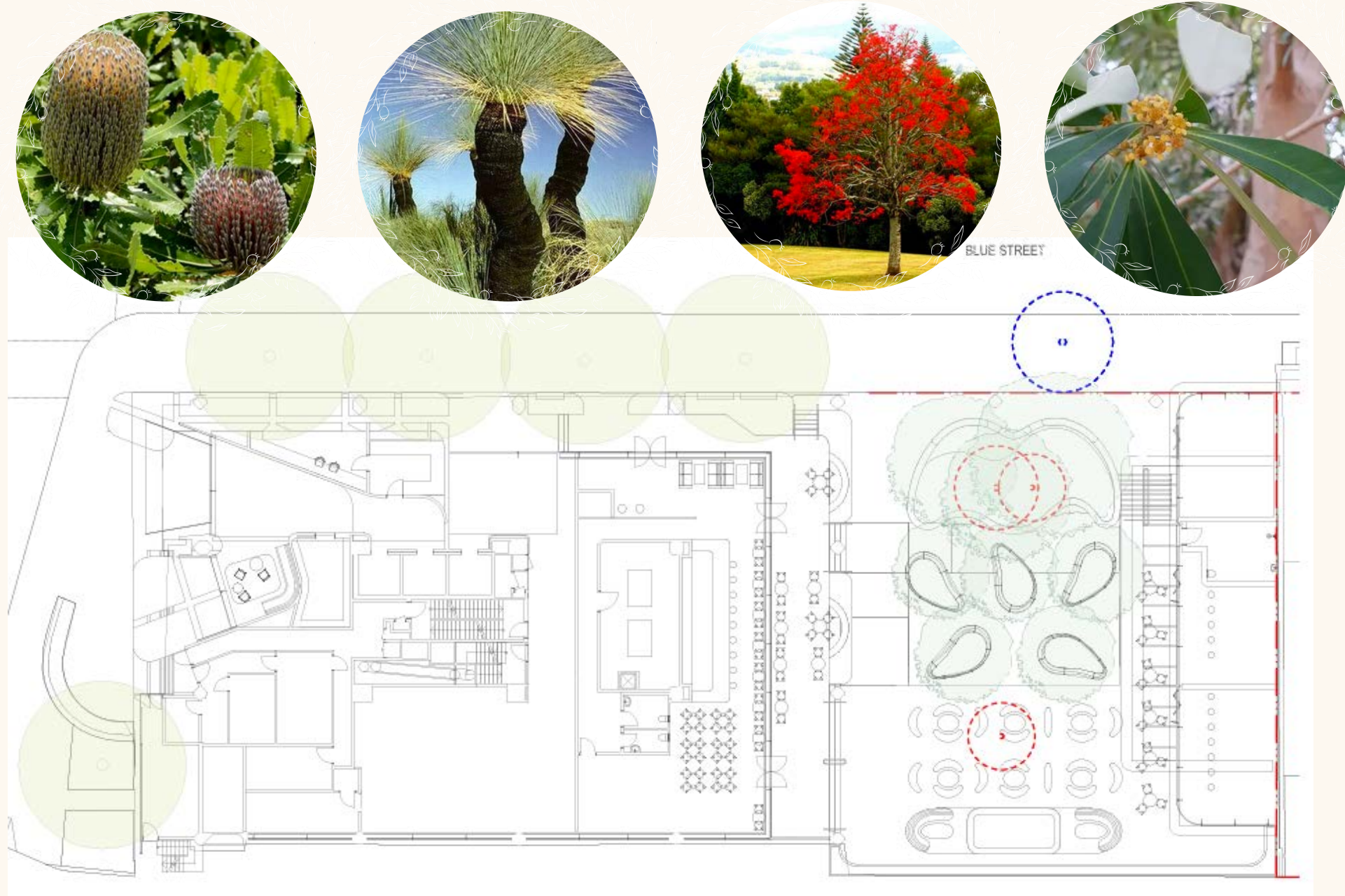


The Nawi was more than a canoe it was an essential tool for Aboriginal people to stay connected to the waterways, and Country.

Design

Planting – Tree Strategy

The tree planting strategy draws on the coastal and woodland ecosystems of Sydney Harbour, creating a resilient and biodiverse landscape that strengthens connections to Country. Feature species including **Grass Trees (Xanthorrhoea spp.)**, **Banksia serrata**, and **Banksia integrifolia** provide habitat, seasonal interest, and a strong sense of place inspired by the native vegetation of the Cammeraygal people's Country. Canopy species such as **Tristaniaopsis laurina (Water Gum)**, **Brachychiton populneus (Kurrajong)**, and **Brachychiton acerifolius (Illawarra Flame Tree)** provide shade, improve thermal comfort, and establish a strong landscape framework throughout the site. Together, the planting palette supports the principles of **Healthy Country** by enhancing biodiversity, ecological resilience, and creating healthier, more connected places for people and wildlife.



"The tree planting strategy draws on the native landscapes of Country, creating shade, habitat, and biodiversity while strengthening the connection between people, place, and the ecological character of Sydney Harbour."

"The planting palette promotes Healthy Country outcomes by enhancing biodiversity, supporting ecological resilience, and creating healthier, more connected places."

Design

Indicative Plant selections



The Harbour Country Planting Palette draws inspiration from the **native landscapes of the Cammeraygal people's Country**, reflecting the diverse coastal and woodland ecosystems of Sydney Harbour. certain species have been selected for their strong connection to the local environment and their ability to thrive in harbour edge conditions. Many of these plants were traditionally used by Aboriginal people for **food, fibre, tools, medicine, and cultural practices**. Grass Tree flower spikes were used as **spear shafts and tools**, Lomandra leaves were **woven into baskets and fishing lines**, Dianella **berries provided a seasonal food source**, and Banksias supplied **nectar that could be consumed directly or soaked in water to create a sweet drink**. These native species provide habitat, seasonal colour, and ecological resilience while reflecting the textures, forms, and natural character of Country. Together, the planting palette celebrates the enduring relationship between the Cammeraygal people, the land, and the rich biodiversity of Sydney Harbour, supporting the principles of **Healthy Country** through the **continuation of cultural and ecological connections**.

Contact Us



WEBSITE

www.jmpaboriginalconsultancy.com.au



PHONE

0404 357 413



OFFICE ADDRESS

23A Rochester Street, Gregory Hills, NSW 2557



EMAIL

enquire@jmpaboriginalconsultancy.com.au



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